Modern Rock Comes Into Its Own
Genre Flexes Its Hit-Making Muscle
■ BY ERIC BOEHLERT
NEW YORK—Like a recor company's river of dreams, the crossover
current running from modern rock, through album rock, and empty-
ing into top 40 radio, has altered the way labels promote singles and
craft radio hits.
Acts such as Crash Test Dummies, Beck, Counting Crows, Smashing Pumpkins, the Breeders, the Cranberries, Enigma, James, Crack-
er, Sheryl Crow, and scores more are benefiting from reaching new crosso-
er audiences.
Hungry for the street credibility that modern rock delivers, labels are trying to intro-
duce more artists through the format as well as trying
to cross more of them over to top 40. Most often that path runs through album
rock. The result has been a near feeding frenzy at modern rock radio and,
within the labels, a new-found respect for alternative rock promotion
departments.
"When record companies, like any industry, see something successful, they jump on a trend," says Danny Buch, VP of promotion at Atlantic.
Like urban-flavored crossover trends of the past, many assume that to-
day's drift toward new rock is cycli-
cal. But while that cycle churns, no one wants to be left out.

Market For Gospel
Sees Growth Spurt
■ BY LISA COLLINS
LOS ANGELES—After years of iso-
luation from the mainstream, gospel
music appears to be poised for a
boom. Leading the way are acts such as Kirk Franklin and the Mississip-
i Maas Choir, which are selling
record numbers of albums for their
respective labels.
Gospo-Centric/Sparrow and Malaco.
Franklin recently cracked The Bill-
board 200, and new titles from Com-
(Continued on page 16)

House Rules In Hamburg's
Legendary Reeperbahn
■ BY DOMINIC PRIDE
HAMBURG—"Distinguished black
music—No Techno!" reads the slo-
gan on the membership card of
Mondo Bar, one of the
latest clubs to open in Hamburg's
seedy St. Pauli area.
The venue's ban
on Germany's tradi-
tional club diet of
beats 'n' bleeps sums
up the sentiments of
many DJs, clubs, and
labels here; while techno and other
forms of music can be found in the
city, Hamburg in 1994 is officially	house town.

As Reprise Set
Rises, It's Easy
Being Green Day
■ BY CARRIE BORZILLO
LOS ANGELES—San Francisco
Bay Area punk-influenced rock
band Green Day is moving on to
greener pastures as its major-la-
bel debut, "Dookie," on Reprise,
continues to climb The Billboard
200.
This week it moves from No. 99
(Continued on page 70)

Labels Mine TV
For Album Hits
■ BY CRAIG ROSEN
LOS ANGELES—From "Peter
Gunn" to "Miami Vice," music from
television shows has provided
a number of hits over the decades.
Although TV-related albums
remain far less com-
mon than film
soundtracks, three
labels are turning to
the tube for
new releases in the coming months.
Giant will release a second "Bever-
ly Hills 90210" title and a "Melrose
Place" album in late August or early
September. MCA Records has a
(Continued on page 81)
‘Grand’ Guggy Tah: Make Room for Dada

Rock ‘n’ roll rules their street instincts, but their hearts belong to Dada.

When first hearing the California-bred duo called Guggy Tah, listeners might consider their casual sound a collage of incidents and accidents, meandlings with the Muse, or songwriting as the art of skilled intrusion. Yet the beguiling music is wiser than the accumulated marks quantum. The rhythmic gleams with a wacky-brilliant tenderness, appreciative of the subtle human tension between observation and impulse. And no matter how haphazard they might seem, each of the 15 tracks on “Grand Op” (Luna Cake/Border Bros., due May 10) has a sleek, pointy groove, hitching the melody to one’s psyche with the keen handiness of a hat pin.

But most of all, the album’s tunes show an open-hearted respect for the forces of personal fate, acknowledging that inspiration is equal parts deprivation, aspiration, and desperation. “There are songs about birth, fishing, street scenes, driving, getting tucked in, dreaming, and all the rest of the rattle of a rib,” says Tommy Jordan, one-half of a composing partnership with Greg Kurstin that appears predicated on the free-floating disorientation of every passing facet of their destinies.

“My father is an environmental lawyer who let me stay up with him whenever Jean Cocteau’s film 'Le Testament d’Ophélie' [a 1959 Dada fantasy about death and the underworld] was on late-night TV, I revered it on its surrealism,” says Jordan, born Aug. 29, 1960, in San Francisco and very rarely known to live in Jose and Palo Alto, Calif. “My mother was a former swimming instructor who suffered a brain disorder—an aneurysm or burst blood vessels—when I was in first grade. I left her her job at the pool, and she just became a dancer in her living room. I was partially raised by my grandparents—two that changed the family name of Giordano to Jordan—and my granddad developed the first paper recycling machine and almost invented the milk carton, but he couldn’t get the wax taste out of the milk in his version! I think his granddad was an opera singer. I got into music when a bald man walked into my fourth-grade classroom and said, ‘Who wants to be in the school band?’”

“My parents divorced and [each] remarried when I was a teenager. My new curved was born the same day. I was bitter and the funkiness of life in West Los Angeles, ‘but I’m friends with my stepparents—I love ‘em all. My mom is a school administrator, and my dad’s always been a large distillery steel pipe fitter for the Tennessee plant. They told me to play piano when I was 5, and I kept on until I was 11, feeling guilty because I thought my teacher had no other students; the minute I found out he did, I quit and bought a used copy of a Les Paul guitar—which got stolen. Then I became a keyboard player again. The first song I ever wrote with Tommy was a sad but hetical ballad about a friend named Jane who had her engagement closed. Both Tommy and I are still single. There could be some patterns here.”

At 12, Kurstin was a member of Dweezil Zappa’s band, and after graduating from L.A. University High School he studied jazz at Manhattan’s New School of Social Research with Charles Mingus pianist Jaki Byard. Jordan briefly attended the Oberlin Conservatory in Ohio before enrolling for two years in UCLA’s World Arts and Cultures program. The pair met in 1988, when Kurstin auditioned for Jordan’s record label, Millwood, and was hired on the spot as a keyboardist, engineer, and producer.

The project’s name, Greg & Tommy, is not unique. "'Tommy' is the nickname I've used since grammar school. 'Greg' is a reference to Greg Cohen's 'The Real G' (1969), a novel by what's known as the American writer's famed 'baker's dozen.' Tommy's a good name for the two of us, and it's an abbreviation for the Los Angeles Regional Arts Foundation," Jordan explains. "I was born and raised in Los Angeles, and Greg was born in Galveston, Tex. We both have a lot of L.A. in us."

In the spring of 1994, the duo’s label, Atlantic Records, was sold to Warner Bros., and Guggy Tah has been forced to take a back seat to other projects, including the compilation "Tommy Jordan’s horizon," which contains a new version of the duo’s single “Feel Good Again.”

“['Feel Good Again'] was recorded for our second single, which was released on our second album, "The Grand Op." The song was recorded in New York City, and we worked with producer Mike Sturgess, who has also worked with bands such as the Strokes and the Goo Goo Dolls. The song was a big hit on both the U.K. and U.S. charts, and it was nominated for a Grammy Award in the category of Best Alternative Music Album. The album itself was nominated for a Grammy Award in the category of Best Rock Album, and it was also nominated for a Juno Award in the category of Album of the Year.


The group eventually disbanded in 2002, but Jordan and Kurstin have continued to work together on other projects, including a joint album as Guggy Tah in 2010. Jordan has also released several solo albums under his own name, and Kurstin has released a number of albums with other artists, including the pop rock band "The Looker."
BY DIANE PHELPS

Much has been made of the increased at-
tention consumers are paying to-
ning to the entertainment industry. The trade press has published many articles, and radio and television stations have broadcast segments detailing these changes. Over the past year or so, the issue of the tax laws against this important indus-
ty. A closer look at what the IRS is doing should put this effort in perspective, and it may lead to a better understanding of what generated this increased interest.

Recently, the IRS began changing the way it looks at the music industry by adopting what

called Compliance 2000. This philosophy seeks to improve compliance with our tax laws by identifying the causes of noncompli-
ance, removing barriers to compliance, and directing enforcement activities more effectively.

One of the most important enforcement initiatives was the creation of a program known as the Market Segment Specialization Program (MSSP). Under MSSP, significant market segments are identified and analyzed, and IRS auditors are educated about the business practices and key

issues that are unique to the particular industry.

We know that the IRS’ knowledge of what examiners acquire by this intensive study re-
duces the time necessary to complete exami-
nations and improves their overall quality.

In Los Angeles, one of the market segments

included in the MSSP is the entertainment

industry. IRS began its specialization effort in this industry in May 1991; while the original focus was on motion picture produc-
tion, the segment has been expanded to cover other aspects of the industry. Several other districts have adopted the program by studying those parts of the industry that are prominent in their geographic areas, e.g., country music in Nashville and live theater in

Manhattan.

In the music industry, we have examined returns of songwriters, publishers, perform-
ers, and other individuals. Some of the tax issues encountered are deductions for home offices, travel and entertainment, and gifts; under-
reporting of income of employees as independent contractors.

With regard to songwriters, we have dis-
covered that some are improperly deducting home offices that were generated from songwriting. In addition, the home office is often not used regularly and exclusively for business, as the law requires. To be deductible, a home office must be the songwriter’s “principal place of business,” or a place to meet and deal with clients in the normal course of the songwriter’s business. Some songwriters use vacation homes as re-
treats and places to think and compose. Al-
though possibly beneficial to the creative process, these expenses are generally not deductible because they do not meet the re-
quirements described above.

Concerning travel and entertainment deduc-
tions, we often have found that songwriters and publishers are failing to maintain records required to substantiate their deduc-
tions. For example, we found cases in which the songwriters spent a couple of days at a music store and what elements need to be substantiated. These include the amount of any expense, the time and place of the travel or entertainment, and the business purpose.

U.K. PRESS DESERVES APPLAUSE

With reference [to comments made by artists and industry executives in your ar-
ticle, “U.K. Delivers Crop Of New Rock Bands ...” (Billboard, March 19), the edi-
tors of NME and Melody Maker should be applauded, not scorned, for reflecting a credible, exciting flurry in British music re-
lected in grass-roots club attendances.

The first wave of New Wave boosted the U.K. industry, providing rich picks on the backs of such acts as the Police and the Pretenders, and opening the doors for the emergence a couple of years later of acts like Duran Duran, U2, and Depeche Mode.

U.S. majors often reap the benefits of targeting the U.K. market to establish an integrated strategy. The U.K.-U.S. “studies” often break an American act in England, with the help of the NME and

sonal, living, or family expenses. The fact that some business benefit is derived from
deductions does not convert a personal expense to a business deduction.

With regard to publishers and entertainment companies, it is common practice for the

company to provide transportation, lodging, and food for those on the tour. The band members, road crew, and business manager should not be claiming “away from home” expenses without also including in income the reimbursement paid by the entertainment.

With regard to music producers, we fre-
quently have proposed major adjustments to the amount of reported income. Because of the potential for cash payments, income is carefully scrutinized to ensure that all cash payments have been included. Also, we look at the provisions in the producer’s contract with the record company; if it calls for a bonus if the production comes in under budget, we look to see if the bonus has been properly included in income.

As to expenses of producers, much of what is or is not deductible depends upon the con-
tractual arrangement between the producer and the record company. The contract speci-
fies who is responsible for expenses, over-

budget costs, and incidental expenses. If some of these expenses are paid by the record company, no deduction is allowed to the pro-
ducer unless the reimbursement is included in income. Deduction of travel and entertain-

ment expenses also is subject to the record-
keeping requirements discussed above.

Another area of concern is promotional ex-

penses, often claimed by the producer for the benefit of the artist. These expenditures may include the purchase of expensive items such as automobiles. The fact that the car to be purchased is listed in the artist’s item should be included on a Form 1099 or Form W-2 issued to the artist, and the artist should include the value of the item in in-

come. To be deductible by the producer as a promotional expense, the item must be an or-

dinary and necessary expense directly con-

nected to, and reasonably necessary to the producer’s business. Deductions for business gifts are limited to $25 per person per year, regard-

less of the cost of the gift. Gifts also must meet the “ordinary and necessary” test to be deductible.

If a producer inures costs associated with the production of record masters, these costs are subject to the normal income tax rules.

The employment tax area, a major con-

cern with any examination in which workers are involved, is subject to the proper identification of the workers as employees or independent con-

tractors. To classify workers properly, the producer must analyze the “employer-employee” relationship in light of 20 common law factors. Al-

though not weighted equally, the object of the analysis is to determine the nature of the relationship and the degree of control exercised by the employer over the worker’s services or final product. The producer also is responsi-

ble for filing information returns and pay-

ments to employees on Form W-2 and inde-

pendent contractors on Form 1099.

We at the IRS realize that tax laws are complex and often conflicting. It is not unusual for individuals to be confused by the new way of doing business, including Compli-

ance 2000 outreach and education and MSSP representation, will inform and educate the public more effectively and make administration process more efficient for us all.

Melody Maker, before exporting back to the U.S., e.g., the Breeders, Smashing Pumpkins, Belly, and Hole.

The British pop market is already ade-

quately represented within the U.K. music press structure by such massively successful

weeklylies as Smash Hits and H!G, there is no reason why Melody Maker and NME should attempt to model themselves on these magazines, and indeed every reason for them not to do so if they wish to keep their existing readership.

It would be tragic for the U.K. to lose its pioneering spirit and the championing of new acts. The future of rock and roll may well be a dip in the New Wave Volume 2. Who knows, you may even like it.
some things never change

boz scaggs some change

WITH HIS VIRGIN RECORDS DEBUT, BOZ SCAGGS REAFFIRMS THE QUALITIES THAT HAVE MADE HIM ONE OF THE MOST RESPECTED ARTISTS IN CONTEMPORARY MUSIC. TEN NEW BOZ SCAGGS ORIGINALS DISPLAY THE SOULFULNESS AND STYLISTIC RANGE THAT MAKE HIS MUSIC TIMELESS.
VPL Given Deadline To Refute Charges Of Price Fixing

By DOMINIC PRIDE

LONDON—VPL, the European vid- eo performance licensing body in dis- pute with MTV Europe, has been giv- en 10 weeks to counter the European Commission's claim that it is a price- fixing cartel and not a traditional col- lecting society.

The EC has issued a statement of objections to VPL. The document is a response to the March 17 EC ruling that VPL's rights are exempt from the normal rules governing European competition pol- icy. Authors' rights societies such as the Performing Rights Society (PRS) in the U.K. or GEMA in Germany are exempt from the competition rules.

Spokesman of objections has not been published, but sources say it rejects VPL's claim that it is similar to an authors' collection society.

Power Ratios For Radio Ad Sales Again Favor AC

By PHILLIS STARK

NEW YORK—Adult contemporary is not only the most-listened-to ra- dio format, it is once again the healthiest in terms of advertising revenue. According to new “power ratios,” which measure the sales strength of individual formats.

Salt-N-Pepa, Pointers Lead Pop Parade Into Exhibit Market

By EILEEN FITZPATRICK

LOS ANGELES—Salt-N-Pepa and the Pointer Sisters will squeeze their way into the crowded exhibit market this fall with tapes featuring the dance moves and music that made them famous.

Suppliers are optimistic that the two acts' popularity will extend to the exercise field, which has already tapped top pop stars Marky Mark and Paula Abdul.

Good Times Video's "Marky Mark Workout: Form, Fitness, Focus" is No. 17 on Billboard's Health and Fitness sales chart. Abdul's "Get Up And Dance" is tentatively set for a fall release on LIVE Home Video.

In a pending deal with PolyGram Video, Salt-N-Pepa will release an ex- ercise tape this fall; the company ex- pects it to address the group's urban audience.

"There's a lot of demographics that aren't addressed in the exercise market," says Bill Sondheim, senior VP of sales and marketing. "And Salt-N-Pepa feel more comfortable with products that are in line with them culturally."

Sondheim describes the tape as a "straight-ahead, mainstream exercise program" that will have an instruc- tor, and will be marketed to 18- to 35-year-olds' that's abso- lutely vital in order for the consumer to feel that it's legitimate.

CBS/Fox Video also is lining up the Pointer Sisters for a fall release, and though marketing details are pending, the tape will coincide with the Pointers' 20th anniversary in the music business.

"It wasn't a factor in our decision to do the tape, but it's certainly sig- nificant," says Kevin Conroy, VP of marketing at CBS/Fox.

The format for video is a cross be- tween a greatest-hits package and a low-impact dance workout, Conroy says. "This workout will by no means be as challenging as a Kelly Roberts tape or a Bally workout. It's a more accessible workout."

While CBS/Fox plans to capitalize (Continued on page 61)

BBM Moves Into Multimedia With Pair Of New Pacts

By MARILYN A. GILLEN

NEW YORK—BBM International is putting itself on the multimedia map by forging a new link with a software developer and forming a new multimedia unit geared to the international marketplace.

BBM's new deal is with Palo Alto, Calif.-based Crystal Dynamics, whose first title, the racing game "Crash 'N Burn," debuted late last year. Crystal Dynamics, headed by president/CEO Tom Gasser, president/CEO of BMG In- ternational, and Strauss Zelnick, pres- ident/CEO of Crystal Dynamics, say the two companies have signed a long-term agreement for the distribu- tion, marketing, and sales of all Cryst- al Dynamics products outside North America.

Crystal Dynamics handles its own North American distribution.

This agreement represents an ex- citing first step in BMG International's effort to develop new multimedia markets throughout the world," says Gasser. "There is absolutely no limit to what can be achieved with multi- media technology, and we anticipate further growth in this area of the company."

Adds Zelnick, "BBM makes avail- able to us their direct distribution network in 37 countries around the world, which overnight gives us one of the most powerful distribution sys- tems in the business. It's a very strong alliance."

The alliance is not the first link be- tween BBM and Zelnick. Zelnick has worked with BMG as a consultant on multimedia matters, and is said by a BMG spokesperson to have been of- fering Crystal Dynamics top job offers if he chose to work for them (he denies [Billboard, March 26]).

The new distribution deal is for all titles to which Crystal Dynamics holds the rights, Zelnick says. It encompasses products created for a variety of different multimedia plat- forms.

(Continued on page 81)

Rank Retail Services To Close Doors

By SETH GOLSTEIN

NEW YORK—Rank Retail Services America is closing its doors. The All- quiapa, Pa.-based rackjobber stopped accepting shipments March 30, will cease making deliveries to customers April 13, and will not take returns af- ter May 13.

President Harry Stock, who alert- ed accounts and suppliers via a March 30 letter, will stay on through midsummer to find buyers for Rank's assets, including inventory, equipment, and receivables before he joins 168 other former employees. Stock won't discuss Rank's financial picture, but it has been clear for sev- eral years that the rackjobber has struggled to stay afloat.

The company did stem massive losses that approximated $100 million in its last four fiscal years and, ac- cording to Stock, was able to effec- tively streamline its operations. How- ever, Stock says it was unable to gain control over inventory costs, the chief reason he advised U.K. parent Rank Organization to shut down.

To succeed, Rank would have had to start wowing customers from other racks, and "the bigger you get, the bigger the liability for inventory be- comes," Stock notes. Yet "if you're standing still, you're going back- (Continued on page 80)
KATHY MATTEA
WALKING AWAY A WINNER

SHOWCasing KATHY’S FRESH NEW MUSICAL DIRECTION AND THE CURRENT SINGLE “WALKING AWAY A WINNER”

ALSO COMING SOON...
“THE VIDEOS”
IN-STORE: JUNE 7TH

IN-STORE:
MAY 17TH

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MANAGED BY BOB TITLEY
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Country Radio No Longer So Cozy

Rivalries Threaten Stations’ Links With Acts

BY PHYLIS STARK

NEW YORK—The close relationship country radio and country artists have always enjoyed is now being threatened, and so are stations, and even programmers say radio is to blame.

Station rivalries, which first began cropping up regularly in country a year ago, have now become an issue of real concern to the industry, thanks to the ever-swelling number of new country sign-ons. Not only are stations pulling records by artists they feel have monged their stations, in some cases, competitive stations are threatening to pull entire label catalogs over a perceived slight.

Station rivalries have been common in other formats, particularly top 40, for years. Until recently, country had remained largely immune.

Davis Rides Duet’s Success With First Arista Album

BY PETER CRONIN

NASHVILLE—Despite the fact that she’s already released three albums for two major labels, most country music fans had never heard of Linda Davis until she became Reba McEntire’s duet partner on last year’s No. 1 ballad “Does He Love You.” The Texas-born singer hopes to continue the momentum her career gained from that exposure with the April 26 release of “Shoot For The Moon,” her debut for Arista.

Although her new record company emphasizes that Davis is very much her own artist, it is not shy about taking advantage of the marketing head start offered by the McEntire connection. Davis is touring as a background vocalist in McEntire’s band and, in addition to the nightly mention of “Does He Love You,” the star gives Davis the spotlight at each performance to showcase material from her upcoming release.

Davis will appear as a presenter on the Academy of Country Music Awards telecast May 3, “Does He Love You,” which won a Grammy for best country vocal collaboration, is nominated for four ACM awards.

“We’re releasing Linda’s album and the new Pam Tillis record this week. A week before the ACM awards,” says Linda Engenhoven, Arista’s sales and marketing director, eastern region. “The awards Linda is up for don’t have anything to do with the record she has coming out on Arista, but we have found that the ACMs really trigger a strong sales reaction among consumers.”

Fair Trade Inquiry Shakes Up U.K. Charts

BARD, CIN Deny That Agreement Thwarts Competition

BY ADAM WHITE

LONDON—The U.K. record industry is coming to terms with an unusual legal challenge to the validity of its chart compilation arrangements.

A government agency, the Office of Fair Trading announced March 25 that it was referring agreements between the British Association of Record Dealers and the Chart Information Network to the Restrictive Practices Court for anti-competitive grounds.

CIN finances and produces the singles and album charts that are officially recognized by the British Phonographic Industry and broadcast by the BBC. Member firms of BARD supply the sales data used in compiling the charts.

The inquiry involves an agreement between the British Phonographic Industry and the BBC Radio charts.

The inquiry involves an agreement between the British Phonographic Industry and the BBC Radio charts.

Price, HMV, Woolworth, and W H Smith. In a prepared statement, it said “We do not believe that our agreement with CIN is anti-competitive.”

The Restrictive Practices Court will decide whether the exclusivity clauses are against the public interest. It has the power to strike down the agreements under the terms of Britain’s 1976 Restrictive Trade Practices Act. An OFT spokesman says it is hoped that the case will be heard before the end of the year.

BARD represents such leading U.K. music merchants as Virgin/Our Price, HMV, Woolworth, and W H Smith. In a prepared statement, it said “We do not believe that our agreement with CIN is anti-competitive.”

However, the association did not say whether it would defend the agreement in court. “Our position is that we will honor the agreement while we’re looking for the right law.” says Bob Lewis, secretary general of BARD.

CIN is owned by Spotlight Publications, publisher of trade paper Music Week. It also has a joint-venture company with the British Phonographic Industry which markets the charts to U.K. broadcast and print media.

“We believe our arrangements (Continued on page 77)
FIRST ALBUM

FROM THE GROUP THAT GAVE AMERICA IT'S DANCE ANTHEM

“HEY MR. D.J.” AND “GROOVE THANG”

ALSO FEATURING SENDING MY LOVE AND VIBE.

EXECUTIVE PRODUCERS ZHANÉ, KAY GEE & STEVE McKEEVER
With New Deal, Pavarotti's Star Gets Brighter
P'Gram/Decca To Keep Tenor Busy Into Next Century

BY PAUL VERNA

NEW YORK—Luciano Pavarotti is already the best-selling classical artist in the world, but he's a new contract extension with his label, PolyGram's Decca Record Company, is bound to raise his celebrity to unprecedented heights.

Although no terms were disclosed, the agreement extends the Italian tenor's association with the Decca/London imprint into the next century, with a battery of commitments already on the agenda, according to a March 29 statement from PolyGram.

The release notes that the 58-year-old singer has sold more than 50 million albums and videos on Decca/London since 1987. He has made more than 60 recordings for the label, of which the best selling was 1990's platinum "Carreras Domingo Pavarotti In Concert," better known as "The Three Tenors."

PolyGram president/CEO Alain Levy credits Pavarotti with helping audiences worldwide discover opera. In the statement, Levy says, "[Pavarotti's] remarkable talents have encouraged both a new generation of music lovers and an older generation which hadn't listened to opera for a long time."

Upcoming projects under the new contract include an album of holiday music recorded in Assisi, Italy, that is scheduled for Christmas 1995 release; a gala concert of Verdi repertoire; recordings of Verdi operas "I Lombardi," "La Forza del Destino," and "Aida"; and recordings of Verdi's "Requiem" and Puccini's "Tosca."

The statement alludes to "special multimedia events currently in preparation," but no further information was available. PolyGram executives and Pavarotti representatives could not be reached at press time.

SONY 'STOPPED SPENDING,' COUNSEL SAYS

BY CHRIS WHITE

LONDON—Sony Music's U.S. marketing of George Michael's "Listen Without Prejudice" album came under attack during closing arguments in the singer's restraint of trade case against the record company.

In his closing counsel for Michael, said that Sony had decided to "stop spending" on the marketing and promotion of "Listen Without Prejudice" to "teach Mr. Michael a lesson" after the artist decided not to personally promote the album.

Mill said that the decision to cease promotion on "Listen Without Prejudice" had been made by Sony in September 1990, at a time when there had already been two hit singles from the album.

"There was an absence of any substantial marketing spend thereafter," said Mill. "The total advertising spend for 'Listen Without Prejudice' in the first quarter of 1991 was only (Continued on page 80)

GMWA Director Edward M. Smith Dies At Age 59

BY LISA COLLINS

LOS ANGELES—Edward M. Smith, executive director of the 20,000-member Gospel Workshop of America, died March 28 at Botsford Hospital in Farmington Hills, Mich., following a massive heart attack. He was 59.

In a statement, GMWA chairman Al Robbins said, "Gospel has (Continued on page 18)
Spacious three-class
international-style service.
Now on all six daily United round-trips
between LAX and JFK.

Space to relax. Space to work. With personal video-equipped sleeper seats in First. Abundant, comfortable Connoisseur Class® seating. And to help you stay in touch while in the air (should you want to), a sophisticated digital communication system featuring phone/fax/modem capability in all three classes. The only thing there's little room for is improvement. Come fly the airline L.A. calls first. Come fly the friendly skies.
A Sign Of ‘New Times’ At Elektra

Label Gives Violent Femmes A Violent Start

BY BRADLEY BAMBARGER

NEW YORK—Long before MTV made going acoustic a hip career move, Violent Femmes were plying their unplugged aggression with insufficient skill and amazement. (Continued on page 15)

Boingo Shortens Its Name, But Extends Legacy With Giant Set

BY GIL GRIFFIN

NEW YORK—With a new name, a fresh new sound, and a new label, Oingo Boingo—the eccentric Los Angeles group with a regional cult following—has been reborn after a four-year recording hiatus. Now known as Boingo—which most of its fans had already called it—the group continues its musical experimentation, but its quirky, mid-'80s Weird Science days are history. No longer a synth/dance/pop band, Boingo rocks on its self-titled Giant Records album—literally. With music ripe for modern and album rock programmers’ picking, the Giant staff will take the music to both radio formats. Giant hopes to make Boingo—which has been around for 15 years and recorded seven previous albums—a truly national act.

Their weakest market has been east of the Rockies,” says Steve Backer, Giant’s head of marketing. “We’re calling our marketing plan for Boingo the ‘East of the Rockies’ plan. We’re going to attack these markets aggressively.”

Boingo is headed by the extraordinarily creative singer/songwriter Danny Elfman—the same Danny Elfman who has composed scores for such well-known films as Edward Scissorhands, Beetlejuice, and Batman—as well as the theme for the Fox television series ‘The Simpsons.’ Backer says Elfman’s name will help Boingo’s records sell.

Retailers and programmers know who Danny Elfman is. (Continued on page 15)
COMING MAY 17TH

ROY HARGROVE QUINTET

WITH THE TENORS OF OUR TIME

FEATURING:

JOHNNY GRIFFIN
JOE HENDERSON
BRANFORD MARSALIS
JOSHUA REDMAN
STANLEY TURRENTINE

ROY HARGROVE'S VERVE DEBUT FULFILLS THE PROMISE THIS ACCLAIMED YOUNG TRUMPETER HAS SHOWN OVER THE COURSE OF HIS EARLY CAREER. FEATURING FIVE OF THE GREATEST LIVING TENOR SAXOPHONISTS, ROY HARGROVE QUINTET WITH THE TENORS OF OUR TIME IS CLEARLY THE HIGH POINT OF HARGROVE'S CAREER AND IS DESTINED TO BE REMEMBERED AS HIS ARTISTIC AND COMMERCIAL BREAKTHROUGH.
Billboard’s spotlight on music publishing promises to be a blue print for industry professionals plotting releases in 1994.

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Issue Date: May 7

Ad Close: April 12

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**Ellington Work Sets Tempo For Music Sales Acquisition**

**Words & Music**

by Irv Lichtman

At the Music Sales Group has acquired a "substantial" ownership interest and exclusive administration of Tempo Music, the publishing operation founded by Duke Ellington in the early '30s. It contains some of the best melodies by Ellington and others, including Ellington and Billy Strayhorn's "Satin Doll," Strayhorn's "Take The 'A' Train," Juan Tizol's "Persifor," and Ellington's "Caravan." Music Sales owner Robert Wise would not define how "substantial" his London-based company's interest is, saying only that it is "not a minority interest."

"We already publish Duke Ellington's masterly orchestra works, including 'Black, Brown and Beige,' and 'Harlem,' in our G. Schirmer catalog," says Wise. Also, for many years, Music Sales' Campbell-family firm has represented Tempo's interests outside the U.S.

Recently, Music Sales in the U.K. created a folio, "The Essential Duke Ellington," which contains Tempo copyrights and earlier Ellington-associated songs that were published by other firms, such as Mills Music.

**Bounty-Ful:** Writer Billy LaBounty has signed a publishing agreement with Famous Music, reprents Randy Hart, Nashville VP. LaBounty's current successes include a No. 1 hit, "I Want To Be Loved Like That," by Shenandoah, and Brooks & Dunn's "Rock My World (Little Country Girl)." He has written songs recorded by Michael Johnson, Robbie Dupree, Steve Wariner, and Tanya Tucker/Delbert McClinton, and also has songs featured in such films as "At Close Range" and "Pretty Woman." He's worked in the studio as a keyboardist and synthesist.

**SESAC/SONAC Ties:** SESAC has made a bilateral agreement with SOCAN, its performance counterpart in Canada, that allows SOCAN writer and publisher members in Canada to designate SESAC as their U.S. collection arm. Until this move, ASCAP or BMI were their only choices in the U.S. "Their earnings for American performances will be extremely attractive, and SOCAN will also receive American royalties on behalf of their affiliates approximately 90 days following the close of the quarter in which the performances occurred," says SESAC president/COO Vincent Candilora.

BMI, TV Music License Unit Deal: BMI and the Television Music License Committee reached final agreement on blanket and per-program license fees and administrative fees covering music performance rights for all periods through Dec. 31, 1994. The agreement, with no retroactive adjustments to stations' blanket or per-program fees owed from 1983-93, includes payment of an additional $14 million to BMI during calendar year 1994 beyond those payments called for under the interim licensing agreements.

**ADDENDA:** Words & Music noted in the March 12 issue that Ralph S. Peck, the founder of Jemmusic, was the producer of a recording by Ma-mie Smith, "Crazy Blues," which entered the NARAS Hall of Fame this year. And thanks to the folks at ASCAP, owner of the copyright, there is more to add. The song was written by Perry "Mule" Bradford, and its recording by Smith on the OKeh label in 1921 is considered the first commercial R&B recording.

Bradford, who was also acting as Smith's manager at the time, tried to interest record companies in releasing sides by black blues singers. And, finally, he got OKeh to do the recording instead of the label's original choice, the white vaudeville star Sophie Tucker. The recording is said to have sold at least 1 million copies and, more importantly, gave a shot to other black blues performers on OKeh and its competitors.

As for Smith, she continued to tour and to record with many jazz musicians. She made her final appearance with Billie Holiday in the mid-'70s, while Bradford continued writing hit songs and also kept busy as a music publisher, songplugger, and record company talent scout.
Vatican To Hold Holocaust Commemoration
Concert Set For TV B’cast, Audio & Video Releases

■ BY JEFFREY JOLSON-COLBURN

The Vatican will play host to a historic concert Thursday (7) commemoration the first time the Vatican officially acknowledged that the Holocaust occurred. The event will be presented by a consortium of entertainment executives on worldwide TV and taped for audio and home video.

The Papal Concert will mark the first time the Vatican officially acknowledged the Holocaust occurred. It is also being billed as a key step in the recent resumption of diplomatic relations between the Catholic church and Israel.

Heads of state and survivors of World War II concentration camps will be invited to hear London's Royal Philharmonic Orchestra perform a program likely to commence with actor Richard Dreyfuss saying kaddish, the Jewish prayer for the dead.

Justice Records will release an audio version of the event, and Rhino Entertainment will produce a home video, with Atlantic’s “A Vision” distributing domestically and Warner Home Video likely picking up international rights.

The program will be presented live on RAI-TV in Italy. The European Broadcasting Union will present the show in Europe, and it will mark the first papal concert aired in South America.

The concert will be taped for broadcast on PBS in the U.S.

The concert is the brainchild of Pope John Paul II and Gilbert Levine, former conductor of Poland's Krakow Philharmonic, who has performed for the pope several times. James G. Robinson, president of Morgan Creek Productions, is one of the event’s sponsors.

“I can think of no greater service that we can put up for than to commemorate the Holocaust in the setting of the Vatican,” says Levine.

The event’s name, chosen given the official acknowledgment that the Holocaust took place, did happen, and it will never go away. This is history.”

Bobbi Jaffe, a New York entertainment attorney who helped put the concert, video, and record deals together, adds, “It’s been 5,000 years since the Vatican has made any effort to conciliate with the Jewish people. That the Church would offer this conciliation to the Jewish people is monumental.

Orchestrators believe the concert also will serve as a political overture to Israel, which resumed diplomatic relations with the Vatican in December.

The Pope has visited sites of former concentration camps, but Jews have long pressed for formal acknowledgment by the Vatican until now.

Additionally, staging the event would have been difficult until Vatican-Israeli relations were normalized. Acknowledging the Holocaust would have been awkward without recognizing Israel.

The event promises to be heavily emotional as well as political. A special menorah with six candles, representing the 6 million Jews killed in Nazi concentration camps, will be lighted by survivors from around the world.

The choir of St. Peters will sing “Hallelujah In Beinheit for the first time.

The music will include works by Franz Schubert, a Catholic, and Leonid Beresovsky, a Jew, both of whom wrote compositions in Hebrew. Cellist Lynn Harrell will be a soloist.

A total of about 7,500 will see the event inside the Papal Hall, but Levine wants the message to carry farther. “I’m really excited that millions of people around the world will see this historic event on TV, and that many more will see it on-video and hear it on CD. They are permanent records of the concert and the gesture it represents,” he said.

With that in mind, Rhino Entertainment executive VP Bob Emmer, who will be co-executive producer of the video and record along withJustice president Randall Jamail, has ambitions.

“We will be shooting more than just the concert,” Emmer said. “We have a completely new set and the art treasures of the Vatican, the Jewish Temple at Rome, the place of deportation for concentration camps, and we want to have a big concert wrap-up in a documentary.”

Dahlia Films’ Stephanie Bennett will produce.

Jamail will produce the audio recording along with Heins Wildhegen, a retired German-based producer who was formerly senior producer with Deutsche Grammophon.

In addition to being set for the video or audio projects, Jamail says the audio recording may be available by June 1. He sees a long reach for the project. “Part of our effort is to pull this out of the classical record section on the floor at retail,” Jamail says.

Justice will handle the international and U.S. distribution of the audio recording, although Jamail says the label may license it for worldwide distribution to a major record company. “We want to maximize this event for everybody concerned,” he says. “Creating a relationship with a major label is going to help facilitate that.”


Backer says, “And lots of opportuni-
ties exist because of Danny’s connec-
tions to the band, which may may show Boingo videos at movie theaters. ‘We’re also going to have MTV involved,’ he adds. ‘They haven’t been a part of Boingo before, but we’re going to make a video for the song ‘Hey!’ that’s going to be a wallpaper dropper. To not have a video would be criminal.”

It also would be criminal if the band’s name change caused any con-
fusion among record buyers trying to find Boingo product at retail outlets. (That’s why MCA—the band’s old label—wouldn’t allow it to change its name to Boingo.)

Backer says a special Boingo recor-
dord launch in L.A. is being planned, and it’s appropriate for the band to open a “showroom” at a record store.

“Boingo’s strangest suits is the live show,” Backer says.

“They toured before, but there wasn’t anything New York. Almost all of it will be a concert wrapped in a documen-
tary.”

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BOINGO SHORTENS NAME, EXTENDS LEGACY WITH NEW SET
(Continued from page 13)

it was, ‘Why don’t you sound more like the Talking Heads?’ and then it was, ‘Why don’t you sound more like R.E.M.’

The band’s arrangement of the Elektra in like coming from a minor-league contract to a major-league contract,” he adds. “We have a level of respect artist-
ically where we’ve never had before.”

Elektra’s creative confidence in the band is reflected in Gano and going to a smaller RIAA that has produced ‘New Wave’ themselves.

‘Being able to go into the studio without having to deal with a pro-
ducer said. ‘There were more free to break some of the rules to make it the way we wanted it to be.’

Breaking the rules often called for injecting more of the feeling of the Femmes’ live shows, which punctuate the band’s frenzied new wave skiffle with the zest of free-jazz-style improvisation.

The Femmes will serve “New Times” as the drumming of fellow musician native Guy Hoffman, a former member of the Beavers and the Oil Times. But instead of being the center of the first single, which the Femmes have done historically with songs like “Pig of the Week” and “Vice Road just as a follow-up track was released, the band is going to concentrate on radio promotion and “special events” in order to make a five-song, initial single album release. Of particular emphasis will be the band playing spring and summer festivals sponsored by alternative radio sta-
tions as well as performing live in

NEW FEMMES SET FROM ELEKTRA
(Continued from page 12)

Artists & Music

Court Dismisses Suit Brought By Ex-Chili Peppers Guitarist

LOS ANGELES—Citing the stat-
ute of limitations, a Superior Court judge Monday dismissed a suit brought by former Red Hot Chili Peppers guitar-

ist Jack Sherman’s suit against the band, its manager, and its attorney.

In an action filed in March 1995, Sherman—who played on the Chili Peppers’ 1984 debut album and claimed authorship of some of the group’s first two records—had al-
lleged that his partnership agree-
ment with the band was violated fraudulently when he was kicked out of the group in 1985 (Billboard, March 27, 1995).

Named in the suit were Chili Peppers members Anthony Kiedis, Flea (real name Michael Balzary), Chad Smith, and Arik Marshall (since re-
placed by fifth guitarist, David Navarro); managerindy

Goetz; and attorney Eric Greenspan and his firm.

In his suit, filed eight years after his dismissal from the band, maintained that statutes of limita-
tions were inapplicable because the guitarists had “past pla-
blems,” and that he was “just now capable of putting his business af-
airs in order and contesting past acts.”

But, according to Sherman’s at-
torney, Neville Johnson, Judge Ste-
phen Lachs “said that Sherman was en-
titled to appeal Lachs’ ruling, but add-
that no determination has been made about whether he should be heard with his suit.

CHRIS MORRIS

“War Again” and “Lost Like This” recalls vintage Queen. The group seems to have learned nothing from its previous roa-
rous, previously unreleased tune from the days when the band was known as the Mystic Knights. Called “Helpless,” the song features incon-
rudious accordion riffs, drum marches, and Elfman’s adopted hoarse roaring in the chorus.

“It was a challenge dealing music behind and not using sequenc-
er, Elfman says. “It’s the most chal-

gen, fun, and difficult record we’ve ever done. It felt like a
cold bucket of water splashed in our faces.”

But Elfman knows that Boingo’s long-time fans may take the band’s change in sound as a slap in the face. I’m expecting to get a lot of nasty letters,” Elfman says. “I got them when I recorded [the solo album] ‘Dead Man’s Party’ in 1986. Fans would write and say they made ‘Gingo Boingo, and in separating and changing we abandoned them.’

‘With any band that’s been around as long as Boingo, the music con-
stantly changes and evolves,” Backer says. “Sometimes hardcore fans will be sacrificed. But they’re making the album they’ve always wanted to make, and [marketing it] is a major priority for us.”

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Send For Catalog & Samples
BASED ON THE GOSPEL music marketplace in 1993. But some in the industry contend that black gospel alone has the potential to surpass $1 billion in sales.

Among those taking notice is Steve Devick, CEO of Chicago-based Platinum Entertainment. Devick tapped into the gospel market with the 1991 establishment of CGI Records, home of the foreground act, Making a Promise. Last year, he acquired A&M’s gospel division (which gave him distribution of Benson’s black gospel label). He’s completing a deal that will bring Tribute Records and budding superstar Yolanda Adams into his burgeoning empire. Reports surfacing earlier this year had Devick in negotiations to purchase Malaco.

Devick, like many, sees gospel music as the next frontier. “The potential for gospel is enormous. You can see that with acts like Commissioned, Gospel Swim, and the multi-singer group response this past summer that first week out with their new release, “Matters Of The Heart.” The key is that it’s good music that can compete in the marketplace—not just with gospel, but with R&B as well."

CGI’s deals for Light and Tribute are key factors in the overall consolidation of gospel’s indie sector. Other deals have seen Malaco picking up distribution with Blackberry, Inter-sound adding Fix It, and Ocean taking on Pepperbox.

But the biggest investments have been made by the U.S. majors. BMG has forged a joint venture with Reunion, EMI purchased Sparrow, Sony has acquired Max Records, and PolyGram took control of distribution with CGI with an option to buy the label. Additionally, Warner Bros. created the Nashville-based Warner Alliance label in January 1990, and most recently, independent Jive has established Gospel Tone Records.

In March, the label signed John P. Kee and Vanessa Bell Armstrong. Also, in a rare case of a gospel act signing with a major, Biggie picked up former Sparrow artist Tramaine Hawkins, her first release for the label being a current hit, "Phenomenon." "These mainstream labels aren’t getting involved because they want to spread the message," says Devick. "And the numbers, number one and second, are the potential for big bucks."

"The fact that more and more people are exploring gospel is an indication of both its growth and perceived potential," notes Bellfond founder and president Al Bell, whose roster includes a number of gospel acts, including Rance Allen, whose last release, "Phenomenon," reached Billboard’s Top R&B Albums chart.

Bell compares gospel’s situation to the growth of R&B in the ’60s. “The principal risk being that you more money than you could expect to sell. Mine is a mission to move gospel to the forefront of the industry with sales comparable to those in the urban market.”

Bell has backed his Stax Records in the ‘70s. “We were spending money on this act in our private company, which we used to spend on Johnnie Taylor and Isaac Hayes.”

The decline in gospel sales during the ‘80s, with the advent of gospel rap and hip-hop in airplay. “There was a time when gospel music was heard every morning and some evenings on urban radio in the major markets,” recalls Milton Biggoman, executive director at Savory Records. “That started to change during the mid-’80s, and when, except for on Sundays, gospel music all but disappeared in most markets. Not until the last seven years did [radio play] start coming back. That, coupled with the growing number of white Christian bookstores stocking gospel, is bringing the market back stronger than ever.”

Radio exposure of gospel has picked up thanks to a growing number of mass radio stations that now play gospel in numerous urban stations that once again air daily gospel programs. “In 1986 we had 2,700 radio stations that are now being heard in over 2,000,” says Smith. "And gospel artists will be the next to embrace their contemporary sounds."

THE PSYCHOLOGICAL BARRIER

Still, there are major hurdles for the genre. “Historically, there have been low expectations for traditional gospel,” reports Gospel-Centric CEO Vicki Mack Lattailade. “There has been a feeling that gospel, to some, just sounded like BeBe and CeCe, most thought the music wouldn’t sell in the big markets. If it’s said ‘Jesus’ too much it wouldn’t sell,” says Lattailade. "It’s as if there’s that bottom line mentality that they wouldn’t get a major dollar investment.”

Mack Lattailade cites Cema (which distributed both “Phenomenon” and “It’s So Good”) as an example of how the way gospel can be marketed to the mainstream. “Cema has shown that when a secular company such as Def Jam, which is a very tough nut to crack, makes a difference. Kirk Franklin is selling to Christian bookstores in the same way he does to the secular market. It’s all about being heard and getting the message out. We’re a breeding ground for the same reason that “The New York Times” is a breeding ground for new authors and ideas. You have to start somewhere.”

The program, according to Cema, gives them the opportunity to sell their gospel artists. "We’re trying to help them succeed, but we’re also trying to sell the industry on what that artist was saying and the message the artist was saying. It’s not that they have to be the same, that’s why the gospel music is so much different. It has to have a message and it has to have a soul. It’s like a church service, it has to have a purpose.""
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Irish Act Takes Aim at Serious Issues
A&M's Marxman Mixes Political Savvy, Rap Sounds

BY PAUL SEXTON

LONDON—Domestic violence and the politics of Northern Ireland may not seem the most radio-friendly lyrical subject matter, but A&M feels it can bring such hot potatoes to the airwaves of seven or eight different radio formats via Anglo-Irish hip-hop/rap posse Marxman.

The quartet's debut album "33 Revolutions Per Minute" is set for U.S. release May 17 by A&M, some 14 months after appearing on Britain's Polygram's "Talkin' Loud" imprint. Marxman is already nearing completion of its sophomore set, but the group will divide its time between recording duties and promoting the first album in America, where A&M VP of marketing Jill Glass enthuses about taking the group's music to rap, alternative, rhythm crossover, college, dance, and several other formats.

"This is a very complex project because it doesn't fit any particular niche; it has a toe in so many different places, and we've gotten feedback from people at each of those levels," says Glass. The first formats to take delivery of Marxman's blend of rap, hip-hop, and traditional Irish folk elements will be black college, rap, and dance, which were serviced March 30 with the 12-inch of "All About Eve." A week later, college stations received a four-song sampler; alternative, R&B, and top 40-rhythm crossover formats are due to receive the single in early May.

With Marxman effectively "in between" records in the U.K., the initial excitement over Marxman has cooled somewhat, but Steve Kincaid, head of music product for Virgin Retail, recalls, "We did well with [the album] at first, and supported it [on our listening posts]. There was a fair buzz about them, and it's a question of building on that. Talkin' Loud is a very credible label, but that doesn't always translate to..." (Continued on page 22)

A Quick Rise For Mercury Band Rob Rule

BY CHRIS MORRIS

LOS ANGELES—For the L.A.-based band Rob Rule, whose self-titled album arrives May 17, lightning struck early, according to Cliff O'Sullivan, Mercury Records' West Coast senior director of video and product development.

"From what I've been told, they re-rehearsed for six weeks, played once, and got signed by [Mercury & R rep] Bobby Carlton," O'Sullivan says.

ROB RULE: James Bradley Jr., Eddie Anisko, Steven Ossana, David King, and Robbie Allen.

The melodic alternative rock quintet rose rapidly from the still-smoldering ashes of Mary's Danish, a promising L.A. band that recorded for ill-fated labels Chameleon and Morgan Creek. Rob Rule guitarist/songwriter and ex-Mary's Danish member Dave King says of his old group, "The reason we broke up is because we couldn't work. Our label wouldn't let us make an album, and we didn't know what to do. It turned out to be the best thing could possibly ever have happened."

King notes that besides Rob Rule, which also includes Mary's Danish drummer James Bradley Jr., two other splinter units have formed: recent Geffen signee Battery Acid, which includes co-lead vocalist Gretchen Seager and two other Danish members, and Lux, which features the group's other vocalist, Julie Ritter.

King says, "It's just so cool how it..." (Continued on page 22)
Mitha Goes To School: Chrysalis/ERG is gearing its marketing efforts for “My Soul Is Wet,” by rock set Mitha’s Day Out. Lovers’ high school students.

To promote the album, ERG is placing coupons for a free cassette single of “Locked” in newpapers that are distributed to high schools. The first coupons went in Los Angeles’ Noise during March. Consum-

ers can trade in the cassette single for one villi off the full-length album.

“We already ran out of the cassettes and are re-running them due to the unexpected demand,” says ERG VP/engin-

er Michael Schnapp.

ERG is also sending out promo-only copies of the second single, “We All Bleed Red”—featuring red-tinted jewel boxes—to metal and hard rock stations.

The Batallie, Ark.-based band is set to tour through April 17 with King’s X. The band just wrapped up its March dates with J Mother Earth. The v-
develop for “Locked” was aired on MTV’s “Headbangers Ball” last week.

CULINARY HARMONYs: Fiction/November Records is taking its marketing efforts for English alternative band EAT to the streets this summer with trip giveaways and an 800 number to promote the band’s sophomore effort, “Epicure.”

According to N-

ovember president Jamie Biddle, weekend trips for two to various British-

ish music festivals, such as the annual shows in Reading and Bum 

by 

d, will be raffled off at EAT shows. The tour kicks off May 3 at the Lumen in New York.

Postcards, stickers, and T-shirts available at the shows will include an 800 number, which the label will use to build a
domestic mailing list for the band. Cassettes of the first single, “Blame,” as well as a “Bled

Me White,” which features backing vocals from Jesus Jones’ Mike Edwars and the Wonder Stuff’s Miles Jukes, also will be handed out at gigs.

To further develop the buzz that followed the band from England, the label took out striking advertisements featuring lead singer Ange Dollittles’ naked body, with his private parts airbrushed and his hair

hiding his face. The ad used on the sleeve of the U.K. single “Golden Egg,” has been banned in Ireland.

Eight weeks before the Feb.

Whale Watching. Modern rock programmers are predicting good things for Swedish grunge/hip-hop act Whale. Early believers in “Hobo Humpin’ Slobo Babes” include KROQ Los Angeles, KITS (Kye 105) San Francisco, and KTCL Denver. The band is recording its EastWest debut, due in June.

REGIONAL HEATSEEKERS

MOUNTAIN

Big Head Todd & the Monsters, Sister Sweaty

NORTHEAST

Adam Sandler, They’re All Gonna Laugh At You

WEST NORTH CENTRAL

Big Head Todd & the Monsters, Sister Sweaty

PACIFIC

Bentlo, Always & Forever

SOUTHERN

Dave Barry, Now You’re Living the American Dream

SOUTH CENTRAL

12 Gauge, 12 Gauge

SOUTHEAST

Adam Sandler, They’re All Gonna Laugh At You

MIDDLE ATLANTIC

Big Head Todd & the Monsters, Sister Sweaty

SOUTHEAST

Adam Sandler, They’re All Gonna Laugh At You

SOUTH CENTRAL

12 Gauge, 12 Gauge

SOUTHEAST

Adam Sandler, They’re All Gonna Laugh At You

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Nice & Smooth Offers Up A ‘Jewel’
Def Jam Set Corrals Big Name Contributors

NEW YORK—For their second album on Def Jam/RAL/Columbia, the members of Nice & Smooth enjoyed the company of some big-name guests.

The album, “The Jewel Of The Nile,” includes numerous outside producers, along with guest performers Bobby Brown (“Return Of The Hip-Hop Franks”), Slick Rick (“Let’s All Get Down”), Everlast from House Of Pain (“Save The Children”), and Jo Jo Hailey of Jo-Dee (“Cheri”).

Despite what the guest shots might suggest, Nice insists the crew was not thinking of mass appeal while putting the set together. “All [the collaborations] came about because of love,” he says.

David Harleston, president of Def Jam/RAL, says, “As with Nice & Smooth’s past efforts, this new one’s got that creative, deep funk serving under some extraordinarily nimble lyrical skills. It is both serious and funny, tongue-in-cheek and profound.”

Harleston also dismisses the notion that the pairings were part of some strategy, adding that the group began gaining mainstream attention with a cut from its 1991 release “Ain’t A Damn Thing Changed.” He says that album began reaching a larger, more above-ground audience with “Sometimes I Rhyme Slow,” which peaked at No. 44 on the Hot 100 Singles chart in July 1992.

Unlike previous Nice & Smooth projects, the new set was recorded in Los Angeles, away from the crew’s New York base. “That gave us a whole different outlook and a cooler attitude while doing the proj- ect,” Greg Nice recalls. “We woke up to sunshine instead of snow and bad weather.”

The set is tentatively scheduled to debut in late May, preceded by the single “Old To The New,” scheduled for release Monday (4). Nice and his partner Smooth Bee supervised most of the tracks on the album, including “Cheri,” a ballad in which Bee sings smooth verses like a sweetboy/loverman. But they also made room for contributions from A&R manager Mark Morales & Mark C. Rooney, Mark Spark, and Luis Vega; the latter produced “Old To The New.”

According to Nice, “just being settled” brought Bee and him into the collaborative mode. It’s more comfortable now, and we wanted to be more or less established before [venturing into] working with other people. We’re at that point now, (Continued on page 24)

Artists, Labels Still Have The Blues, So Why Isn’t Black Radio Playing It?

RADIO BLUES: Attendees at the recent National Assn. of Recording Merchandisers convention witnessed a gathering of some of today’s most entertaining blues performers at the indie distributors & manufacturers’ product presentation. Included in the cavalcade were guitarists Smedlin’ Joe Kubek and BenoIs King, harmonica artist Charlie Musselwhite, vocalist Trudi Lynn, and guitarist Little Milton.

I’m betting that only 10% of this column’s readers have even heard of the artists (except perhaps Little Milton), much less heard their music. And that percentage might well drop to zero in lower age demos.

Reflecting why our young people are not being enriched by this core music form, there is one glaring reality: Urban radio is not playing blues.

There is no shortage of artists making blues albums. There are many labels eager to cut such recordings and retailers that are happy to sell them. But the chain is broken by black radio owners and programmers who refuse to air the music.

Artists are awarded based on the public’s trust. That trust should include an ethical responsibility to offer more than just contemporary forms of black music. But black radio is allowing blues and other historically rooted black music to become lost art forms within our own communities.

Often, militant-minded brothers and sisters point the finger at the mainstream and say it is ripping off our music and culture. In this case, we are letting it happen. The problem is not coming from the outside—it’s from within. It’s our history to keep, but we aren’t doing it.

Radio programmers complain that their stations cannot be all things to all people; so should black programmers and owners defer responsibility for maintaining our own history to public radio or nonurban stations that recognize its importance? A co-ordinated effort on the part of all black stations must be made to enrich young people with this music.

Even frequencies that program to the youngest demos have daypart strategies where selected tracks can be worked in. There is a wealth of blues as rhythmically energetic and listener-friendly as any of the latest urban contemporary songs on playlists.

As all programmers know, familiarity breeds acceptance. Just as certain tracks, many of which are marginally acceptable, are in high rotation to help in- duce commercial hits, a spoon-fed diet of blues could eventually click similar listener acceptance.

Everyone knows that radio has a moral obligation to do its part in maintaining all forms of African-American music and culture. Black radio stations are where the majority of black listeners find their music, and continual neglect of this important cultural cornerstone only furthers our already clipped history and, therefore, our identity.

The black community’s hunger for fast-food music is killing what little of our heritage has been historically re- corded. Black radio, it is time for you to step back from the singles tree and look at the collective forest—your passive posturing and back-pedaling is contributing to cultural genocide.

COUNTRY SOUL FETE: Artists featured on MCA’s “Rhythm Country & Blues” album came together for a one-night-only concert March 23 to benefit the Country Music

(Continued on page 22)
TOP R&B ALBUMS

**Greatest Gainer**

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<td>Slave featuring Sinnamon</td>
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<td>Las EFX</td>
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 Compiled from a national sample of retail store sales reports collected, compiled, and provided by SoundScan.

**For Week Ending Apr. 9, 1994**

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<td>Eightball &amp; MJG</td>
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<td>Mary J. Blige</td>
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<td>Maze Featuring Frankie Beverly</td>
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<td>Queen of the Pack</td>
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<td>Craig Mack</td>
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<td>Brian McKnight</td>
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<td>Funky Liz</td>
<td>I Wanna Be Down (910343)</td>
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THE RHYTHM & THE BLUES

Foundation and the Rhythm & Blues Foundation. The star-studded spectacular was held at the Universal Amphitheater in Los Angeles and played to a near-capacity crowd.

During the reception that followed, MCA Music Entertainment Group chairman Al Teller expressed a sincere interest in putting the show on the tour circuit. "I'd love to put a show like this on the road, but I just don't think it would be possible because of scheduling conflicts," he said.

Teller cited Gladys Knight's quick exit to catch a plane immediately following her last performance as one example. "She's got to be in New York to shoot a new TV pilot that she's starring in," Teller said.

Although R&B great Sam Moore was unable to reprise his "Rainy Night in Georgia" duet that he recorded with country star Conway Twitty, who died three weeks after the session, a touching video presentation seemed to satisfy even followers—and Moore.

"Doing this show was special for me because I wanted to give a public tribute to Conway in a way that I'll remember the rest of my life," said Moore. "I'm not exactly sure which direction I'll take, but after this experience I can see it's possible for me to go either way.

The Staple Singers also performed, joined by former Paisley Park solo artist Mavis Staples, who reported that Prince has a new label. "It's called NPG, and I'm signed to it," she said. Staples added that the Staple Singers are mulling over the idea of recording an independently produced album.

Quick Takes: Former Capitol A&R director Sam Sapp is headed to PolyGram's Santa Monica, Calif., offices for an A&R post. ... Former Columbia R&B marketing exec Ruth Carson is now at Capitol ... Mike Baril slides over from Epic publicity to take the reins of his new post as regional A&R manager for Sony Music. ... Producers working on Pati LaBelle's upcoming album include Jimmy Jam & Terry Lewis and Teddy Riley. ... Be on the lookout for the Puppies, a set of young rappers signed to Chaos/Columbia. The group's first single, "Funky Y2C," is scheduled for spring release.

AT THE TOP: The top four singles on the Hot R&B Singles chart are bulted, as of them make gains. One of these, "Jump N' Grind" by R. Kelly (Jive), also turns in a continued strong sales performance. Kelly's radio point total is nearly twice that of "The Most Beautiful Girl In The World" by the Symbol (NPG), and Kelly's sales are nearly five times as large. Most Beautiful' leapfrogged 6-2, garnering the largest point increase on the entire chart this week. "Red Hot & Blue" by Jodeci (Uptown) inches up by a slim margin, despite Jodeci's strong radio and sales point increases. "I'm Ready" by Tevin Campbell (Quest) gets the largest part of its total increase from increases in radio points.

IT WAS GOOD WHILE IT LASTED: Nine weeks atop the Top R&B Albums chart is something to be proud of, "12 Play" by R. Kelly held the top until this week's Hot Shot Debut, "Above The Rim," displaced it. The Death Row album was launched by the release of multiple cuts to radio, including songs by H-Town, Al B. Sure!, SWV, and Warren G & Nate Dogg. "Your Body's Calling" will be released in late April from Kelly's album. It may be just long enough to build consumer response and lift it back to No. 1.

Greatest Gainers Everywhere: Tony Braxton has accomplished what most young performers only get to dream about. She has won at least one award at the major awards event this year, including the Grammys. So, from the highest possible platform, "You Mean The World To Me" is grabbing all of the singles honors. This week, the single is the Greatest Gainer/Airplay on the Hot R&B Singles chart, while last week it earned the sales honors. On the Hot 100, the reverse happened. This week, "You Mean" earns the sales award, after earning airplay honors last week. Are you still with me? O.K. It is top five at nine stations, including WYYX Washington, D.C., KIPI Little Rock, and KNIX Los Angeles.

I'VE BEEN TOLD that Russell Simmons couldn't be convinced, even though Andre Harrell's newest discovery was a talented rapper, that women would find the rapper sexy. So, Harrell took Henry D. & the Boyz with him and laid the foundation for Uptown Records. Well, the "Overweight Lover" has proven Harrell to be right on the money. "Got Me Waiting" is the newest single release from the "Heaven," and it rises 20-11 in its fourth week on the Hot R&B Singles chart. More radio-friendly than ever, "Waiting" gets top five airplay at five stations; WBLX Mobile, Ala., WQQK Nashville, KQXL Baton Rouge, La., and KTOP Tulsa, Okla.

WHAT I HEARD: "I Feel A Song In My Heart" by Gladys Knight, with reggae vocals by Joe Thompson, on IMC Records (distributed by ZYX Music). It's likely to get a great response in the club—well, you can see how her fans respond. "Waiting For The Last Goodbye" also is on the CD.

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### **Greatest Gainer/Airplay**

1. YOU MEAN THE WORLD TO ME
   - **Artists:** TONI BRAXTON, LADY MIZAR
   - **Label & Numerical Distribution:** RCA/REPRISE
   - **Chart Entry:** Week 2

### **Greatest Gainer/Sales**

1. IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT)
   - **Artists:** MICKY NEVILLE/CELLOLO
   - **Label & Numerical Distribution:** J-TOWN BL. SURE!
   - **Chart Entry:** Week 2

### **Hot Shot Debut**

1. ANYTHING (FROM "ABOVE THE RIM"
   - **Artists:** SHAQUILLE O'NEAL, LEE ISERMAN, LESLIE RODGERS, RON WASHINGTON, DAVID JEFFREY, KENDALL FOX, KURTIS ROSS, ANDREW SIMPSON
   - **Label & Numerical Distribution:** SWV
   - **Chart Entry:** Week 2
and many of the people who worked on 'The Jewel Of The Nile' were supposed to have worked with us before.

Nice says Brown has been "trying to do a joint" with Nice & Smooth for "six or seven years." In that time, Brown wrote hit tunes for Brown's 1986 "King Of Stage" album, and sang backup vocals on the singer's hit "I'll Be" from Brown's 1986 album, "Tender Lover." 

Later, Nice & Smooth performed as a supporting act on Brown's "Don't Be Cruel" tour and New Edition's "Heartbreak" tour, which also featured Brown. As for Jodeci and Everlast, Nice says, "We were friends and fans of each other from way back."

Nice & Smooth debuted in the late '80s on the Fresh Records label, a label that briefly closed its doors. After one self-titled album that yielded the street smash "More & More Hits" and "Funky For You," the group switched to Def Jam and dropped the album "Ain't A Damn Thing Changed" in 1991. It spawned the hit singles "Hip Hop Junkies" and "Sometimes I Rhyme Slow."

Nice & Smooth has gained a solid reputation for making rap records with abstract lingo, tons of fun, and infectious, hardcore jollies. As Nice says, "Our music has always been about having a good time. It's not soft, but it's still happy. We have always been the type of fellas who think about women and kids [when we create]."


As for the marketing of the album, says Harleston, "We want to completely control how we roll it out." Instead of massive advance mailings, Def Jam and Columbia have been hosting listening events across the country, as well as providing opportunities for members of the press to hear tracks in the companies' offices. They will continue these right up to the album's release date.

Also, there are plans to host a series of parties at some of America's leading concert halls. In April, Harleston says Ya'll, which will be present at some of the parties, have found African-American students to be "a particularly receptive audience for its music." Our college reps say they have been asking about the group, so we want to feed that anticipation.

Other items on Def Jam and Columbia's marketing menu are "non-mass-media," a printed handout, and other places, comments Harleston, with "in-your-face" point-of-purchase campaigns.

A&M HIP-HOPPERS HIT THE MARX

(Continued from page 18)

worked out, because it looks like Julie's gonna get signed in a minute, and we're all really good friends. It's just so nice when everybody on your team sort of continues forward."

Rob Rule got started as a result of King's frustrations with his own band. "I started playing with some other people," he says. "It wasn't that I was completely unhappy, but musically I wasn't satisfied. I did it on my own."

But it was the first band I ever been in, and we were just successful enough that we could go on the road. I wasn't brave enough to go, 'Well, this isn't what I really want to do.'"

Piece by piece, Rob Rule fell together as Mary's Danish band began to solidify. Vocalist Eddie Anisko was recruited from the Unsound, a group that was the lead guitarist for Danish guitarist Louis Gutierrez. Steve Ossana joined as bassist, while former Red Hot Chili Peppers guitar technician Robbie Allen rounded out the lineup.

King, who notes the "incrustuous" nature of L.A.'s rock scene, says his band owes its name to the Chili Peppers. "They were on a European tour, and instead of having an opening act, they'd have Robbie go out on his own band."

"Johnny Cash routine, and they called it Rob Rule," King notes. "And Chad [Smith] played drums, and Flea acted like he was the manager of Johnny Cash."

"It was just this funny thing that they did."

Amazed that Allen was slow in withdrawing from a Long Beach band he was playing in, the group booked itself into Hollywood's Club Lingerie under that name. "I said, 'We never had any intention of keeping the name, and the next thing you know, we got offered four days that night.'"

Mercury's O'Sullivan says the company will begin working the lead "Rob Rule" track, "She Gets Too High," at album rock and commercial alternative stations April 18. The entire Don Gehman-produced album also will be worked at college and adult alternative.

Mercury is servicing a couple thousand advance CDs to radio and retail. O'Sullivan adds, "We're also doing several thousand 'fan club' sampler cassette for key one-stops and college reps. Our whole field staff is going to be involved in promoting. We're trying to put music in people's hands as early as possible."

The band plans to hit the road in late April. Its members have already approached such well-known friends as the Chili Peppers' Anthony Kiedis and Pearl Jam's Stone Gossard with hats in hand.

"We're basically begging all our friends for tours," King says. "We're gonna go on a road regardless, but we're calling all our friends and going, 'Hey, can we play with you? Please, please, please!'

"Q&A RISE FOR MERCURY BAND ROB RULE

(Continued from page 18)

Race to the Top: To Do You Know How We Do It

"We're definitely more than a hip-hop band," says King, who notes the "incrustuous" nature of L.A.'s rock scene, says his band owes its name to the Chili Peppers. "They were on a European tour, and instead of having an opening act, they'd have Robbie go out on his own band."

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"FOR WEEK ENDING APRIL 9, 1994

Hot Rap Singles

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R&B ARTISTS & MUSIC

NICE & SMOOTH OFFERS UP A 'JEWEL'

(Continued from page 20)
THE FIRST THING that strikes you upon introduction to Joi Cardwell is how her easy-going demeanor belies the guarded, world-wise intensity of her eyes. She has clearly been through the proverbial industry wringer, and not even the most relaxed smile can truly hide it.

Happily, the second thing you notice about Cardwell is that she also appears properly educated by the hard knocks that have been thrown her way, and is ready to carve a much deserved niche among the club community's diva elite.

It seems like a lifetime since she struggled in the shadow of producer L'il Louis as the faceless but glorious voice on the 1992 worldwide hits "Club Lonely" and "Saved My Life." And while she says the communication breakdown that resulted in her conspicuous absence from the video-clips and subsequent promotion of those hits left her "nasty and bitter," Cardwell says she has strengthened her mental and professional resolve.

"After a while, I felt like I didn't own my voice," she recalls. "It made me extremely cautious and distrustful for a long time. But I'm still here. And I really believe that positive energy brings positive results. I now view my experience with Louis as a means of paying my dues. The future looks bright.

If early DJ reaction of her new EightBall single, "Trouble," is an accurate indication, Cardwell should be racking up hits in her own name within months. The record is the first in a blitz of delectable jams that will be spread over three labels in as many months. Tribul America will issue "Hot Little Body," the singer's collaboration with Fred Jorio and Behavior, while the U.K.-rooted Freetown Records will soon issue the hearty "Holdin' On." For a completely different flavor, look to Epic's imminent "Brazen" compilation for the juicy retro-soul romp "Was It Something I Said?"

"I hope this is the last time I have to spread myself out so much to gain visibility," Cardwell says, pointing out her recent album deal with EightBall.

Planned for release this summer, the project will be produced by the singer with James Preston. According to EightBall A&R executive Kevin Williams, all of the songs will be recorded live during one week next month.

"This record's going to work a whole lot of nerves, because it's going to prove to the children that Joi is not just limited to doing tracks."

The roots of Cardwell's career go back to 1989 when she was plucked from a national talent search by R&B producer/artist Kashif for an all-female group called the Promise.

"We did an album that never came out, which was a good thing since it was such a fiasco," she remembers. "We recorded it on and off for two years. By 1991, it was obvious that the whole thing would be best forgotten."

After recovering from the burn-out triggered by that experience, Cardwell soon became a staple of background recording sessions, supporting artists like LL Cool J, Jermaine Jackson, and the Pointer Sisters.

"I feel like I have more than paid my dues," she says. "I've done cover bands, cabaret, studio work, you name it. In the end, it's made me tough, and broadened my range. I now feel like I can handle just about anything."

And how. Taking another close look into her intense eyes, you can now also see a healthy shade of focus and ambition. It's clear and strong. And it tells you that her best is yet to come."

BEAT'S PIECES: After more than a year in the studio, Zimbabwean R&B sensation Rozalla has finally completed her second Epic album, "Look No Further." Stated for release in late July, this collection is a radical departure from her 1992 debut, "Everybody's Free." First of all, the svengali-like Band Of Gypsies has been replaced by a glitzy array of producers and writers that includes Joey Negro, DNA, Frankie Knuckles, Andre Betts, and Ollie J. Exploring the lower, more confessional range of her voice, Rozalla excels on uptempo jams like the sweeping "You Never Love The Same Way Twice" and the giddy "Work Me," as well as on lush, lovely slower tracks like "Do You Believe" and the title cut. Prepare for a fierce musical trip. With label commitment beyond its red-hot dance department, "Look No Further" could heat up pop radio airwaves... As much as we live for the melodramatic pop ballads that CEO Dion regularly serves, there is nothing quite like hearing her wrap that ringing soprano around a gritty dance track. On the upcoming "Maded" (550 Music), she vamps with her rarely displayed, assertive, white-knuckled edge. Mark "MK" Kinchen upgrades Ric Wake's funky original production with a sterling (and essential) house mix. Is anyone else noticing how much Kinchen continues to develop and mature? We never tire of his jams... Two columns ago, we touted a slamin' deep-house, "(You Need Some) Activator," and credited it to cool newcomer Johnny Vicious. Well, we neglected to note the fine work of its producers, Bill Coleman and Louie "Balo" Guzman. While we are willing to take lumps for an error, this sort of mishap is actually typical in the contentious world of unmarked white-labeled test-pressings, where you can rarely tell which side is which (much less who are the writers and producers). This gives us a much-needed chance to memo overzealous record labels: Fast service is always appreciated, but savvy at the cost of the creative minds behind a jam... Speaking of Coleman, he is executive-producing the soundtrack to "Party Girl," a recently completed independent film starring Parker Posey. He is about to begin shopping the album for a label deal, and we're betting that he won't be on the market for long—especially once A&R reps hear tracks like the gorgeous "You've Got Me Thinking" by the Beloved with Neneh Cherry, the raunchy "Lick It" by Karen Finley, and the jazzy/hip-hop-spliced "Big Apple Boogie" by Brooklyn Funk Essentials. Call Coleman at Peace Bisquit Productions in New York for more info.

New Work Brings Joi To The World; Rozalla Returns

Joi Cardwell

Expose's Curless Leads Music Business Seminar

NEW YORK—In an effort to prepare newcomers for the rigors of life in the music industry, longtimeExpose singer Ann Curless is spearheading a three-week symposium called the Artist Workshop.

A ten-run of the series will begin April 14 at 11 Vestry in New York, and will feature discussions led by industry executives. Curless has organized the project in coordination with the National Academy of Popular Music. In fact, registrants for the workshop must be members of the academy. The fee for the workshop is $125, and academy membership is $255.

"When I first started in this business, I had no idea of what it or anything else meant to be signed to a label, or anything," Curless says. "I thought I just had to look pretty and sing. Boy, was I wrong. After eight years, I look back and think, 'If I knew then what I know now.' The idea of this workshop is to share that information so that maybe the next singer or songwriter will have a better understanding of this business, and maybe avoid some of the hassles."

The first installment will cover issues surrounding A&R, including assorted methods of shopping for a label, how to put together a demo, how to bring Columbia's Dave Shaw and Hosh Gurell from Arista will be on hand for that session, which will take place April 14-15.

The second meeting, April 21, will be a contract class hosted by entertainment attorney Wallace Collins. The focus will be on negotiating management agreements, production deals, and label recording contracts.

The symposium will close April 28 with an examination of artist development and promotion. Aristat's Robert Weigler and ADM Promotion & Marketing founder George Hess are the scheduled speakers.

Beyond this new project, Curless is working on a major album project to be included on a forthcoming greatest hits collection. She also is pursuing her budding new career as a song-writer, and is enjoying the recent top 10 U.K. pop success of her Degrees Of Motion composition, "Shine On."

For further information about the workshop, contact the National Academy of Popular Music in New York.
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Legendary producer Darryl Payne once again teams up with SINNAMON feat. BARBARA FOWLER

"THANK'S TO YOU" was a #1 dance record;
"I NEED YOU NOW" is one of the most sampled records ever and now the new single "WHEN I THINK OF YOU"...THE THIRD ONE IS THE CHARM!

Phone: 516-253-0800 Fax: 516-253-0128
Music Row Summit Panels Set
Opening-Day Showcase A First For Meet

BY EDWARD MORRIS

NASHVILLE—Although speakers and panelists are still being secured, the schedule has been completed for the third annual Music Row Industry Summit here May 11-13. This year, the event will include an artist showcase on opening day.

To be held at the Regal Maxwell Hotel here, the event, sponsored by M.R.A.C., an organization headed by David Ross, owner and publisher of Music Row magazine, and Jeff Walker, president of Artists & Media, a publicity and promotion company.

The opening day lineup on Wednesday, May 11, begins with a meeting of the Music Video Assn., from 3:30-4:15 p.m. It will be followed by two panel discussions from 4:30-5:45 p.m., the first featuring observations by entertainment journalists and publicists and the second by the topic of how small companies can survive in a "corporate world.

Capping off the day will be a cocktail party and an artist showcase that will feature performances by four acts from major labels and two from independent ones. The talent for this event has not yet been confirmed.

The Thursday, May 12, schedule starts with welcoming remarks at 8:45. These will be followed by the "The Evolution: Development Of The Nashville Sound," which includes speakers who will discuss the "The Evolution: Development Of The Nashville Sound," including such luminaries as Tim DuBois, Arista Records; Kyle Lehning of BMI; Thom Schuyler, RCA; Harold Sheldon, Polydor; Paul Worley, Sony; and radio consultant Moon Mullins, Pollack Media.

From 11 a.m.-12:30 p.m., there will be three panels running concurrently: "Living In A Monitored World," a discussion of technology and the charts; "Imaging & Media Training," on preparing the recording artist to meet the public; and "My Way or The Highway," concerning key issues in touring.


The final concurrent panels of the day will be "Selling Success," an examination of songs that succeed, and "Songwriters/Publisher/Pluggers/Performer," on the proper pitching of songs, each running from 2:30-3:35 p.m.; and "Office Teamwork" and "Financial Harmony," on making the most of one's financial resources, from 3:30-4:30 p.m.

The evening activities will include a Cash & Carry awards dinner at 7:15 p.m., and a trip to hospitality suites from 9:30 p.m.-midnight.

During the dinner, awards will be conferred for marketing achievement, longform video, best music video, breakthrough artist video, album graphics and packaging, song of the year, breakthrough songwriter, indie artist, and album cut.

A Founders Award will be given to a person from the Nashville music community who has "contributed (Continued on page 30).

Branson Brigade. Following the kick-off of the annual American Branson Jam in Branson, Mo., some of the performers and planners gather to discuss the progress of the event. Shown, from left, are Mel Tillis, Marty Wilhite, Larry Wilhite, Linda Norris, Moe Bandy, Americana CEO Stan Hitchcock, Betsy Norris, Bob Eubanks, and Jeff Wilhite.

Reba’s New MCA Album Escapes Cliches
Set Places Stories & Emotion Over Fiddles & Steel Guitar

NEW SOUNDS, OLD VERITIES: How can you possibly think that this is country music? Where are the signs? The answer to both questions is yes: the sign of a single reference to rain, the sign of poetry, no country music, no scenes of poetry, and no country music. This is a different kind of music. The sign is a string section, a saxophone, synthesizers, and an R&B chorus—but no fiddles, mandolins, or banjos—and precious little steel guitar. Rather than being offered these familiar and reassuring elements, we are instead given songs about women who know what they want in a relationship and who won’t abandon their ideals or standards to get it, women contemplating or enduring the pain of separation, and women rejoicing in love, who can only anticipate. There’s even one song about a woman who, because of one barely remembered sexual indiscretion, lies dying of AIDS.

The album’s excitement is Reba McEntire’s sense of being able to write a classic, a country as the Grand Ole Opry. Our reason for pointing out its many departures from traditional country music is to demonstrate how much McEntire’s art has evolved and how matching McEntire’s boundaries have become. What has not changed, though—for either McEntire or the music she enshrines—is the affection for songwriting. With a gritty, the insensitivity towards emotional and engaging, the drive to absorb and integrate everyday experiences. On this last point, it bears emphasizing that the experiences performers and songwriters face today are not identical to the ones they encountered 10 or 20 years ago. No one who ventures as far as the edge of the front porch should be shocked that McEntire alludes to AIDS and cellular telephones in her songs instead of to meadows and party lines. Artistic honesty calls for a certain degree of commercialism demands it.

By the way, "Read My Mind" is an unalloyed delight from start to finish. We even rather like the sax.

MAKING THE ROUNDS: Jeannie Ghent, the charming and unflagging publicist for the Mandrell clan, is undergoing treatment for cancer. Those who want to help her with her medical expenses may send their contributions to the Jeannie W. Ghent Fund, Third National Bank, 1025 16th Ave., Suite 101, Nashville, Tenn. 37212... For an invigorating infusion of the inspirational and the instructional, check out author and managing editor of "Country," "Life Is A Contact Sport." If it doesn’t make you believe—at least for the moment—that you can conquer the world (and probably within the week), then you’ll better check your pulse... The Canadian Country Music Assn. has issued its 1994 directory, "The Book On Canadian Country." The 178-page, spiral-bound guide covers the nation’s entire entertainment spectrum and is available from the association’s Woodbridge, Ontario, office... Dulcimer player David Schnauffer has quit the Cactus Brothers to resume solo performing and recording.... Bluegrass music patriarch Bill Monroe is recovering from a broken hip. The 82-year-old musician says he expects to be touring again later this spring. Fiddle virtuoso Mark O’Connor will teach instrumental techniques at the Blair School of Music at Vanderbilt University in Nashville this fall... Brian Raugh has been appointed creative director of Monk Family Music Group... "Playboy" readers voted Clint Black and Wynonna’s 1993 "Black & Wy" tour concert of the year.

MARK YOUR CALENDAR: Liberty Records’ Ricky Lynn Gregg will host a celebrity golf tournament May 23 at the Oak Forest Country Club in Longview, Texas. Proceeds will be donated to benefit abused and disabled senior citizens in east Texas... The Gospel Music Assn. stages its "Gospel Music 1994" convention April 24-28 at the Stouffer Hotel and Nashville Convention Center. Canadian Country Music Week will take place in Calgary, Alberta, Sept. 16-19.

SIGNING WAYS: Johnny Cash to serve as spokesman for Franklin Electronic Publishers’ "Holy Bible"... Dawn Sears to Decca... Jimmie O’Hara, Bobbie Cryner, and "Star Search" winner Greg Rowles to Buddy Lee Attractions, Nashville, for booking... Randy Lee Ashcraft to the Fox Management Group, Nashville, for management... Edgar Winter to the Bobby Roberts Co. for booking... The prize-winning bluegrass band Highstrung to the Pinecastle/Webe Recording Group, Orlando, Fla.

Saddle Pals. To celebrate the success of his single “I Never Knew Love,” Epic Records’ Doug Stone, right, presents his producer and fellow motorcycle enthusiast, James Stroud, with a black leather riding jacket.

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## Billboard Top Country Albums

**For Week Ending April 9, 1994**

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*Note: This list includes albums that have sold more than 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numerical following the symbol. * Asterisk indicates LP is available in stereo.*
NASHVILLE—Through their jointly owned label, AerobicCountry Records, Mason Cooper and Jerry Daniels are helping make country music a sustainable item in the health and fitness field.

Cooper, who is based in Nashville, and Daniels, who have been friends off and on in Los Angeles, are veteran songwriters, publishers, and producers.

According to Cooper, the label's aim is to "introduce a stressed mat that is both authentic-sounding and scientifically valid as an exercise aid.

Since getting under way in 1992, AerobicCountry has produced and released five cassette albums: "Cayley's "Heart" and its sister Country 2.0, for sale to professional aerobics instructors, and "Face/Place: Personal Walking," and "Face Running," for the general consumer market. The tapes retail for $12.65 each.

Cooper says AerobicCountry has hired a team of people—most of the existing titles and two pop-based albums now in progress, AerobicCountry has 16 projects planned for release within the next two years.

Cooper says the earlier tapes were sold primarily through mail order and aerobics conventions, with Power Productions of Galtersburg, Md., serving as official distributor.

For the more recent titles, AerobicCountry worked with six different venues of marketing, including specialty stores, mass merchants, direct mail, sponsorships, and cross-promotions with fitness-related products.

"CardioCountry," the label's best-selling to date, has sold more than 8,000 copies, Cooper says. He notes that the average sale for titles in this field is "a little under 5,000" units each.

In outlining AerobicCountry's niche, Cooper explains, "There are other fitness-outlet titles, and not just cassette titles, sold exclusively to people who don't know country, so the country isn't real authentic. And there are a lot of country producers out there who have been interested in cassettes in this area—but they're the fitness field—so the music is great but it doesn't really fit in with the health and fitness needs.

"We have a couple of doctors— one from Nashvillie Hospital and another at Tarzana Medical Center in Los Angeles— who tell us what we need for health reasons—from sports physiology to the cardipulmonary-respiratory side of it to us.

A good deal of Cooper's time, says, is spent in researching for songs that have the right tempo for the exercise. "It's been a seven-year journey," he says. "When you go into the studio, you can speed it up or slow it down a little bit. But you can't move something from 175 beats [per minute] to 146 beats. It doesn't make sense."

Cooper and Daniels have produced their most recent release, "Reach The Top," that, he says, is licensing the hit masters and then modifying them. The label pays $12,000 for a hit song. The full mechanical statutory rate instead of negotiating for a released one, Cooper stresses.

"For the hybrid we have developed," Cooper says of the "reach-the-top" songs, "it's the high point of the music, and I'm the top end. He's in charge of the bass and the drums. I'm in charge of everything above the bass. So we can hit the highest notes on the keyboard and then bring in the next player, plus vocalists."

Occasionally, Cooper says, instrumental tracks will be taken out or substantially downplayed in the finished tracks.

"Journalists" and "International Issues" from 10/18-11/5/94

There will be a "Radio Forum" from 1:30-2:25 p.m., with panels on "Programming," "Selling," and "Trends," and "Issues."

During the same period, there will be a series of roundtable discussions on "Nashville", public relations, and other aspects of the music business, and other resources into Music City, and "Dream Clubs" (10-11:30 a.m., and "Eyeing the Bottom Line," featuring remarks from business managers, and "Developing New Songwriters" (3:45-2 p.m.).

A session on the songs on the tapes are moderate-to-maxibes, a few are new songs—and several of them Cooper's own compositions.

Cooper adds that Big Play, a Canadian production company, has licensed some of AerobicCountry's music to a line of dance videos. He says he subsequently assisted the company in securing synch licenses for the music. AerobicCountry has already launched a direct-sales campaign for its walking tapes, with ads in Music City (1/2-2/1), Rolling Stone (2/1), and other fitness magazines. In addition, it has signed on as a sponsor of the Cystic Fibrosis Walkathon in Nashville, which takes place in May. The label will offer a discount on the tapes to all walkathon entrants and donate money in their names to the Cystic Fibrosis Foundation.

1. **My Love** - Tracy Lawrence
2. **Outskirts of Town** - Garth Brooks
3. **I'm Holding My Own** - Lee Roy Parnell
4. **Life #9** - Martina McBride
5. **I Can't Reach Her Anymore** - Sammy Kershaw
6. **Indian Outlaw** - Doug Stone
7. **Addicted to a Doll** - Billy Ray Cyrus
8. **Words by Heart** - Big Kenny
9. **He Thinks He'll Keep Her** - Mary Chapin Carpenter
10. **Tryin' to Get Over You** - Vince Gill

**Airpower**

19. **Before You Kill Us All** - Randy Travis
20. **The Way I Want to** - Rodney Van Shelton
21. **Your Love Amazes Me** - John Berry
22. **Better Your Heart than Mine** - Trish Yearwood
23. **Try Not to Look So Pretty** - Dwight Yoakam
24. **Lovebug** - George Strait
25. **Wherever You Are** - Clay Walker
26. **What a Crying Shame** - Reba McEntire
27. **Rope the Moon** - John Michael Montgomery
28. **I've Got My** - John Anderson
29. **Kiss Me, I'm Gone** - Marty Stuart
30. **Rock My World (Little Country Girl)** - Brooks & Dunn
31. **That's My Story** - Collin Raye
32. **I Just Wanted You to Know** - Mark Chesnutt
33. **I Wish I Didn't Know Now** - Toby Keith
34. **I Swear** - John Michael Montgomery
35. **In My Own Backyard** - Joe Diffie
36. **Spur坚韧 Perfe** - Steve Clark & Little Texas
37. **In My Own Backyard** - Joe Diffie
38. **Good Times/Giant** - Doug Stone
39. **It's Not the Miles** - Lee Ann Womack
40. **Take a Left at** - Steve Wariner
41. **I Want to Be Loved Like That** - Kenny Chesney
42. **The Boys & Me** - Diamond Rio
43. **If I Had Only Known** - Reba McEntire
44. **My Woman** - Alan Jackson
45. **Wild One** - Faith Hill
46. **Family Reunion** - John Anderson
47. **First Love** - Clint Black
48. **What Am I Doing Here** - Tracy Byrd
49. **I Never Knew Love** - Mel McDaniel
50. **One More Chance** - Clint Black
51. **Somebody Else's Dream** - John Anderson
52. **She's Got To Have Someone** - John Anderson
53. **Fast As You** - Steve Wariner
54. **We Just Disappear** - Billy Dean
55. **God Blessed Texas** - Lonestar
56. **Chattanoocoo** - Alan Jackson
57. **My Baby Loves Me** - Alan Jackson
58. **How Can I Help You Say Goodbye** - Kris Kristofferson
59. **Outskirts of Town (II)** - Tracy Lawrence
60. **I'm Holds My Own (II)** - Lee Roy Parnell
61. **Life #9 (II)** - Martina McBride
62. **I Can't Reach Her Anymore (II)** - Sammy Kershaw
63. **Indian Outlaw (II)** - Doug Stone
64. **Addicted to a Doll (II)** - Billy Ray Cyrus
65. **Words by Heart (II)** - Big Kenny
66. **He Thinks He'll Keep Her (II)** - Mary Chapin Carpenter
67. **Tryin' to Get Over You (II)** - Vince Gill

**That Ain't No Way to Go**

55. **BROOKS & DUNN**
56. **BROOKS & DUNN**
57. **BROOKS & DUNN**
58. **BROOKS & DUNN**
59. **BROOKS & DUNN**
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72. **BROOKS & DUNN**
73. **BROOKS & DUNN**
74. **BROOKS & DUNN**
75. **BROOKS & DUNN**

**HOT COUNTRY RECURRENCE**

1. **I Go Better at You** - Dwight Yoakam
2. **One Less Lonely Girl** - Dwight Yoakam
3. **I Want to Be Loved Like That** - Kenny Chesney
4. **The Boys & Me** - Diamond Rio
5. **If I Had Only Known** - Reba McEntire
6. **Living Like We Want To** - Alan Jackson
7. **Wild One** - Faith Hill
8. **Family Reunion** - John Anderson
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14. **My Baby Loves Me** - Alan Jackson
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**COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.**

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**VIDEOCLIP AVAILABILITY**

Recruits are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recorded chart.
A Full Plate For Estefán's Crescent Moon

**Artists & Music**

**CRESCENT MOON RISING:** Only three months into its existence, Emilio Estefán’s new Crescent Moon imprint already appears successful, if judged by the label’s hectic recording and release schedule.

Estefán continues to record the soundtrack for the forthcoming Sylvester Stallone/Sharon Stone film “The Specialist,” now being filmed in Miami. A listen to a rough mix of the movie’s opening instrumental segment reveals a seamless, Afro-Cuban tribal base that Estefán plans to embellish with Yoruba chants. If recorded to dance clubs, this track should easily top Billboard’s Club Play chart. The album is due out “sometime this summer,” Estefán says. In addition, he is recording three tracks with Spanish female duo Azucar Moreno.

Estefán also says that he has signed sorely underrated betrayer Donna Allen, a former Tampa Bay Buccaneers cheerleader whose lone Hot 100 hit, “Serious,” reached No. 21 in 1987. Allen will appear on “The Specialist” soundtrack.

Meanwhile, Estefán says Jon Secada’s sophomore SBK album, “Heart, Soul & A Voice,” will contain two Spanish-language tracks, slated to ship May 24. All the songs on the album were composed by Secada, except for one penned by Diane Warren. Look for the album to repeat the multi-platinum success of Secada’s self-titled debut, a 6 million-seller. The Spanish-language counterpart is scheduled to ship in June.

Estefán adds that superstar wife Gloria will begin working on an album of ’80s pop classics this summer for possible release in September or October.

**LCM UPDATE:** Additional panelists confirmed for Billboard’s fifth annual International Latin Music Conference May 16-18 are Manuel Camero, president of Asociación Brasileira de Productores de Discos (APBD), who will participate in the Brazil panel; SGA

*La Mafia* Summit. Sony Discos’ hot pop act *La Mafia* opened its new recording facility, Houston Sound Studios, with a listening party for the sextet’s forthcoming album “Vida.” Due out April 5, La Mafia members and Sony executives shown standing, from left, are band member Michael Angelas; Sony Discos VP A&R Angel Carrasco; band member Oscar Gonzalez; Serca Promotions representative Severino Cano; Sony Discos VP, president, Latin American Region, Frank Welzer; Sony Mexico president Rudy Vasquez; Sony Discos EVP/GM George Zamora; and band members Antonio Lichtenberger and Rudy Martinez. Kneeling, from left, are band member Dario Castillo; Horacio, band manager Henry Gonzalez; and band member Leonard Gonzalez.

**Hot 100 last week with his single for Zoo Records, “Neon Moonlight.”**

*BROWN INKS WITH EMI...* And Virgin: For his first solo deal, standout Brazilian percussionist/songwriter Carlinhos Brown has signed an unusual deal with EMI-Odeon Brazil and Virgin France that calls for his product to be released by EMI-Odeon Brazil in Latin America and by Virgin France for the rest of the international markets. EMI-Odeon Brazil A&R director João Augusto says the pact will give Brown “an introduction to worldwide audiences,” adding that EMI-Odeon will cover recording costs, while Virgin France handles promotional expenses. Brown’s label debut is due in September.

(Continued on next page)
Gribank On A Roll As S.A.'s Top Promoter

BUENOS AIRES—Firmly established as a leading concert promoter in South America for several years, Daniel Gribank proudly says that 1993 was the most successful year in the firm’s history. Buenos Aires, a rock-oriented city, had its concert business fostered by the independence and the subsequent economic situation. Because of the lack of money, people started going to the concert halls. Gribank adds that his Rock & Pop FM radio station still leads the pack in young demographics, and his travel agency has prospered as well.

But Rock & Pop International's shining stock in trade last year was its concert-related activities. The stellar roster of company clients that filled stadiums, arenas, and theaters in far southern South America included Paul McCartney, Guns N' Roses, Madonna, Metallica, Duran Duran, Peter Gabriel, Juan Luis Guerra, Pat Metheny, Al Di Meola, and Robert Cray. McCoy's three shows at the River Plate stadium in Buenos Aires drew 150,000 concertgoers, setting an all-time national concert attendance record.

Gribank's dizzying success seems to be the logical result of 10 years' experience in the Argentinian rock scene, marked by careful expansions from his core business, concert promotion. Gribank's one master stroke on the concert production side took place in 1998, when he secured exclusive booking rights for Buenos Aires' two main stadiums, River Plate and Vélez Sarsfield. The other was working out million-dollar-sponsorship pacts with prominent companies such as Coca-Cola, Pepsi, Visa, and Argencardi.

Gribank says the concert season took place because the increasing number of songs on the radio was crowding his concert slate. While booking the stadium has eliminated that inconvenience, it has also taught him to be careful when restocking the venues.

Gribank recalls the time he booked River Plate last year to rival concert promoter Héctor Cabrallero, who was promoting a Michael Jackson show. After seven or eight songs, ticketless fans were allowed into the stadium. Several weeks later, during a Madona concert he was promoting, Gribank came under the same pressure to let fans in gratis after her show. Gribank, however, refused.

"Today, I think that renting River for Michael Jackson's show was a mistake," says Gribank, "because the security was organized differently, and we suffered the consequences a few weeks later when we staged Madonna."

A point seldom made in Argentina about Gribank's stadium booking deal is that he has not only locked up domestic competitors, but, more importantly, he also has denied entrance to high-powered international promoters seeking new markets.

"I never felt that competition would come from local promoters, but I knew that international companies were trying to get involved down here," he says. "But nowadays our staff is first-rate, and we know this market better than anyone else.

And 1994 is shaping up to be at least as successful as 1993. In February, Aerosmith and opening act Robert Plant filled Vélez Stadium, which was surprising considering that summer is historically a slow concert season in Argentina. Since then, Gribank has had some strong-selling shows by INXS and Sting—both of whom have played Buenos Aires. A successful tour by the Bee Gees, for example, showed how the city is becoming more receptive to touring bands.

GRIBANK-owned companies have been a key element of Gribank's success in the concert business.

LATIN NOTAS

MISCELLANEA: Luis Miguel has begun recording "Romance II," the follow-up to his mega-smash "Romance" (WEA Latin), in which Silvestri will produce the record, which label execs hope will be out this fall . MTV Latino and Coca-Cola have linked up for a major ad campaign—reportedly worth $1 million—featuring contest promotions, program sponsorships, and marketing tie-ins . Joey's veteran sextet Estrella is slated to become the first Tejano outfit to play New York's Hard Rock Café April 19 . Mar Internationalc's new singer Les Lustrées, a group/banda from Modesto, Calif., is in the studio, along with another upstart act, La Trova Chicana, both albums are expected in May . "The Wedding Banquet," recently nominated for an Oscar in the best foreign film category, is drawing many of Manny's underrated salsista Louis Shalti: "No Soporto Más" and "Quisiera Ser."

UP-AND-COMING: The vocals on "Capitana," the Spanish-language companion to the Roscoe Martinez's aforementioned pop single "Neon Moonlight," were co-produced by Tommy Castro.


capitana,

The song's huge point load over the rest of the top 10 suggests that the EM label mates will be cycled out at the top for at least another two more weeks.

A new artist on the chart is Marta Sánchez, the spunky ex-Olé Oficial front lady whose bouncing pop entry "Deseo Mayor" (WEA Latin) with a ballot. Sánchez's single is culled from her PolyGram Latino debut "Mujer"—one of the best pop albums of the year—and contains an identically titled English-language equivalent to "Deseorda" that could become a large Anglo hit.

Also new to the chart is Sánchez's Carolín single "Santo Grial" in at No. 38 with "La Gota Fría." His self-titled label how may well be the best pop band in Colombia, folcloric sounds what Juan Luis Guerra did for Domincan grooves—that is, expand Colomna's indigenous music to a broad Latino audience.

CHECK THAT: Gustavo Cerati's solo album "Amor Amarillo" was released by BMG and Sony as reported in a March 19 article.
Artists & Music

TOO MUCH IS NEVER ENOUGH: Legends has it (and it’s got to be, ‘cause I wasn’t there) that the New Orleans Jazz & Heritage Festival began 25 years ago when a lineup of 300 musicians entertained a crowd roughly half that size in the city’s historic Congo Square.

This year’s fest, a 25th anniversary salute scheduled for April 22-May 1, will have somewhat different look. Simply stated, the lineup is staggering, with something like 4,000 artists doing their boogie before crowds expected to be 400,000 or-so strong (including, I’m sure, those outlaw Elvis freaks who parade around the fairgrounds brandishing flagpoles bedecked with the head of the King himself—Elvis sightings, dozens of them, New Orleans, scarry).

Don’t look here for an exhaustive listing of the artists performing. (Exhaustive is just about right, considering how many names I’d have to type into this space.) Instead, here’s a mere sampling of who’s wailing their ya-ya’s (the muffins, however, are up to you):

• April 22: Buckwheat Zydeco, Allen Toussaint, Little Richard, the Neville Brothers, Miriam Makeba, Hugh Masekela, Donald Harrison, the Rebirth Brass Band, Frankie Ford, and Katie Webster;

• April 23: Jimmy Buffet, Max Roach, Boz Scaggs, the Dirty Dozen Brass Band, Zachary Richard, Earl Palmer, Alvin Batiste, Earl Tuturbin, Ahmad Jamal, the Mayan Brothers, and the Band;

• April 24: Dr. John, Al Hirt, Irma Thomas, the Mighty Clouds Of Joy, Buddy Guy, Stanley Turrentine, Charles Brown, George Benson, Bozoe Chavis, the Winans, Ernie K-Doe, and Lil’ Queenie;

• April 28: Wynton Marsalis, Herbie Hancock, the Count Basie Orchestra, Willie Nelson, Taj Mahal, Clarence “Gatemouth” Brown, and Sonny Landreth;

• April 29: The Meters; E.B. King, Stephen Stills, Eddie Hoo, Wallace Davenport, Tito Puente, Little Feat, Bob Weir, Rob Wasserman, and Benny Powell;

• April 30: Aretha Franklin, Robert Cray, Randy Newman, the Staple Singers, Herbie Mann, J. Geils Band, and Walter “Wolfman” Washington;

• May 1: Pete Fountain, Percy Humphrey, the Radiations, Kenny Adams, Jean Knight, Nicholas Paton, Gospel Soul Children, Allen “Red” Tyler, and Dave Bartholomew. Had enough?

GIVE FRISBERG THE BALL: Nobody writes songs about baseball and its nostalgic warmth better than Dave Frisberg. (From “Matty,” his love letter to New York Giants pitcher Christy Mathewson: When our luck was burning sour and our backs were to the wall/you fired up the will to win and galvanize us all...I’d swear that God himself had sent his right-hand man to see us through/It was you, Matty, it was you.)

Given Frisberg’s strong spring (he just released the album “Quality Time” on Sterling, which includes “Matty”), he’s been penciled in to open Carnegie Hall’s grass-roots series of five concerts April 15-30, focusing on themes of Americana, including baseball, traveling circuses, cowboy life, Texas blues, and rockabilly. To spell Frisberg, Carnegie Hall has scheduled an appearance by Giant Bob Rohm, who never tires of relating The Home Run—

 anybody got a better definition of personal glory?—primarily because we won’t let him. Jazz and baseball. No complaints here.

PARIS, ANYTIME: Amid complaints that jazz knows too few real male singers, word drifts in that Jackie Paris has a new, self-titled album on Atlantic. Paris introduced the first vocal recording of Thelonious Monk’s “Round Midnight”; he was the first vocalist Charles Mingus used when he was in a funk (he was “broken down”); the “Violets,” as he was known when he toured with Lionel Hampton, is banking on springtime (“Paris in...,” of course) for his return.

Top Jazz Albums

Top Contemporary Jazz Albums

Classical Keeping Score by Is Horowitz

PODIUM TWISTS: As expected, Leonard Slatkin will be moving over to the National Symphony Orchestra as music director, creating new opportunities for recording by the Washington, D.C.-based ensemble.

Slatkin takes over his new post in September, replacing Matthias Rostropovich. Beginning next season, however, Slatkin will appear with the NSO as MD designate. In a typical upset, he will remain as MD for the St. Louis Symphony through the 1995-96 season. He has held that position since 1979.

Recording plans are currently under discussion between the NSO and BMG Classics. Slatkin’s exclusive label. It’s not known at this time how many more recordings he will make with the St. Louis Symphony, where his RCA Victor label numbers more than 50 titles. He also has recorded with the London Philharmonic, the Philharmonia, and the Bavarian Radio Symphony.

EVERYONE AGREES it’s becoming more difficult to market standard repertoire on disc. Yet the new season again will see many new recordings of familiar fare set down by major American orchestras, a familiar formula only occasionally Freshened by novelty.

GOING ON RECORD: The 1994-95 season will find Herb Alpert’s Tijuana Brass banding up; this season’s new project, a New York City ensemble (No. 13) for London. Ani Piere Boulez and the orchestra will follow up their 1994 Grammy-winning Bartok set on Deutsche Grammophon with the composer’s “Miraculous Mandarin” and “Music For Strings, Percussion & Celesta.”

GOING ON RECORD II: In a rather unusual project, the New York Philharmonic Symphony Orchestra will record 12 short dance works, by as many American composers, for London’s Argo label.


For one thing, he will be completing a Sibelian cycle, a project begun in 1989, with the Third and Sixth Symphonies. Scheduled as well are recordings of Stravinsky’s “Till Eulenspiegel,” “Death And Transfiguration,” and “Allegro Sprach Zarathustra.” Stenhammar’s “Serenade and Nielsens’ “Little Suite” also are on Blomstedt’s agenda.

Still to be recorded this season is the Sibelius Symphony No. 1. That will be taped in May, and is slated to join a number of major works taped since late 1992 awaiting release by London.

Blomstedt will continue his association with the SFS as conductor laureate and is expected to make additional recordings with the orchestra. Michael Tilson Thomas will take over as music director.

GOING ON RECORD III: At least three major will be recording the Chicago Symphony Orchestra next season.

For Erato, music director Daniel Barenboim will attend to both Tchaikovsky and Berlioz’s “Roméo & Juliette.” He will also cut Schubert’s “Verkärte Nacht” and “Five Pieces For Orchestra,” in addition to Hannibal Petersons’ “Afrikan Portraits” and a program that included “Popular Favorites.”

Former CSO MD Sir Georg Solti will be recording symphonies 1 and 4 from Janacek’s “Nabucco.” (No. 13) for London. Ani Piere Boulez and the orchestra will follow up their 1994 Grammy-winning Bartok set on Deutsche Grammophon with the composer’s “Miraculous Mandarin” and “Music For Strings, Percussion & Celesta.”

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For one thing, he will be completing a Sibelian cycle, a project begun in 1989, with the Third and Sixth Symphonies. Scheduled as well are recordings of Stravinsky’s “Till Eulenspiegel,” “Death And Transfiguration,” and “Allegro Sprach Zarathustra.” Stenhammar’s “Serenade and Nielsens’ “Little Suite” also are on Blomstedt’s agenda.

Still to be recorded this season is the Sibelius Symphony No. 1. That will be taped in May, and is slated to join a number of major works taped since late 1992 awaiting release by London.

Blomstedt will continue his association with the SFS as conductor laureate and is expected to make additional recordings with the orchestra. Michael Tilson Thomas will take over as music director.

GOING ON RECORD III: At least three major will be recording the Chicago Symphony Orchestra next season.

For Erato, music director Daniel Barenboim will attend to both Tchaikovsky and Berlioz’s “Roméo & Juliette.” He will also cut Schubert’s “Verkärte Nacht” and “Five Pieces For Orchestra,” in addition to Hannibal Petersons’ “Afrikan Portraits” and a program that included “Popular Favorites.”

Former CSO MD Sir Georg Solti will be recording symphonies 1 and 4 from Janacek’s “Nabucco.” (No. 13) for London. Ani Piere Boulez and the orchestra will follow up their 1994 Grammy-winning Bartok set on Deutsche Grammophon with the composer’s “Miraculous Mandarin” and “Music For Strings, Percussion & Celesta.”

GOING ON RECORD III: In a rather unusual project, the New York Philharmonic Symphony Orchestra will record 12 short dance works, by as many American composers, for London’s Argo label.


For one thing, he will be completing a Sibelian cycle, a
**BY DEBORAH RUSSELL**

LOS ANGELES—Man meets machine in Cracker's new animated Virgin video "Get Off This," directed by Squeak Pictures' Carlos Grasso. With the aid of three Macintosh computers, Grasso and a team of animators spent 10 weeks mixing traditional cel animation, treated original and stock footage, and computer-generated images to create a psychedelic fantasy of mind-bending imagery.

"I wanted to have some fun with the lyrics and try some things you can't do in live-action, like blow up the world," says Grasso. "Get Off This" marked his first foray into the hi-tech, computer-generated universe. "It's such an intimidating thing to work with computers, and this was a challenge," he says. "But the timing was right; I never would have tried it a year or two ago. The software is such that we could use the computer as a source to find options to put different things together."

Grasso's artistic team included head Macintosh animator and computer artist Fred Davis, character artist and painter Aranaine Bazin, and cel animator Patricia Wong. "Fortunately, we were all good friends," says Grasso, who notes that the team worked on the film for a $30,000, ten-week intensive project the greatest challenge to the team. Three weeks were devoted to storyboarding and determining how the computer would layer various frames. Work days often stretched past 15 hours.

Each one of the 6,678 frames of video was hand-treated using Adobe Photoshop filters and then composited on a Macintosh 560 Quadra, the main animation computer. "We didn't rely on the computer for the look or feel of the animation," says Davis, a freelance graphic designer who came in with a decade of Macintosh experience, but little background in animation. "We used it as a composting tool. I shy away from most computer animation. The look is too sterile, there's no life." Bazin, a painter, also had little experience in the animation field. She relied on cel animator Wong and computer artist Davis to bring her paint- ings to life. "I would draw something one day, it would be processed through the computer, and then it would appear like magic on the screen," says Bazin, who drew some 2,000 frames in a 63-day period. "It was the first time I had seen my work moving. We were jumping all over the place every time we had a new picture."

Adds Grasso, "At one point it felt like, 'look, it's another potato chip. Charlie. Just 6,700 more and we'll have a whole bag.'" Bazin created a number of the characters in the clip, including a cigarette-smoking, blue mutt named Azul who swallows the Cracker tour bus. The neo-nuclear storyline lends a whole new dimension to the "mushroom cloud," and Grasso even makes a cameo appearance in the character of an evil sun.

Performance and cutaway footage was loaded on videotape and digitized into the computer using a Diaquest Animag board and NuVista card. The finishing took place on a frame-by-frame basis on Betacam-SX, then placed onto the D2 audio master. The machines took on a certain life after awhile," says Grasso. "It's like they were triplets, always crying, and we'd be saying, 'What's wrong with that one?'

For the director, says Grasso, he was concerned that the clip retain an organic quality. The crew worked in Grasso's own home studio, creating a comfortable environment through music, atmospheric lighting, and "lots of food."

William Cohen directed the video; Catherine Finkenstaedt exec- utive produced.

**PRODUCTION NOTES**

**LOS ANGELES**

- Atlantic artist Tori Amos co-directed her new video "Cornflake Girl" with Zeitgeist director-producer Nancy Bennett.
- Brian Setzer's new Hollywood Records video "Lady Luck" is a 'Tycoon Entertainment production directed by Jeff Stein. Steve Fredrikicz produced.
- Directing such Production Directors director Keith Ward reeled Guess' Warner Bros. video "Tell Me Where It Hurts." Cherie Appleby produced the shoot.

**NEW YORK**


**OTHER CITIES**

- Del The Funky Homosapien's latest Elektra video "Wrenchgate" is a DNA production directed by Kevin Bray. Sam Aaslanian produced the shot on location in San Francisco.

**Regional Programmers' Web Anchored By Group Ad Plan**

**HOOKING UP:** Regional programmers Jack Wendorf of New York's "American Hot Videos" and David Rehak of Baltimore, N.J.'s "The Machine Music" have joined forces to create and helm the Music Broadcasters Assn., or M2BA, not to be confused with the MVA (the Music Video Assn.), comprises 12-15 local and regional video programs working in concert to promote cooperation between different elements in the video promotion business, says Balaban, the organization's VP. Wendorf is president. Balaban declines to name the shows participating in the MBA, but says most of them fall into the same Atlanta music genres. Revolving membership is based on a Hollywood term, he says. By acting cooperatively, the participating MBA shows reach a broadcast and cable horizon spanning 27 million U.S. households, says Balaban. The organization is anchored by a group advertising plan in which labels pay one fixed rate to advertise on a variety of member programs that fit the required musical format. As part of the deal, advertisers can submit titles of specific videos to the MBA's monthly "hot list," which is distributed to the participating stations to highlight their latest priorities.

As leaders of the MBA, Balaban and Wendorf will be responsible for distributing the ad spots to each program and will "work toward good performance to each advertiser. Funds will be dispersed by them to each show on which the ads appear...

...while the industry is trying to be cost-effective, it's entirely possible the labels to buy advertising on each individual show says Balaban, noting that the MBA is ideal for labels looking to promote second-tier priorities more effectively. "We're acting as a sort of agency. We offer the labels a way to get exposure on these shows at a rate they normally wouldn't get."

"For the independent promotion firm R-N-R, Freelance says his clients' reactions to the MBA has "been really good," and he notes that such labels as Relativity, Hollywood Basic, Tommy Boy, Island, and A&M have expressed interest in participating.

**VIDEO SUMMIT:** The Music Row Industry Summit, slated for May 11-13 in Nashville, will feature a three-hour forum on May 13 that explores promotion, production, and programming in country music video today. Topics to be addressed include every- thing from the traditional talk of budget battles and quality control to the role of regional video outlets and closed circuit programmers. Radio and video programmers will explain their impact on the audience and de- 

bate whether country radio and video should be programmed identically. An issues forum will address interactive technology, the video syndication business, and the video music marketplace.
The Music Video Assn. will open the summit May 11 with a 3:30 p.m. reception. MVA members will receive the summit's early-bird registration rate through April.

**NAME CHANGE:** The Music Video Producers Assn. has changed its moniker to the Music Video Production Assn. to incorporate more players in the video industry, such as directors, production assistants, gaffers, grips, film manufacturers and more. The MPA will host an industry party June 9 at the Sony Music Studios in Manhattan. Music and art photography created by members of the music video industry will be featured for Martin Hennessey at N.Y.'s GPA Films.

**THE WORD:** Cheyenne Records and the Inspirational Network of Charlotte, N.C., recently visited to produce Christian country music specials that will air on the INSP network. The first project is "Cheyenne Country Live," to be taped April 30 at the Cannery in Nashville.

Steve Gatlin, the White River Band, the Days, Paula McCulla, and Bruce Hayes may highways.

INSN is one outlet that airs "CCM-TV," a popular contemporary Christian music program, which recently wrapped production on its "Miami Acoustic Set." Steve Gilrath Productions reeled 68 "unplugged" performances for artists such as Wayne Newell, Geoff Moore, Bryan Dun- can, Al Denson, and Point Of Grace. The clips complement the often limited video output by each of the artist's labels, and will air on "CCM-TV," which also is carried by the Family Channel, the ACTS Net- work, FamilyNet Broadway stations, and the Armed Forces Television network.

**REEL NEWS:** Director Alex Hal- pern has joined the directors' roster at N.Y.'s Portfolio Artistas Network...Direction Dwayne Coles has signed to Public Pictures in N.Y., and Bonnie Tomas is now managing the music video division there..."Rosa Mi Amor," a film by video director Modii of L.A.'s Motivation Films recently took first place in the experimental category at the New York Underground Film Festival, as well as the grand prize at the Lucky Charms Festival in Seattle.

In a move toward new market appeal, Robert Baum is now director of promotions at Miami-based programmer the Box...A&M's Vesta hosted BET's inaugural ConnieView Awards in L.A. March 29.
CITY SLICKERS: The squeaky-clean world of country music has attracted some curious curators lately, in the form of new magazine publishers. A while back, LarryFlynt, of hard-core Hustler magazine fame, introduced a collection of family-friendly magazines, including Country Fever.

Now the Enquirer/Star Group, publisher of the dirt-dishing National Enquirer and Star, is introducing Country Weekly, slated to ship 750,000 copies this month.

According to Iain Calder, Country Weekly president and Enquirer/Star Group executive VP, 100 people will be able to watch every magazine each week thanks to the company’s second-to-none supermarket/newstand distribution.

The company plans to help Country Weekly stand out, says Calder. First, it will be the lone Nashville-oriented weekly, according to Calder, who is not concerned with competing with newspapers that cover a variety of topics.

He suggests that Garth Brooks—who graces the debut cover—will be good for half a dozen covers a year.

The other defining trait: photos, photos, photos. Also, unlike the National Enquirer and Star, Country Weekly will be on its best behavior with the stars, bending over backward to ensure good relationships. "I don't think our country fans want to read bad things about the stars," says Calder, "and they won't find it in this magazine."

JUST THE FACTS: For years, when it came to reporting on the music business, record companies often held the key to the data and dutifully doled out information to the press. Due to the often less-than-public nature of record companies, dealing with record reps had to take the labels' word when it came to sales figures and, to a certain extent, radio airplay information. It's safe to say that companies occasionally took advantage of that privilege and inflated numbers.

With the advent of the computer tracking systems SoundScan and BDS for retail sales and radio airplay, respectively, there seems to be no excuse for relying on record company (or word-of-mouth) facts and figures. It happens routinely.

For instance, in a recent article in USA Today on the success of Big Mountain’s remake of Peter Frampton’s “Baby I Love Your Way,” the paper, without attribution, claimed the song was the “most played single in the USA” for that week. Actually, according to BDS, it was the No. 2 most-played single, with 3,565 spins at radio—almost 3,000 fewer plays than Mariah Carey’s “Without You.”

NEWsworthY: Sometimes the guidelines that govern music charts can be baffling. A recent article in New York Newday told the tale of a deadbeat dad who had refused to pay his ex-wife and daughter's $500,000 in alimony and child support over the years. The mother and daughter had to revert to cashing welfare checks in order to survive.

Sadly, that story is played out too many times in New York and around the country. So why don't we add some regular chart highlights for readers? As the Newday headline pointed out, the man in question, Dr. Jesse Hilsen, manages the rock band Kick.

FOR WEEK ENDING MARD 27, 1994

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

** NEW ADS **

LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD

National Enquirer Jumps on The Country Bandwagon

BY ERIC BOEHLERT

Two years ago, during a chance meeting at the opening of L.A.'s Virgin Megastore, this writer innocently asked ex-Sex Pistols vocalist John Lydon if he had read "England's Dreaming," Jon Savage's fine, then-current book about his former band. Lydon’s reaction?

In an instant, Lydon’s famed blue-eyed stare flared up, and he cried, “Lies! All lies!”

"Rotten," which takes its title from Lydon’s Pistols-era handle Johnny Rotten, the punk rock icon takes literary revenge on the countless autobiographies of Savages, bassist Gail Matlock, and roadie Noel Monk.

The tome is somewhat erratically edited and frequently repetitious and, it appears, disappointing little info on Lydon's noteworthy post-Pistols career with dynasty Image Ltd. Yet "Rotten" still manages to succeed as a sharp self-portrait of a colorful figure in a chaotic music epoch.

The as-told-to format suits Lydon well—one can practically hear his signature voice. Testimony from other witnesses, as ex-Pistols Steve Cook and Paul Jones, musicians Chrissy Hynde and Billy Idol, and assorted punk figures is less engaging.

After introductory material on his Dickensian childhood, Lydon launches into a full-length depiction of the Pistols’ various late ’70s exploits. No vir- rior is spared: Among the parties tarting the lash are the band’s manager, Malcolm McLaren (the subject of a bit of literary brinkmanship by Lydon, almost the band’s breakup), Lydon’s late bandmate Sid Vicious and his girlfriend Nancy Spungen (who emulates her singularly pathetic character), and Virgin Records maestro Richard Branson.

Bitter, opinionsated, sassy, quite fun, and yet sometimes unsearing, "Rotten" is a valuable addition to the slim shelf of Pistols history.

CHRIS MORRIS
Irish Biz Lobbies For Government Support
Report Highlights Music Industry Opportunities

BY KEN STEWART

DUBLIN—Ireland could become a mecca for the music business by the beginning of the next century if it uses its existing potential, according to a 70-page submission to the Irish government by seven music industry bodies. The report predicts 5,000 new jobs by the year 2004—a 50% increase over current employment—if the government acts in the industry's interests.

“A Strategic Vision For The Irish Music Industry,” from Simpson Xavier Horvath Consulting, was presented to arts minister Michael D. Higgins by Brennan Graham, chairman of the Irish Music Rights Organisation (IMRO), and Victor Firuz, general manager of the Mechanical Copyright Protection Society (Ireland).

The report analyzes indigenous trends and discusses how Ireland can benefit from global changes in technology and legislation.

Although U2, Enya, and the Cranberries are among acts who have made a global impact out of proportion to the size of Ireland's tiny domestic market, the report claims that the industry's true value and potential are not yet realized.

Istanbul Fears Pop Clampdown
Fundamentalists Win Turkish Capital

ISTANBUL—This city's residents were stunned when an Islamic fundamentalist party gained control of the local government in elections held March 27. Many are fearful of what will follow, and the new regime could cast a long shadow over the developing music and entertainment industry here.

The Islamic fundamentalist Welfare Party (RP) has won control of a massive budget and Turkey's blossoming cultural capital of 10 million people. RP took only 29% of the vote, but the remainder was divided among a plethora of moderate parties.

This result is important because Istanbul has the top jazz and classical music schools, as well as a diverse cultural center, attracting such acts as Madonna, Michael Jackson, and Guns N' Roses as well as all sound copyright legislation," says Finn.

“The global village is now almost a reality. Ireland can position itself to benefit from the structural changes taking place within the music industry internationally.”
Topic: Classical Music

**Talk Is Cheap At First Klassik Komm**

**Sales Soaring For Labels’ Classical Budget Lines**

*BY NICOLAS SOAMES*

COLOGNE—The explosion of the budget market in Germany provided the main topic at a March 25-26 inaugural Klassik Komm, the two-day classical music trade fair here. After just six months of trading, PolyGram budget label Belart claimed sales of 1 million units through nontraditional outlets while Naxos, the Hong Kong-based label, saw 45% growth during 1993, taking it to 800,000 units, mainly though established record retail channels.

And most of the other major companies have now either moved into the budget market—with price points around 10 German marks ($5.98)—or are working on their own CD budget. "Every second classical CD sold in Germany is a budget CD," said Helmut Schmitz, head of promotion, EMI Classical Germany, who launched EMI's En core series last year.

Having already launched its Essential Classics label at the 10 mark re tail point, Sony Classical is about to enter the superbudget arena with Digital Focus, a series of novelties and reissues made with leading orchestras in Russia and other former Soviet countries. It will have a suggested retail price of 7.50 marks ($4.49). "All the majors have been forced to do something because the independent share of the budget market was around 60%," explained Andreas Paech, VP of product development, Sony Classical. "But I also hope that our project will help museums in Russia to survive difficult times."

Berlin Classics, a BMG Germany-distributed label based on a large former East European catalog, is also going into the budget area with Eterna, at the 10 mark price point. The move is the result of a decision by the Klassik Komm to invite Klaus Heymann, founder of Naxos, from Hong Kong to feature in one of the main industry seminars.

Though the German market statistics are not readily available for Klassik Komm, it is likely that they will show a doubling of units delivered to the trade in 1993, 3.5 million in domestic retail and dealer sales.

Despite worries about the rise of budget-priced-product, recession, and economic pressures stemming from the costs of reunification, there was a generally positive mood at Klassik Komm. The 1993 overall classical figures are expected to show a 10% increase in both units and revenue, and the classical market share is expected to stay relatively stable at 9%.

Full price seems to have been holding up as elsewhere in Europe, helped by sales of 200,000 copies of "Christ- man In Vienna" on Sony Classical, and Carmen Fantasie played by Anne-Sophie Mutter on DG (130,000).

Klassik Komm was aimed at the whole classical industry, including record labels, orchestras and opera houses, specialist media, publishers, and organizations. Expectations of 5,000 exhibitors were overtaken, with 5,500 actually taking stands and attracting some 1,200 participants.

Run by Musik Komm, founders of Pop Komm, the 4-year-old pop event that attracts nearly 10,000 people, it was a much smaller trade fair, but one with a guaranteed future—at least in the short term. The Ministry of Economics of the local state, North Rhine-Westphalia, has given a grant of 600,000 marks ($359,000) toward the first Klassik Komm costs for the first four years.

"At first, it will be about communication rather than making business," acknowledged Klassik Komm director Ulrich Grossmaas. "But I think it is a turning point with classical music, especially with young musicians like Anne-Sophie Mutter and the clarinetist Sabine Meyer becoming popular." Grossmaas acknowledged that the first Klassik Komm was a largely national affair, with German the official language, but he hoped next year’s event will be bilingual. And it is likely that there will be a provision next year for at least an afternoon for pub lic attendance—this year was trade only.

Among other significant announcements were plans for a new classical magazine, Christopher Linnen, president of Warner Classics, announced the October launch of a German-language edition of BBC Music Magazine in the country, based on the same subscription-only method that has enabled the U.S. print run to rise to nearly 300,000 in less than a year.

*In The Fast Lane.* Andrew Oldham and Tony Calder may be stuck in the pits while trying to get their revitalized Immediate Records on track, but in the mean time they are in the fast lane with a sponsorship deal with the Pacific Grand Prix Formula 1 racing team. Seen stepping out of the cockpit here is Bertrand Gachot, who races with teammate Paul Belmondo.

**Expanded Echo Klassik Awards Draw Criticism**

*BY NICOLAS SOAMES and WOLFGANG SPAHR*

COLOGNE—German clarinetist Sabine Meyer and Canadian tenor Ben Heppner picked up key prizes March 25 at Germany’s high-profile classical awards ceremony at Klassik Kimm in Cologne. Called Echo Klassik, the awards were organized by the German Phono Academy, which organizes the Echo Awards for popular music (Billboard, March 26), and was an expansion of the classical awards previously given as part of the annual Echo ceremony. A total of 23 awards were given at the Echo Klassik ceremony, which was attended by more than 600 people.

The new initiative was seen as a chance for classical music to extend its media interest, and it also sparked controversy over the costs incurred by prize winners.

Record companies could nominate as many albums as they wished, for a fee: 500 German marks for labels that are members of the Deutsche Phono-Akademie, and 1,000 marks for nonmembers. Winners were chosen from among 113 nominees.

The controversy involved post competition payments: Winners of artist categories had to pay 10,000 marks, and winners of repertoire categories had to contribute 5,000 marks toward a "promotion" budget.

"The money is being paid into a fund which finances promotion for Echo Klassik," says Peter Zombik, managing director of the trade organization BPW, which organized the event. "We hope it will help the small labels especially—PolyGram and the other big companies can easily afford to spend this kind of money on promotion, anyway."

Only two independents—Car pint Classics and Decca—are present among the 10 major German—won awards, the rest being scooped by the majors.

The Echo awards generally were welcomed by the industry. "It was OK for the first time, though I think there should be fewer prizes," said Sabine Max, label chief at Deutsche Grammophon. "We know there must be a budget for promotion, but it must be organized in a different way—too many people thought you had to pay for a prize."

Among the key Echo Klassik results were:

- Female singer: Cecilia Bartoli, "La Cenerentola," by Rossini.
- Lifetime achievement award: singer Christa Ludwig.
- Female newcomer of the year: Sarah Chang, "Violin Concerto," Tchaikovsky.

**‘Free’ Classical CDs Spark Furore**

LONDON—The massive response to innovative marketing campaigns based on a "free" CD offer in national newspapers has sparked serious rows within Britain’s normally genteel classical scene.

The principal target is Alison Wenham, chairman of the Classical Committee of the British Phonographic Industry, who manages director of Conifer Records, an independent label and a leading U.K. distributor, Wenham has been accused by some of undermining the U.K’s majors of undermining the classical business.

In November 1993, Conifer introduced a free-CD campaign with the Sunday Times in an attempt to give a higher profile to its own imprints and its distributed labels. The first offer saw four discs—Tchaikovsky’s ballet music of "Swan Lake" and its own label, the Royal Opera House, as well as tracks from Conifer-distributed labels, including Telarc, Collins Classics, and Lyrita—being offered to the public for the cost of the post and packing.

The Sunday Times claims that 40,000 orders were sent out. Pack aged with the CD was a small cata log, the Classical Collection, offering further classical choices from the Conifer stable at around 10 pounds ($15). Brian Hopkins, Conifer Records sales and operations director, said following that promotion the operation was principally a brand-awareness exercise. "We brought a huge new public to Conifer Classics, the Royal Opera House, Telarc, and Lyrita—labels which have never had this kind of exposure."

Furthermore, he claimed that “tens of thousands of additional CDs were purchased through the Classical Collection.”

At the time, the exercise provoked a furor in the industry. A subsequent February classical promotion from Conifer, which was followed by a March promotion of the company’s jazz repertoire, is meeting with a similar response.

Alan Goulden, managing director of leading London independent retailer Music Discount Centre, says, "Customers are seeing offers like that and stinking me of profiteering."

Conifer Records, B M G Classics’ U.K. director, adds, "This free CD promotion is a step too far."

Wenham defends her position vigorously too, she told As March meeting of BPI’s Classical Committee that the vast majority of tracks on the promotional CDs offered through the newspapers were not of “core” repertoire and were principally to promote labels (Continued on page 47)
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HITS OF THE WORLD

EUROCHART HOT 100 11/3/94

WASHINGTON, D.C.

IRELAND (U.K.) 3/3/94

CHILE (AP) Chile 2/94

JAMAICA: The New Year's past by the nation's sound systems (mobile, mega-deckel music sets) to accentuate the positive and eliminate vulgar and violent lyrics from their playlists (Global Pulse, Feb. 5), has been successful "to an extent," according to Sound System Asen, spokeswoman Louise Louise-Beretta-Beretta of the Kingston's 160 members. "We have the top-rated Stone Love and Super D) have completely stopped playing music with objectionable lyrical content, and the others are "phasing out," she says. Courtney Sing, owner of the highly ranked Bodyguard system, says, "We have toned down tremendously." Seeing a correlation between the rise in music and the rise of violence in Jamaica, says Sing, there has been "a noticeable calming down" of the dancehall audiences since gun lyrics were proscribed. According to Sing, the greatest concern of many SSA members is the effect that negative music has on the country's children, who, he says, "already know the words of popular tunes by the age of 3 or 4." Pointing out the need to teach the children "about love and the real issues in society," Sing says that he and other sound operators have adopted Tony Rebel's single "Teach The Children" as their new anthem. Rebel's song, a reminder to "Be careful what we teach the children, make sure not to hurt them," is a far cry from the type of lyric that ruled the dances last year, when the emphasis was on teaching gunfire: "Oil up a del gun dem, dem make shine an' cry." "MAUREEN SHERIDAN

U.K.: The new single "We've Got Feelings Too" (Multioms/RMG) by Bindi featuring Sheena is being tipped to break Asian-rooted bhanga dance music in the mainstream market here. The song has received national airplay on BBC Radio 1 FM and Virgin 1215 TV, and appears being lined up for the classical and contemporary Asian-rooted Bindi and the young black girl Sheena, who is the daughter of Neville Staple, formerly of the Specials and Fun Boy Three. Bhanga, a genre of traditional Punjabi folk music that uses the dhol drum to provide its hypnotic rhythms, wasimported here in the early 1960s by Indian immigrants. Groups and singers achieved top star status within the country's Asian communities, but now second-generation Asians, raised on a musical diet of Asian and Western pop sounds, are claiming this bhanga for their own. They've fused it with reggae, raggas, hip-hop and house beats to such an extent that it has raised the question, "What is bhanga?" Staple, who co-produced the Binda single, argues that bhanga must embrace some Western influences to gain commercial success. "You have to do it," he says, "but you also have to be careful. While there's the need not to water the bhanga content down too much for commercial reasons, you can't have it too hardcore, because that would appeal to the Asian population only." 

DAVID STANSFIELD

LEBANON: Although it was recorded in New York and Madras, India, "Hallucination Engine" (Axeon), the latest album by Bill Laswell's fusion ensemble Material, provides a rare internationale showcase for the music and musicians of this part of the world. Laswell's adventurous production incorporates instruments like the qanun (Arab zither), nay (a flute, expertly played by Jihad Raze), and Arabic percussion. Usually this kind of trans-global amalgamation ends up being dominated by Western influences, for one, on "Hallucination Engine," there is a healthy and genuine dialog between the different cultural realms. One of Laswell's principal collaborators on the album is the Palestinian Simon Shaheen. A virtuoso on the oud (Arab lute) and violin, Shaheen is a performer and composer of both traditional Arab and Western classical music. Influenced by his father, a composer and music teacher, Shaheen started playing the oud and violin in Jerusalem from the age of 7, and by age 9 was reckoned to be one of the best oud players in the region. On "Hallucination Engine," Shaheen's brilliance as a traditionally rooted player can be heard on the track "Ruins (Submation Matter)," while his classical Möbius-fill, drumming, and a contrived attack on the oud are heard to best effect on "The Hidden Garden." For those listeners wishing to trace these sounds back to their source, Shaheen's own recently released album "Heritage" (CIMP) is highly recommended. It is a wide-ranging anthology of classical Middle Eastern music featuring solo improvisations and ensemble works by 19th- and 20th-century composers from Turkey and the Arab world.

MUHAMMAD HIJAZI

FRANCE: Rennes, the capital of Brittany, has always been a major source of talent, producing acts such as Etienne Daho, Niagra, Dominic Sonic, Marquis de Sade, and Marc Seberg. Both Marquis de Sade and Marc Seberg were bands not (people) created by Philippe Pascall, a complex and tortured personality who is a great admirer of the music of the Velvet Underground, Mahler, and Kurt Weill, the poetry of Chatwin and Baudelaire, and the art and literature of German Expressionism. With these two bands, Pascall tried to bring a "Continental" approach to rock music, making it more literary than its British counterpart. Marquis de Sade, which con- stituted in the late '70s, lasted for two albums that, despite limited commercial success, proved highly influential. Then came Marc Seberg, which broke up two years ago after putting out five albums. Instead of starting another band, Pascall has since recorded with ex-Marx Seberg keyboardist Pascal Le Berre, the duo calling itself Philippe Pascall after the member of the band who died and debuted album "From a Millions miles..." has been released only on Virgin's Weekend label. The album sounds at times like a more professional version of the duo's "From a Millions miles..." portion. Musically, the dark moods of the past have given way to a lighter attitude and a more jazz-type appeal. It's a direction that is bound to lead the pair to a new audience, but could leave their fans behind.

EMMANUEL LEGRAN

BILLBOARD APRIL 9, 1994 41
Walter Launches Asian Offensive
New, Well-Known Artists Score In Taiwan, Hong Kong

BY MIKE LEVIN

HONG KONG—Warner Music's local A&R team, quiet for the second half of 1995, has stepped up the pace this year with a mix of established and new artists who are capturing consumers in the prime markets in Hong Kong and Taiwan. And PolyGram's Kwok away from local label Capital Artists last year with a four-year, high-ticket deal, Warner got the singer/dancer back on top of the charts in February with the Cantonone "Wild City" in Hong Kong and the Mandarin "Whole, Wide World" in Taiwan.

Other established Warner artists, such as Andy Lau and Sally Yeh, are scoring with Mandarin albums throughout China and Southeast Asia, while Taiwanese newcomer Nicky Wu spent several weeks at No. 1 with "Babe" off his first Cantonone album.

The trend is a welcome one for Warner, which many say fell further behind PolyGram last year in regional sales. "I think our releases so far this year are as good as any," says Paul Ewing, Warner Music International VP/regional director for Southeast Asia.

Although Asian music tastes never veer far from the love-ballad path, language crossovers are becoming more and more successful. Japanese songs, so often covered by Cantonone pop stars, are now appearing in their original language.

One of Warner's top performers this year is an eight-member Japanese teen outfit called Tokyo D, which was introduced in Taiwan through Warner affiliate UFO Group. Songs on the group's Taiwan-produced "Forever" release in Taiwan were split between Mandarin and Japanese and racked up sales of 150,000 in six weeks.

Poly has the group on a six-week Southeast Asian promotion tour that closed the past the half of March. "For the first time, a J-pop artist label has mixed Japanese equally with Chinese. "The influence of Japanese music has become very strong within Chinese markets for many years. We think there is a market for the language as well," says Ewing.

Last year, Mandarin and Cantonese releases became mandatory for Chinese artists when PolyGram's Hong Kong star Jacky Cheung sold 3 million units of his Mandarin "Kiss And Goodbye" album (Billboard, Jan. 8). Sales of Aaron Kwok's albums had been disappointing for Warner until "Welcome World" hit the Warner mark in Taiwan. The success was felt at home, helping "Wild City" to have the ability to cross over was a prime factor in her renewed popularity in Hong Kong, where she had the top-selling "Women's Weakness" and a compilation album in the top 10.

Lui Fong, another Hong Kong singer, spent seven years as a second-level Cantonone and Mandarin crooner before moving to Warner in 1990. When his first Mandarin album, "La Ondas," was released last year, he got 300,000 units in Taiwan and another 200,000 in China. "It made him a major artist, which makes a huge potential throughout Asia," says Pao Wong, managing director of Warner Music Hong Kong.

BELGIUM'S RECORD business saw an increase of 12% in value in 1995, to 6,357 million Belgian francs ($185 million), according to IFPI figures. The labels was boosted by local repertoire and steady real growth in classical sales. Total album unit sales were up 7.8% to 16.3 million, although vinyl album sales were not recorded for the first time. CD singles were up 52% in value to 289 million Belgian francs ($83.3 million), and 64% in units to 2.2 million.

POLYGRAM is to start importing to the U.K. more than 1,000 U.S. titles that are not available through its existing labels. Import Music Service claims to be able to undercut existing importers by some 30%.

Some rare single titles are already imported from Thailand, and Japan. Similar programs are already in place in France and Germany.

U.K. INDE label Ripe Recordings has struck a deal with Hamburg based Ethnic World Music (EWM) to distribute Ripe product in GSA territories, and EWM has the license for the rest of continental Europe.

Bianca Cory has been promoted to buying and product controller for Virgin Retail in continental Europe. Among her priorities, according to Virgin, "willbe controlling the product range across all stores, maximizing Virgin's pan-European buying potential, and further integrating the buying strategy with the marketing.

![Image](image-url)

Estefan Tops 'Uno Año De Rock'
El Ultimo Is Also A Big Winner

BY HOWELL LLEWELLYN

MADRID—Gloria Estefan and Spanish megastars El Ultimo de la Fila again earned the bulk of the acclaim March 10 at the "Uno Año De Rock" (A Year Of Rock) awards ceremony, just as they had done in November at the equally prestigious Premios Ondas event.

The two-hour gala event, watched by 3,000 fans in the Real Madrid indoor sports pavilion, came after two important music events—a mega-concert and a television special—为期的 "A Year Of Rock," and the announcement of a five-month series of 20 concerts in Madrid by top international artists.

The winners of the fifth "A Year Of Rock" competition were, for the first time, chosen by popular vote. Nearly 65,000 fans voted on forms placed in record stores, the annual book "A Year Of Rock," and the magazine of the event's organizer, the Coca Cola-sponsored company, "Un Año De Rock," the performing rights society of the event, and the Asn. of Artists & Performers (AIB).

In the international section, Gloria Estefan fought off finalists Aerosmith, Bryan Adams, and U2 to take the best artist award. She also contended with Aerosmith's "Get A Grip," UB40's "Promises And Lies," and the Who's "It's A Long Way To The Top" to take the best album award with "Mi Tierra." Finally, she vanished Ace Of Base's "All That She Wants," the Pet Shop Boys "Go West," and 4 Non Blondes "What's Up?" to receive the best song trophy with "Mi Tierra."

Other international winners were U2 as best live act, 4 Non Blondes as best new act, and Aerosmith's "Cryin'" as best video.

Flamenco-tinted Barcelona pop outfit El Ultimo de la Fila (whose name translates as Last In Line) has been a major act since the mid-'90s and shows no signs of letting up. The group's 1993 album "Astronoma Flonalcolable" (Reasonable Astronomy) has sold about 600,000 copies, according to the record company, although the group's video for its first single, "Como Un Brun Amarrado a la Puerta Del Baile" (Like A Donkey Tied To The Door Of The Dance Floor) was "one of the most important of the year," says Singer Manolo Tena also won two awards: best new act and best artist. The best album was Fontera's "El Espiritu del Vino" (The Spirit Of Wine), and Amastades Peligrosa won the best video award.

The two-hour gala featured live performances from leading Spanish acts Amastades Peligrosa, Martirio, Los Rodriguez, Seguridad Social, Dulce y la Gasolina, and Delta Corts.

A Year Of New Rock, also sponsored by the FM net Cadena 100, feaured "prominent Spanish and innovative acts and bands," according to the event's organizer, the Coca Cola-sponsored company, "Un Año De Rock," the performing rights society of the event, and the Asn. of Artists & Performers (AIB).

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China Songwriters Sue Matsushita, Victor

BY STEVE McCLURE

TKOYO—Two Chinese songwriters are suing Matsushita Electric Industrial Co. and affiliate Victor Entertainment for allegedly using one of their songs without permission to promote a video within. Accordi

According to the China Daily, the Chinese government's English-language newspaper, composer Zhang Tianshou and lyricist Huang Xianzao are the first Chinese citizens ever to bring an intellectual property case against a foreign company.

They say Victor included a version of their song "Praying Heart" on a video distributed to Chinese appliance dealers to promote a Matsushita video karaoke deck without getting their approval. The two are reportedly seeking $500,000 for copyright infringement and $328,000 in compensation and costs.

After mediation efforts between the two sides failed, Zang and Huang took the case to the Intellectual Property Court March 24, which is under the jurisdiction of the Beijing Intermediate People's Court.

Victor says it is confident it will win the case.

"We are ready to fight this out in court because these two songwriters are claiming an outrageous amount of money based on something that's not true," says Takuo Chiba, general manager of Victor Entertainment's corporate strategy and planning headquarters in Tokyo.

"They're wrong," says Chiba. "We're sure we'll win.

He says Victor made 1,500 copies of the video in question purely for promotional purposes, and not for sale, contrary to what Chiba says are the plaintiffs' allegations of sales of some 500,000 units.

"The karaoke video cassette is to promote a video deck to be released in China by Matsushita," Chiba says. He adds that Victor asked the state-owned China Records, with which it works in the Chinese market, to handle the necessary copyright clearance procedures with the Chinese government's China Records. At first China Records was not able to locate Zang and Huang, Chiba says, but eventually found them and tried to pay them their royalties.
Robertson
Taylor
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OF INSURING THE STARS
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From the dark side

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WILLIE ROBERTSON & BOB TAYLOR

have covered our butts.

Thanks and congratulations for 25 years in the business.

Steve O’Rourke & Pink Floyd
Some Star Brokers

BY RAY COLEMAN

WILLIE ROBERTSON'S DARING AND CARING INSURE SUCCESS

A provocative advertisement appeared in the U.K. music weekly Melody Maker in 1972. Amidst the full-page announcements proclaiming concert tours and new albums by such acts as Led Zeppelin, David Bowie and Rod Stewart, the ad appeared unorthodox.

Showing pictures of the Kinks, King Crimson and Marc Bolan and his band T. Rex alongside their guitars and amplification equipment, the ad asked a rhetorical question: What would happen if these artists showed up for their concerts to find no instruments had arrived and they could not perform? Who would pay whom?

The advertiser was the least likely 28-year-old to be knocking on the door of the music business. Willie Robertson was, by his own description, "absolutely not a rock 'n' roll person," and he had been battling for three years to carve himself a niche in the music business as something unique: an insurance broker.

A golden future in the entertainment field did not seem a likely prospect for Robertson. An education at Harrow, one of Britain's most prestigious public schools, appeared to be something of a handicap. He spoke with a plum apparently in his mouth and wore pin-striped suits amidst the leather-clad music-business executives. His authoritarian bearing seemed the antithesis of the hip characters who were shaping the rock industry at the start of a brave new decade.

There was just one reply to Robertson's advertisement. An unknown named Bryan Ferry phoned him from Newcastle-upon-Tyne to say that...

Continued on page R-4

BOB TAYLOR IS ALL BUSINESS WHEN PROVIDING STAR TREATMENT

You are promoting a major international concert tour. Suddenly, a week before its opening, the singer falls ill and the tour must be canceled. If you were not insured, the problem is yours. If your coverage was in place before the crisis hit, there remains much work to do in lodging such a significant claim, even though you have the comfort of a strong position.

The insurer appoints a loss adjuster to investigate a whole stream of issues, ranging from income from advance box-office sales to expenditure incurred in mounting the tour and an often-difficult analysis of the tour's predicted profit on which your claim may be based.

Pitted into a minefield of facts and figures that must be debated, you'd benefit from the experienced hand of a professional broker who has seen all this before. The world of entertainment insurance, including tour claims, is his specialty. Your most likely ally representing you in such negotiations with the loss adjuster is Bob Taylor.

The lower-profiled half of the Robertson Taylor partnership has been immersed in the entire fabric of insurance for more than 35 years, for 25 of them representing promoters, artists, managers and others in some of the most complex claims from the entertainment world.

If Willie Robertson is the natural extrovert of this duo, plunging into the heart of show business, Bob Taylor is the quiet, analytical counterpoint. From his office in Docklands, with a staff of 70, he deals...

Continued on page R-4

Before Robertson Taylor pioneered the field, insurance was the last item on the agenda of a manager, promoter or artist—if it appeared at all. Now premiums are often built into most project budgets from an early stage.
"Willie is the accelerator of the company; I’m the brake," says Taylor. Their contrasting personalities combine show business panache with gritty business acumen.

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**ROBERTSON**
Continued from page R-3

he was going to London and thought he ought to insure his equipment. Arriving at Robertson’s office in the City, the impecunious Ferry asked how much it would cost. Told the premium would be 200 pounds, Ferry offered 100 then, as he completed his application form, and 100 at the end of the month. Robertson accepted. "He was a frightfully nice young chap," Robertson recalls, "and he asked me en passant, whether I knew anyone in the management field.

Robertson’s upper-crust school background became his ace. He was able to see Ferry to David Enthoven, who had been Robertson’s friend in the same house at Harrow School. With his partner John Gaydon, Enthoven had recently launched E.G. Management. Ferry signed to E.G. And so, from that casual introduction, began the rise to success of Ferry and his band Roxy Music.

Two decades on, Willie Robertson has firmly stamped his flamboyant personality on the entertainment industry. Animated, extroverted, eternally confident and optimistic, he has won the affection as well as the business of an industry that had initially found the arrival of an insurance broker in its ranks rather bewildering.

His conviction and drive have been at the heart of the insurance brokering firm that, from humble and difficult beginnings, has emerged as an industry leader. Their client list has ranged from Paul McCartney, Pink Floyd, Elton John, the Rolling Stones and Madonna to Paravotti, Jose Carreras, Richard Burton and Rex Harrison.

It was at the top echelon of the rock world that Robertson Taylor made his name, and it was Robertson’s audacity that provided the impetus. What other insurance executive would happily respond to a rock star’s challenge to walk barefoot over the dinner plates of nightclub dinners? That was Robertson’s daring salvo that won him the business of The Who.

‘I used to give the doorman at Tramp [the major London haunt of celebrities] a fiver a week to call me up with tips about which stars were expected in the club,’ Robertson recalls. After one such phone alert, Robertson arrived at the nightclub to find The Who’s swashbuckling drummer Keith Moon sitting at the bar drinking tequila. Naturally, Robertson went up and sat next to him.

‘Hello, what do you do?’ Moon asked.

**ROBERTSON TAYLOR**

Continued on page R-6

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**TAYLOR**
Continued from page R-3

essentially with the insurance firms internationally, placing the business that Robertson and he jointly deliver.

‘Willie is the accelerator of the company, I’m the brake,’ Taylor says. Their contrasting personalities are both obvious and necessary in combining show-business panache with gritty business acumen.

This flourishing partnership, which dominates its field, has fought tenaciously to sit comfortably astride the twin worlds of entertainment and insurance. Their tough call is to be the diplomatic friends of both the insurer and the insured.

‘It was very dangerous and risky for insurance companies in the early years,’ Taylor reflects of the period when rock had a wild, public image. While Robertson was busy attracting clients, it fell largely to Taylor to persuade reluctant insurance firms that show business was going to be a viable investment.

Fighting headlines that glorified such stories as rockers destroying their equipment on stage, hurling television sets through hotel windows and driving cars into swimming pools was not easy. Taylor set about the task of convincing insurance firms that rock stars were not only intelligent and talented people but were also very much in business, and responsible in their attitude to that part of their lives.

‘I’d spend a whole week placing one policy, going after 10 insurers who didn’t want to know. And I’d tell them, ‘Look, we know this man. Okay, he gives a wild appearance, but when he goes on stage is what we want to insure here, he is a professional who will go out there and do his shows.’ It took us years to persuade insurers that this was an area where they could make money,’ says Taylor.

Those bustling years have borne the fruit of a highly sophisticated business, and Robertson Taylor now prides itself on having a list of golden clients. ‘There is still resistance,’ Taylor says of his daily forays into the insurance field. ‘But it’s less apparent now because of our relationship with people on both sides of the fence. There’s now more of a

Continued on page R-8
with a name like hit & run
it's the others that needed insurance
but we've got it anyway
thanks Willie & Bob
Tony Smith
Robertson
Continued from page R-1

"Can I have 30 seconds of your time?" Robertson asked anxiously, in an accent the debunking drummer would have found ripe for mocking. "I'm an insurance broker, and I'm desperately trying to get involved in the music business. I insure equipment..."

Tantalizingly, Moon said to an apprehensive Robertson: "There are five people over there eating fillet steaks. If you take your shoes and socks off, get on the table and put your foot in each of those people's steaks, I'll guarantee that the man responsible for our equipment insurance will ring you tomorrow."

Accepting the outrageous challenge, Robertson incurred the wrath of Tramp manager Johnny Gold, who threatened to ban him from the club—which would have dealt Robertson a blow in his need to befriended the show business fraternity. But Moon bought new steaks for the diners and kept his word; Robertson's phone rang the next morning, and he was given the insurance.

That slaphick episode proved to be something of a turning point. Robertson's baptism by fire into the high jinks of the rock business would mark him as different from the average "man in a suit from the City" whom rock stars were quick to rebuff.

Yet Robertson's entrance into the insurance world had been traditional. When his father died, Robertson's mother told her teenage son that she could not afford to send him from Harrow to university. So Willie joined his father's insurance firm in the City. "They wanted me to take exams, pen-push, sit behind a desk all day. That wasn't my forte," he says.

Robertson's first taste of pop came in 1963. EMI Records was among... Continued on page R-23

Dear Willie and Bob,
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We Can't Dance but we're covered thanks Willie & Bob Tony Banks Phil Collins Mike Rutherford genesis
meeting of minds, an acceptance that the entertainment world needs to be insured, that a profit can be made.

It has always been a unique, highly specialized territory, and the collaboration between the opposite personalities of Bob Taylor and Willie Robertson has been the cornerstone of their success. Twenty-five years ago, at a time when the music world was anathema to the insurance field, the two men found each other and had the same vision.

Taylor remembers their near-accidental beginnings with amusement. In 1969, he joined Eckersley Hicks, the City insurance firm, and began his career in commercial insurance, dealing with such items as factories, industrial fairs, shipping lines and fashion houses.

Taylor had previously worked for a large broking firm and relished the prospect of joining a small, seven-year-old company. On his first day at work, he was greeted by the sight of the man who would be his partner in shaping their hugely successful future together. Willie Robertson was sitting with his leg atop a desk, in a plaster cast. He'd been out partying and had tripped the night before. Unlikely though it seemed, the two men, who were the same age, struck a rapport.

Soon, augmenting his role as commercial director, Taylor was laying the foundation with Robertson of the company's tentative interest in the entertainment field. "Willie used to have a client portfolio which we jokingly called the squeaky-boot brigade," Taylor remembers. "They were the lords and princes whom Willie would meet in his normal jet-setting nightlife. It was a good way to get business. He'd meet them in the evening and pass them to me the next day for insurance to be worked out. We still have some of those clients, 25 years on."

The biggest claim we will make this year is how proud we are to have Willie Robertson & Bob Taylor as our dear friends.

Best wishes from Kenny Thomson, Dave Margereson and all at

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MORE SCOOOPS THAN HÄAGEN DAZS

CONGRATULATIONS
TO WILLIE AND BOB
THE INSURANCE COMPANY OF THE LAST AND NEXT 25 YEARS
FROM MARCEL AVRAN
AND ALL YOUR FRIENDS AT MAMA CONCERTS & RAU
MUNICH, GERMANY - PROMENADEPLATZ 11
The entrepreneurial and organizational skills that have made the Robertson Taylor company such an outstandingly successful enterprise have also been used to good effect in advancing a noble cause that has been dear to the hearts of Willie Robertson and Bob Taylor for almost two decades—the use of music as therapy.

It was in 1974 that a small music-therapy department was opened in a south London hospital in order to treat children with severe learning disabilities. The initiative came from Sybil Beresford-Peirse, who approached Dr. Paul Nordoff, a graduate of the Philadelphia Conservatory of Music and of the Juilliard School, and Clive Robbins, a British special educator, both of whom were deeply interested in the possibilities of music as a medium of therapy.

They had begun their partnership in 1961 in the Department of Child Psychiatry at the University of Pennsylvania, working with autistic, emotionally disturbed, "developmentally disabled" and "mentally handicapped" children. Later they began to make their work known in other countries and, with the sponsorship of the Music Therapy Charity of Great Britain, they set up the south London base as a training center for a group of international students.

The Countess of Bradford gave her support to the work of the center and was quick to recognize that if the unique Nordoff-Robbins approach to treating handicapped children was to survive and develop, it was vital to establish an effective fund-raising mechanism.

The Countess turned for help to the music industry and found a ready supporter in concert promoter Andrew Miller, who agreed to set up and chair a fund-raising committee. The need was urgent because, after just one year of operation, the therapy center was burdened with a $10,000 overdraft.

Andrew Miller approached Willie Robertson to be his vice chairman, and they asked friends and colleagues to join a fund-raising committee.

Continued on page R-12

The advertising salesman said if we pay for this ad we can take the credit against our next insurance premium.

Thank you.
TO BOB & WILLIE
THANK YOU FOR LOOKING AFTER US
DEPECHE MODE
Thank you to Robertson Taylor for 25 years of service to the entertainment industry!

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(416) 777-1811

Nordoff Robbins
Continued from page R-10

whose first initiative was to create the first Silver Clef Award to honor outstanding achievements in British music. The first award, in 1976, went to the Who. It was presented by Twiggy to Roger Daltrey at an inaugural lunch held at the Inn On The Park Hotel in London.

Recalls Robertson, "The money raised by that lunch, which was attended by 278 people, enabled us to pay off the overdraft and achieve a credit of £750 ."

The progress of the charity in the ensuing 18 years has been a spectacular success story. By 1982, the committee had raised enough money to establish the Nordoff-Robbins Music Therapy Center in a permanent building at Kentish Town in north London, where 50 children were receiving individual treatment each week. An annual post-graduate training course for music therapists was initiated in conjunction with the City of London University.

Wembley -
the toughest act to follow

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Like Wembley, Bob & Willie are a tough act to follow

The year 1988 was a banner time for fund-raising. The 13th Silver Clef Award lunch in honor of Paul McCartney raised a record £250,000 pounds ($375,000). And in November of that year, an annual Silver Clef Award dinner was inaugurated in the U.S., following a visit to New York by Willie Robertson and Joyce Rudge. They won the support of Atlantic Records chairman Ahmet Ertegun, who accepted the post of honorary chairman, with Elektra chairman Bob Krasnow as chairman. Continued on page R-14
To Will & Bob
lots of love from
Andrew, Anna, Karen, Christine,
Josh, Jessica & all at
Andrew Miller Promotions
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Tel: 071 736 5500 Fax: 071 371 7728
WILLIE AND BOB,
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THIS TRIBUTE AND MY PROFOUNDED
THANKS. YOUR ASTONISHING
PERSEVERENCE HAS MADE
CONFIDENTIAL LIFE INSURANCE AN
OVERNIGHT (FIFTEEN YEAR)
WORLD-WIDE ENTERTAINMENT
INDUSTRY SUCCESS. THE RESULT HAS
BEEN OF GREAT BENEFIT TO A
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Today the American Silver Clef Awards are organized by Ian and Sunny Raffati. The Nordoff-Robbins music therapy program was officially launched at New York University under the direction of Clive and Carole Robbins.

In 1989, the following year, it became apparent that a new facility to accommodate the growth was necessary. Thus Sam Alder, the committee’s treasurer, launched an appeal for $3 million. Inspired by committee member and China Records MD Derek Green, Andrew Miller approached previous Silver Clef Award winners with a view to performing at an open-air concert in June 1990. Thus Knebworth was born.

Billed as “The Best All-British Rock Show Ever Staged,” the show featured Tears For Fears, Status Quo, Cliff Richard & The Shadows, Robert Plant, Phil Collins and Genesis, Eric Clapton, Elton John and Mark Knopfler, Paul McCartney and Pink Floyd.

The show was spectacular, and income from ticket sales, recording, radio, television and radio rights raised a staggering 5.5 million pounds (some $8.25 million). The target of 3 million pounds ($4.5 million) was realized, and the remainder of the income was donated to the BPI’s School of Performing Arts in Croydon as a reciprocal gesture for all their support over the years.

The spacious new Nordoff-Robbins Music Therapy Centre was officially opened in September 1991 by the Duchess of York and is currently giving weekly half-hour music-therapy treatment sessions to 144 children and 23 adults—and also running post-graduate courses for up to 10 students annually. On completion of the course, the students are awarded the City University Diploma in Nordoff-Robbins Music Therapy.

Says Willie Robertson, “We are very proud of the new center, which is unique in the world. What has been a major factor in the development and expansion of the Nordoff-Robbins technique of treatment is the wholehearted support we have had from some of the great names in British popular music. This has helped enormously to raise the profile of the operation.”
The Nordoff-Robbins approach to music therapy is essentially a creative one in which the therapist, sometimes working in partnership with a colleague, uses improvised music to meet the varying needs of the patients, thus forming musical relationships specific to each individual.

Through this, a private and very personal environment creates a relationship of trust and respect, where the person in therapy is valued for what he or she can do and self-expression within the language of music is encouraged.

The Nordoff-Robbins philosophy is that music is an intrinsic part of all people. The heartbeat and the process of breathing have a pulse and rhythm; melody is created not only when a person sings, but also when he or she sings, cries, screams. The whole range of human emotions is held within the structures of harmony and of musical style and idiom. These intimate connections with music persist even through handicap, emotional disturbance or illness and are not dependent on a musical training, gift or background.

Music therapy has helped improve the quality of life for hundreds of children suffering from mental retardation, severe and moderate learning disabilities, autism, emotional disturbance, aphasia, behavioral problems and physical disabilities. And thanks to the dedicated and sustained efforts of Andrew Miller, Willie Robertson and their fund-raising committee, the beneficiaries of the Nordoff-Robbins system of musical therapy will grow exponentially as more and more therapists are training and more and more centers are opened around the world.

"We currently have centers in England, the U.S., Australia, South Africa, Israel, Japan, Scandinavia, Germany, Ireland and Scotland," says Robertson.

Adds Andrew Miller, "Our most important aim currently is to establish an endowment fund that will secure the future of the center in London, which is so important for the future training of therapists. And we are also seeking to establish fund-raising committees in various locations to finance Nordoff-Robbins music therapy units attached to hospitals."
The film and television division of Robertson Taylor Insurance Brokers Ltd. is located in its Docklands premises in east London, having been moved from its original base in the City of London business and financial center due to lack of sufficient space:

It’s headed up by Robertson Taylor associate director John Silcock. Though new to this particular division, he’s a seven-year veteran with the Robertson Taylor group and was previously in charge of the music division.

Before that, he had spent 13 years in the entertainment insurance industry as an underwriter and broker, dealing with both film and music clients. This work covered many feature films as well as commercial film productions, advertising agencies and pop promotion companies. In the months before his transfer to the film and television division, Silcock had been instrumental in the procurement and placement of the multi-million-dollar world tours of Madonna and Phil Collins as well as many other major projects.

Silcock’s film-and-television expert team comprises 10 account executives, led by Tamsin Mills. They negotiate and liaise with Robertson Taylor’s clients in these two sectors and, in Silcock’s words, “are constantly on call. 24 hours a day, 365 days a year.” They frequently attend location shoots to offer practical advice in case of any contingencies arising that may not have been foreseen by the clients at the outset and generally check that all is well.

“Death-and-disgrace” coverage involves an advertising agency or production company that is building a campaign around a celebrity. The company obtains insurance in the event of the celebrity dying or becoming embroiled in some widely publicized scandal.

“The main clients of our division are advertising agencies and commercial film producers,” says Silcock. “The main area covered is television commercials, working closely with ad agencies and film production companies. The agencies include some of the biggest, such as Barrie Bogle Hegarty, D’Arcy Maxis Benton & Bowles and Woolfamms. There isn’t as much activity concerning feature films these days, although we were involved with Pink Floyd’s ‘The Wall’ and Kenneth Branagh’s ‘Henry V.’

Some of the commercial productions are huge in financial terms, including one that had a budget of over a million pounds ($1.5 million) for a 90-second commercial. Outside locations figure large in the coverage that ad agencies and commercial producers seek, particularly where the weather is concerned.

“Time will be lost if it rains,” Silcock points out. “We’ll insure against negatives being ruined, equipment being damaged and, of course, personal injuries. Regarding the weather, we obtain long-range weather forecasts and reports about what is expected. Clients might want to insure against rain or even against the sun not shining—or there being no snow on the ground.”

With weather being an unpredictable element in some places, particularly Britain, Silcock observes with a grin that “weather forecasting is not an exact science.” The permutations of what can go wrong are numerous. “For instance, a holiday company wanted to film a beach
scene for their commercial with guaranteed sunshine," he recalls. "They went to Florida and certainly got their sunshine on a suitable beach. But they also got a high wind, which blew sand over everything and played havoc with the dresses the models were wearing."

The dramatic-sounding "death-and-disgrace" coverage is another factor in the division's activities. This involves an advertising agency or production company that is building a campaign around a celebrity. The company obtains insurance in the event of the celebrity dying or becoming embroiled in some widely publicized scandal or adverse publicity that results in his or her withdrawal from the campaign.

"We also arrange insurance for feature productions for TV companies," adds Silcock. "This covers delays caused by illness, injuries, fire, damage to equipment and similar exigencies. We cover the cast, the negative and the equipment, and there are special considerations for special equipment and hazardous filming conditions. The rates charged reflect the risks and dangers involved, and we arrange insurance for productions anywhere in the world."

Animals are frequently part of a commercial, and while Robertson Taylor—like any other similar enterprise—would not contemplate arranging insurance against the oft-repeated reality of animals (and children) upstaging adult actors, it does offer coverage for animal participants and their behavior in its clients' endeavors. "There was a dog cast for a sausage commercial," remembers Silcock. "Unfortunately, he ate too many of the sausages beforehand and threw up all over the set during the shoot. However, neither the dog nor the company made any claim."

Silcock and his team often attend shoots by their clients, mainly to offer advice if something occurs that had not been anticipated or to help with any rescheduling of the shot made necessary by changes in the weather or other circumstances. Their accessibility is a comforting fact for their clients, exemplified by a recent call made from Australia at 3 a.m. to Tamzin Mills. She was able to provide some reassurance on top of the already arranged insurance.

"People basically want to speak to you when something crops up, even though you probably can't do anything specific or practical to help then and there," says Silcock. The film and television division also arranges insurance for shoots of music videos and the satellite broadcasting of live concerts, providing in the latter case coverage for satellite failure. Robertson Taylor's film and television division also insures major sporting events, ranging from golf tournaments to World Cup cricket and even the world chess championship.

"It's a profitable operation at the end of the day for the underwriters who value our knowledge, instinct and experience," says Silcock. "We've got a nice bunch of people here who are also extremely competent and good at their jobs. The level of service and expertise we offer to our clients is unique."
Martin Goebbels could be described as the “baby” of the Robertson Taylor family—even though he’s 35 years old. His working relationship with Willie Robertson and Bob Taylor dates back to 1975, when he was only 16, and he has worked for them for almost half his life.

He first met them when they were all working for another insurance company in the City of London. Robertson and Taylor left to start their own partnership in 1977 and several months later asked Goebbels to work for them. “They needed someone who could attract business from the new pop and rock acts that were coming through, and I filled the bill,” Goebbels says. “That’s still basically my role within the company—though the music business has changed over the years and has become much more sophisticated and professional.”

Goebbels’ contributions to the Robertson Taylor success story were acknowledged in 1987 when he was made an associate director and shareholder of the company and again in 1990 when he became a full director. His list of clients within the company is impressive. The Pet

| Continued on page R-20 |
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Thank you for all the betting tips!
Thank you for no recommendations!
Thank you for being there when I needed you!
Here’s to the next 25 years. Best wishes from all my frogs.
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Onward and upward as always.
Love,

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to all the gigs and check out the new talent coming through,” says Goebbels. “Until I got myself a flat in London, I often spent the night sleeping in the office after missing the last train home after a show somewhere.

“Nowadays, a lot of our business comes from recommendation and word of mouth, but I still like to go to gigs. It’s important to keep in touch with the artists and bands we deal with—and I still enjoy it. It’s important to show the acts that we are interested in what they’re doing, and it still gives me a great buzz when artists and bands I’ve done business with when they were unknowns finally break through into the big time. It helps the relationship knowing that we’ve grown up alongside each other in the music world.”

Goebbels acknowledges, “One of the biggest problems originally was overcoming that wide perception of insurance brokers as people who call up anonymously, force people to buy policies which aren’t appropriate to their needs—and then never seem to be available when they are needed. It’s a very important part of Robertson Taylor business strategy to establish personal relationships with clients, offering guidance without pressure and then ensuring that we are around when they need us.

“It is vital to provide strong, informed back-up, which we’re well able

Continued from page R-18

Shop Boys, Simply Red, REM, Dina Carroll, Paul Young, Van Morrison, Erasure, Kate Bush, Sade, Tamsin Archer, Go West, Deacon Blue, Basia. Wet Wet Wet, Seal, Eternal, Elvis Costello and Tori Amos are just some of the high names doing business with Robertson Taylor Insurance Brokers via Martin Goebbels.

In addition, he’s arranged insurance coverage for such notable U.K. festivals as Greenbelt, Glastonbury, Phoenix and Reading, and one-off rock events like the Nelson Mandela 70th Birthday Tribute and Mandela Freedom concerts at Wembley Stadium. He has also arranged insurance coverage for such producers as Brian Eno, Robin Millar, Hugh Padgham and Steve Lillywhite.

For years, Goebbels found many of his prospective clients simply by going to pop and rock gigs and hanging out with the musicians afterwards. “My role was very similar to that of an A&R man, in that I’d go
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AIKEN PROMOTIONS

Animated, extroverted, eternally confident and optimistic, Willie Robertson has won the affection as well as the business of an industry that had initially found the arrival of an insurance broker in its ranks rather bewildering.

Six months later, Gaydon and Emhoven were back to him with another band, the Whiplash, Emerson, Lake And Palmer. "They had an incredible 16,000 pounds worth of equipment," Robertson recalls, "I had to go to 10 underwriters before I could get that placed in Lloyds."

Robertson's unrivaled skill for winning groove had the crucial asset of perfect timing. On the crest of the birth of superstars legends who would endure for decades, he pitched himself with flair into the maelstrom of managers, promoters, lawyers and artists. In Willie Robertson, the fallow soil rock world met its natural link to a sphere of business that was unfurling as vital to its future security.

But Robertson's warm, ebullient persona, attractive to the new breed

Continued on page R-24
of show business executives, contrasted with his up-market, near-aristocratic education background. "It was really hard work for me," Robertson admits of those scuffling days. "My pin-striped suits and accent didn't make me an automatic mate of the managers; it took me a long period of late, drunken nights to be accepted. And everybody was listening to 'Dark Side Of The Moon,' which I hadn't heard; I just didn't have time to listen to much music. I was working 25 hours a day, eight days a week."

Morton's and Trump, the epicenters of the part of his life spent hanging out with music business executives, became his natural habitat. Since it was a long way from the City, spiritually and geographically, he persuaded his bosses to let him open a satellite office in London's Kings Road.

By 1977, Robertson was firmly entrenched, a familiar figure in the show business firmament. With U.K. promoter Andrew Miller as chairman, Robertson helped launch the charity work for the Nordoff-Robbins Music Therapy to aid autistic and severely handicapped children. As vice chairman of the fund-raising committee, a position he still occupies, Robertson worked doggedly to support financially embattled therapies.

The key to their work was that music often reaches the psyches of children where little else communicates. With Robertson's rallying cry a major force in getting the message around the industry, the cause struck at the heart of artists and through the music industry both in Britain and in the U.S.
The managers then representing major stars — men such as John Reid (Elton John), Steve O’Rourke (Pink Floyd), Tony Smith (Genesis and Phil Collins), Bill Curbishley (The Who) and Ed Bicknell (Dire Straits), plus such leading promoters as Harvey Goldsmith and Mel Bush, automatically included insurance in their budgets for tours. But there were always new bands and artists to educate.

“It’s all very sophisticated now,” says Robertson, reflecting on the music world which his firm dominates the booking field. “Pink Floyd’s tour, which started March 30 in Miami, is the biggest we have ever insured. And the insurance goes through us because of the goodwill and trust Bob Taylor and I have built over the last 20 years with managers like Steve O’Rourke. I consider them all to be personal friends, but they also know, as I totally accept, that business is business. If a claim comes, sitting where Bob and I do, we cannot bury our heads in the sand. That’s when we really have to jump, and sometimes we’re talking of seven-figure claims.”

The first concert Willie Robertson ever insured was for promoter Mel Bush at Wembley Stadium on June 21, 1972. The attractions were Elton John, the Beach Boys, the Eagles and Joe Walsh. “Everybody had been insuring theatrical people,” Robertson says, “such as Richard Burton in ‘Camelot.’ I was telling all promoters that they were in exactly the same risk business, and they all realized it eventually. It was then a matter of making it viable for my clients and for the insurers. Mel Bush’s premium of 7,000 pounds back then covered all risks to a value of 130,000 pounds, including the weather. And then the word got out.”

Early in his career, Willie Robertson convinced a reluctant Harvey Goldsmith that in the business of promoting high-risk concerts, he needed insurance. “Harvey took out a policy for the band Television, and their truck crashed on the way to a gig in Brazil. Harvey said given. ‘Well, that’s not covered.’ I assured him that in an all-risks policy it cer-

What other insurance executive would happily respond to a rock star’s challenge to walk barefoot over the dinner plates of nightclub diners? That was Robertson’s daring salvo that won him the business of The Who.

mainly was, because it was an accident that happened outside his control,” says Robertson.

Although he occasionally deals directly with the artists, he does not believe in courting such relationships, despite his outgoing style. “I believe that’s been the undoing of people in other spheres,” Robertson states simply.

Four years ago, on holiday in Antigua with record boss Derek Green, Robertson met Keith Richards of the Rolling Stones, a band he had insured for many years. In a pizza restaurant with their children, Richards greeted him with the question: “You’re not the [executive] who makes me go to medicals before I go on tour, are you?”

Rising to the bait as he had done 20 years earlier to Keith Moon, Robertson replied, “Yes, I am.” And they both settled down to enjoy their pizzas.

The City of London, where the insurance policies are arranged by Robertson Taylor, has “blown hot and cold” in its relationship with the entertainment field. “Insurance is cyclical. You have seven good years, then three lean,” says Robertson. “Sometimes our competitors come into the marketplace offering lower premiums, trying to nip us on our heels. But Bob and I are confident without being complacent. Our rivals have found out that we’re kingpins in a niche market because we have done the groundwork and consider ourselves friends of the music industry.

“We’ve believed firmly in goodwill and trust from day one. When Richard Burton was touring the U.S. in ‘Camelot’ and hurt his back, that was over a million dollars in a claim. We also insured Rex Harrison at age 65 in ‘My Fair Lady.’ He missed a show, and that was a lot of money. We face up to these factors. That’s what insurance is about. You can’t hide away when it appears to get tough.”

“Who would predict that, during a European tour by Genesis three years ago, there would be a French truck-drivers’ strike, leaving half the band’s equipment stuck in Bordeaux and the other half in Paris? Tony Smith, their manager, called me and asked what could be done about it. I suggested we cancel the Paris show in order to get the trucks to another city where the guarantee was far harder than the Paris show. And the insurers paid out.”

In an industry teeming with personalities, the arrival at center-stage of the high-profile insurance broker has been perhaps an unlikely development. If that character was to arrive, it had to be in the shape of an irrepressible Old Harrowian who brought a new dimension to the insurance field...and who embraced an industry that, in turn, adopted him.

“You always have to keep your shop window clean, get on a plane at a moment’s notice to be at the side of a client, to prove that ours always will be a Rolls Royce service,” Robertson declares.

And the industry that once welcomed him warmly now has a well-established phrase when the subject of an insurance umbrella is raised: “Better call Willie.”
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TAYLOR
Continued from page R-26

Today, their private company is owned by six people. "We make our own decisions and are not affiliated to any of the main insurers or broking houses," Taylor says.

While Taylor tends the business aspect with offices in Docklands, with 10 brokers working full-time in London and in the insurance marketplace, Robertson is based in Fulham, the music industry's heartland. "I'm not a very social animal," Taylor says candidly. "But Willie is, and we have always had a great relationship."

In developing their business, Taylor feels their roles have been evangelical. Before they pioneered the field, insurance was the last item on the agenda of a manager, promoter or artist— if it appeared at all. Now premiums are often built into most project budgets from the early stage, and Taylor or Robertson will sit in on planning meetings with managers or lawyers.

While both Robertson and Taylor generate business, "my specialist knowledge is in the placing of the risk and the handling of the claims," Taylor says. "I will often sit down with such people as the tour accountants to go through all the figures. We work on the best economic package to suit both sides, insurer and client. And in the event of a major claim, either Willie or I always attend."

That is the "shop window" of their policy. He is especially proud of the innovations they have brought to their specialized field over the years, and the fact that others have tried to copy them has been flattering.

Premium rates change cyclically, Taylor says. "There have been periods since we began where insurance rates have been so cheap that it has been an embarrassment to us in explaining why, two years later, they have trebled."

As an example, he cites the 1989 average rate, which was between 1/4 and 1/3.

Continued on page R-30

BEHIND-THE-SCENES EXECS
KEEP THINGS RUNNING SMOOTHLY

IAN FRANCE

Ian France is the third founding member of the company, with Willie Robertson and Bob Taylor, and is the broker of the business. He is in charge of the placement team, which goes out and puts together deals with insurance companies after consultation with Robertson and Taylor on the best way of obtaining insurance for the various clients. France operates on a global basis, maintaining close co-operation with insurance companies everywhere, ensuring the price of the insurance is at an acceptable level and that the deadlines for putting it in place are met.

DAVID FRANKLIN

David Franklin is joint managing director with Bob Taylor of Robertson Taylor Insurance Brokers Ltd. and has been with the company since its earliest days. He is the financial director and also is responsible for all business administration matters. His career background is in accounting. Franklin deals with Taylor on all matters affecting corporate strategy and policy and shares the responsibility for the management of both the Paris and New York operations. Being the "finance" man, he gets involved in most areas, including negotiations for the placement of insurance for major clients and settlements with insurers and claims payments. When necessary, Franklin also deals with the regulatory authorities and ensures compliance with changes or amendments in fiscal law.
"Have a beaker on us ol' boys!"

Dear Uncle and Family,
Happy 25th!
Your Loving Nephew.

Congratulations, Uncle and Family at Robertson Taylor, on twenty-five magic years as leading international insurance brokers to the music industry. We hope you continue to pull the rabbit out of the hat for another twenty-five. Or, on the other hand, four fingers and a thumb.

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R-30
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BILLBOARD  APRIL 9, 1994

"We always represent the client’s interests: the singer’s, the tour promoter’s, the manager’s, for example. But just as they and we are in business, they must accept that so are the insurance firms. They work on the basis that there is a pot of money which they keep filling up with premium charges. And they pay the claims out of the same pot. When that pot is empty, they have to start digging into their own reserves. That’s when they stop underwriting or you have a massive repercussionary rate increase as we are experiencing now."

But he is busy about the future for the entertainment world and its insurance involvement. "Our business continues to expand," says Taylor. "The music business is still very young compared to the film world, and we have opened offices in New York and in Paris to challenge the local markets for entertainment business and to ensure that we have a presence there for clients who are traveling."

In the past year, Taylor states, his firm has purchased coverage for clients, covering many major tours, totaling $1.25 billion worth of business. "The size of the premiums related to that is obviously quite modest by comparison. But, equally, the loss for a big tour often reaches $1 million or $2 million for a single show."

Putting insurance in position for such figures requires detailed scrutiny long before a tour begins. Taylor spends several hours deliberating with the architects of the tour not merely about the figures involved, but what constitutes the stage show: "How does it work, exactly? Will the tour leap-frog successfully from city to city? With major concerts these days, the stage is so huge. The U2 stage, for example, took three days to put up. Therefore, if there had been three shows in a week and one stage, it wouldn’t have worked," says Taylor.

"But we, as brokers, need to see the logistics of the touring for a tour," he continues. "And how long will the stage take to build? What factors are fundamental to its construction? And it’s all very well to have a stage in position, but if the main console isn’t there, the stage stops anyway. And are there two consoles? The technical aspects of these big tours all

When Taylor stresses the personal attention that he and Robertson give to their business, it’s not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.

-TAYLOR
Continued from page R-28

and 1.25% of the insured value. "Today, we’re talking about 3% to 3.5%. When for years you have been selling at 1% and it jumps to 3%, it’s very hard to justify. But I firmly believe the current rates are fair, because the claims experiences from 1987 until 1991 were horrendous."

Citing a "huge number of troubled tours" with which they were involved, Taylor recalls the Rod Stewart tour of 1989-90. "The problem was not the level of monetary losses, but the number of incessant claims. It would start for three days, then stop for two, start for two, stop for one. And each time it stopped, another show was lost and possibly rescheduled. In a complex period of about six months we lost something like 10 or 11 shows."

In 1990, the Rolling Stones’ tour was marred by an injury to Keith Richards’ finger, which Taylor describes as "the most expensive finger in the world." The injury precipitated "a huge insurance loss on a major tour."

To these have been added such lost concerts as three by Michael Jackson during his 1992 European tour.

Although both Taylor and Robertson concede that an occasional substantial claim is good for business, they urge the entertainment business to be cautious and to understand the nature of the insurance companies on whom they all rely. "As the broker, we have to keep in our mind, and tell our clients, that the insurer is vital to the business," Taylor says. "If he does not make money, he will cease to underwrite. And then the tours would not be insured. For that basic reason, the premium rates are about the right margin now for the act to have good value and the insurers to make a little money.

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on 25 years
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Barclays Bank PLC
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congratulates Bob Taylor and Willie Robertson of Robertson Taylor Insurance Brokers Ltd on their 25th Anniversary in the Music Industry and wishes them every success for the future.

Phil Collins

have to be watched over in relation to the insurance being required.

Then there is the unpredictable human element of insurance. "We've had losses ranging from strikes in France by the truckers last summer to storm problems for Sting and artists stranded in the Aberdeen snow to bomb scares," notes Taylor. "It's not simply a matter of the key star of an act being insured. So many other considerations are included in all-risk insurance."

In their long association, straddling the insurance and entertainment fields, Robertson Taylor have met competing broking companies. But Bob Taylor insists that the standard of service they provide gives them supremacy. When he stresses the personal attention that he and Robertson give to their business, it's not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.

"Through the summer months, when we are involved with about 20 ongoing tours, our phones are busy day and night. We always say that when there's a problem, one of us will get on a plane to represent our client. Those who have gone elsewhere have come back with the realization that when you're dealing with that level of investment, for example, a tour, penny-pinching to save a few hundred or even a few thousand isn't worth it. Our competitors haven't the breadth or depth of knowledge we bring to the table. At the end of the day, it's what you get back from a claim, if there is one, that's important," Taylor explains.

"We can't make it stop raining. We can't make the singer's throat better. But we can say, when those moments occur, 'This is how you handle the problem.' " And we're right there with the client to back them up. Our job is to make it easier to cope with the unexpected."
Dear Willie & Bob,

Congratulations on your 25th Anniversary.
We don't know how you've lasted that long!
This is an enormous thank you from the Chairman, the Fund Raising committees, myself and of course all at the Centre for your incredible support since the formation of the Charity nineteen years ago.
Onwards and upwards and we look forward to celebrating your 50th.

Audrey Balfour.

April 1994.
Canada

Lori Yates Revives Her Career With Virgin’s ‘Breaking Point’

(Continued from page 10)
a solo album flop, and was back in
Toronto, on welfare and trying to get
"I came home to nothing, and I had
to swallow a lot of pride," she says.
"Even though the band was okay
about me leaving the group, tens of
people got heavy with me over what
I did. There are still people who will
look the other way when they see
me."

"Breaking Point" is Yates’ return
to her country-rock roots. The album
features backup from such Queen
Street veterans as Blue Rodeo mem-
bers Bazil Donovan (bass), Jim
Cuddy (vocals), James Gray (key-
boards), and former drummer Cleave
Anderson. Also on hand are two
members of the Band, Richard Bell
(keyboards) and Rick Danko (vocals),
ex-Sharks guitarist David Baxter,
and bassist Terry Wilkins. The album
was produced by Colin Linden and
John Whynot.

With the exception of her cover of
William Bell’s midtempo soul stand-
ard "Any Other Way" (a sizable local
hit for Jackie Shane in 1963), the al-
bum features Yates originals co-written
with Linden, Baxter, Ed Horn,
Johnny Douglas, and Miguel
Salas.

Virgin Canada is targeting both
the country and rock markets with
"Breaking Point." "On the first week
[the single] ‘Make A Liar Out Of Me’
was picked up in Toronto by [country
radio] CISS (and adult contemporary
stations) the Mix CKFM and CHUM-
FM," notes Doug Chappell, president
of Virgin Music Canada.

However, Tim Baker, buyer for the
30-store Sunrise Records & Tapes
chain, sees a potential image problem.
"There’s no question the album isn’t
a country record," Baker says. "Vir-
gin should market her for what she is.
They need to get [Toronto alternative
radio] CFNY, some play on Q107
[classic rock CILQ], and even the
Mix."

Doug Pringle, director of program-
mapping with Rawico Communications,
which operates CISS here, notes,
"She really does have all the [musical]
bases covered. Coming from [non-
country label] Virgin, the album is a
surprise."

According to Yates, "The album is
what I do live, I’ve always done blues
tunes and rockers, and my audience
has always understood what I was do-
ing. They’ve always looked at me as
a singer."

EARLY SUCCESS DERAILLED
After a stint with the Last Resort
in the early ‘80s, Yates’, thrived with
Rang Tango’s local success. Her run
in with the Nashville record-making
process started began after the band
signed a two-record deal with CBS

"Though there are differing ac-
counts of what happened next, it is
unmistakably true that many of CBS
Nashville’s brass were far more im-
pressed with Yates than with Rang
Tango. Whatever happened, Yates
and Rang Tango parted ways soon af-
after the signing.

Moving to Nashville, she began co-
writing with such respected country
songwriters as Guy Clark, Don
Schlitz, Matraca Berg, and Wendy
Waldman. Yates soon felt overpow-
ered, and she was alarmed over the
subdued record that producer Steve
Buckingham (Sweethearts Of The
Rodeo, Ricky Van Shelton) was help-
ing her make.

"Listening to that record to me
today is still painful division. He was
made when I was in a pretty rough
emotional state," Yates says. "I’m
amazed I did as good a job as it
sounds. I’m still proud of it, but I feel
it doesn’t represent me."

Despite Yates’ opening tour dates
for Steve Earle, Dwight Yoakam
and the Nitty Gritty Dirt Band, the
album stiffed. The first single, "Scenes
Of The Crime," stopped at No. 77 on
Billboard’s Hot Country Singles &
Tracks chart and No. 29 on Canadian
trade magazine The Record’s country
listings. Despite an accompanying
video, the follow-up, "Promises Prom-
ises," fared no better, reaching only
No. 78 on Billboard’s country singles
chart and No. 36 in The Record.

"Some [radio programmers] said
the album was a little ahead of its
time, but that’s a handy excuse for not
playing it," says Buckingham. "It
was a little different, but people who
really liked music, who listened to it,
liked the album."

Larry Hamby, then VP of A&R with
Columbia and Epic Nashville, says,
"The climate at the time wasn’t
right. “In that period of time, in the
Nashville community and at Colum-
bia and Epic, there was a tremendous
resistance to accepting younger,
harder, edgier, more interesting art-
ists from outside Nashville. Nashville
then wanted everything to come from
there, to be written there.”

Following two years of recording
inactivity and a return to Canada, Yates
was dropped by Columbia in 1990. One
supporter who noticed was Michael
Roth, who had been hired to launch
Sony Music Entertainment Canada’s publish-
ing division. Roth, who had written
her up with a number of local song-
writers, coaxed guitarist/songwriter
Linden to produce a demo, then con-
vinced fellow publishers at EMI Can-
da and Warner/Chappell to co-fi-
cance a six-song master recording for
Yates. The latter two companies pub-
lish Yates’ co-writers.

Says Roth, "She was signed to our
New York company, but she was liv-
ing here. I didn’t know if I could help
her, but I decided to give it a shot."

After striking out shopping the
tape to Sony Music Nashville, Roth
pitched the project to other Nashville
and Canadian-based labels without
success. "The hardest deal to get is
for someone who’s lost a deal," he
says.

Virgin’s Chappell was impressed,
but he was caught up in EMI’s take-
over of his label and had to pass. A
decade later, after seeing Yates perform
several times, he signed her.

"She’s an innovative artist who
wanders between the [radio] formats,
who can be credible anywhere she
works," Chappell says.
Hamburg's A Haven For Numerous Genres

Hamburg—For centuries the port of Hamburg has been a "free" trading city. It has always been in the forefront of foreigners and their influences.

It was a refuge for many bands that wanted to escape the heavy atmosphere of London in the '50s and early '60s. It was here that the Beatles spent their deaderine-some days at the Star Club, which remained open until the late '80s. The city's St. Pauli district is still the residence of the multi-million-selling artist Udo Lindenberg, who immortalized the male in his song "Reeperbahn."

Reeperbahn was a head of the curve in the "Neue Deutsche Welle," the brain of industrial-sounding German wave and the capital of the Newwave/Schlager movement. Palais Chaumburg, Die Kreppes, Abwerts, and Zik Zah. Recordings of collapsing buildings, metal doors, and broken nails that made up much of the Neuablen bums later had a strong influence on the likes of Depeche Mode.

Yet its preoccupation with the industrial rock meant that Hamburg missed out on the next significant wave, techno, leaving Frankfurt and Berlin to steal a musical march on their northern counterpart.

Today the mixture of imported and domestic house may be the predominant force in Hamburg, and the Reeperbahn may be the center of it all. But neither the location nor the musical scene is the choice of music on offer here.

The city boasts excellent rock clubs in the form of Dockx, Knust, and Rocks, as well as the famous Grosse Freiheit club, on the site of the old Star Club, which hosts mainstream rock and pop acts and also is a dance club.

Entree is one of the city's most famous nightclubs, a guitar club in the cellar painted bright blue.

Angie's Nightclub is one of the best places to hear free-form jazz, and the modest little Neubau- patis Chaumburg, Die Kreppes, Abwerts, and Zik Zah. Recordings of collapsing buildings, metal doors, and broken nails that made up much of the Neuablen bums later had a strong influence on the likes of Depeche Mode.

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Entree is one of the city's most famous nightclubs, a guitar club in the cellar painted bright blue.

Angie's Nightclub is one of the best places to hear free-form jazz, and the modest little Neubau-
Alliance Reports Sales Surge Over Past Year

NEW YORK—Alliance Entertainment Corp., a music wholesaler and independent distributor, reports significant increases in sales for 1993. Since November 1990, Alliance has acquired three one-stops, Jerry Bassin, CD One Stop, and Abbey Road; an independent distributor, Encore; and the assets of another one-stop, Nova.

With those buyouts, New York-based Alliance reports that its sales climbed 52.6% in 1993, to $200.5 million from $131.4 million the year before.

Anil Narang, Alliance's vice chairman and CFO, breaks down the revenue figures for 1993 as follows: Jerry Bassin, $145 million; CD One Stop (three-month results), $40 million; and Encore, $15 million. Abbey Road and Nova's assets were not purchased until after the fiscal year ended.

On a pro forma basis (assuming all the acquisitions had occurred as of Jan. 1, 1993), Alliance's sales jumped 25.8%, to $270.3 million from $214.4 million. The company reports a net loss for last year of $986,000, but that was due to non-recurring financial charges, the biggest of which was $3.5 million for early retirement of debt. Narang says long-term debt now stands at about $25 million, while shareholders' equity totals $60 million.

On a pro forma basis, net income last year was $6.4 million, compared with $4.7 million the year before.

Last November, Alliance became a publicly traded company in a transaction initiated by investment banker Bear, Stearns & Co. that merged Alliance with a blind pool, Trinity Capital Opportunity Corp. Alliance received about $22 million in proceeds from the offering.

The stock began selling at about $5 a share. At press time, it was trading at $6.125 in the over-the-counter market.

In a report, analyst Craig Bibb of PaineWebber states, "Alliance Entertainment is a well-capitalized music wholesaler that can grow at a 20%-25% annual rate by forcing the consolidation of the highly fragmented $1 billion music one-stop market."

(Continued on page 14)
**Retail**

**Superstore Wave Hits Target; Schulhof’s Direct NARM Speech**

With many of the major chains opening superstores, Target Stores, the discount department store chain, apparently doesn’t want to be left behind. Target already is testing an expanded music, video, and book department in one location. That store is being stocked by Valley Distributors, and contains some 10,000 CD titles and larger cassette and book allocations. Bob Pollock, Target’s divisional merchandise manager for music, movies, and books, reports that the chain will try a “more comprehensive test” in the near future. That location also likely will be stocked by Valley Distributors. In other Target news, Pollock reports that some Albatross stores will open another 60 stores this year.

**On Direct Marketing: Michael (Mickey) Schulhof’s Keynote Address at the Annual Convention of the National Assn. of Recording Merchandisers, held March 19-22 in San Francisco, was well received by merchants even though his speech largely focused on direct marketing, pronouncing it here to stay. On the other hand, he reminded merchants that retailers are the record label’s “major asset,” and predicted that retail will still be the manufacturers’ “superhighway to the future.” In order to accomplish that, he urged merchants to respond to the challenges facing them.

Bob Higgins, chairman/president/CEO, said the speech was the best NARM keynote address he has heard in years. “It was right on target,” he said. Trade president Russ Solomon also gave Schulhof’s speech thumbs-up, saying he agreed with practically everything the Sony exec said, as did Jack Fugaur, chairman/CEO/president of Minneapolis-based Musicland Group.

**MAKING TRACKS:** John Grady has been promoted to VP of sales at Mercury’s Nashville label. Grady, currently based in Minneapolis as director of sales, will move to Nashville... Bunky Wilson, formerly VP of sales for Basin Distributors in Florida, is seeking opportunities. He can be reached at 305-434-5867... Also seeking opportunities is Lou Tattulli, formerly VP of sales and marketing with JRS Records. Tattulli can be reached at 201-661-0739... Jerry Pollis, formerly of Dunhill Compact Classics and Arista, is GM/Retail for Vending Intelligence, Miles Copeland’s vending machine venture. Barbara Firstman Kaplan, formerly with MCA, has joined the West Coast regional sales effort of ECC Music, a subsidiary of Alliance Entertainment Corp. Tony Dorrell has moved from Walt Disney Records to become director of Kid Rhino... At BMG Distribution’s Atlanta branch, Susan Luke, former branch marketing manager, has been promoted to sales manager. She is being replaced as branch marketing manager by Ian Buxall, a former sales rep. Also, sales rep Phil Verola has been promoted to sales manager for Florida and Blockbuster sales rep.

**HEARD AROUND NARM: Nobody Beats The Wiz!**

The Wiz has revamped its buying department. Peter Kapp, who previously worked for Ron DeSener as a buying agent, has been hired to be the rock/pop buyer at the Carteret, N.J.-based chain. Kapp replaces Brian Yatsker, who has moved over to buy R&B, blues, and country, among other niche genres. Yatsker and Kapp will buy the singles for the respective genres they handle. In addition, Dan Dall’Era, currently with another 60 stores this year.

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NARM Scholarship Recipients Announced
Winners Awarded For Achievement, Need, Potential

SAN FRANCISCO—The Scholarship Foundation of the National Assn. of Recording Merchandisers announced the recipients of this year’s awards during a private March 20 reception at NARM’s 36th annual convention here. During a gala dinner, the winners enjoyed entertainment by Columbia recording artists Tony Bennett, Terence Blanchard, and Nancy Wilson.

The winners were selected from more than 200 applicants and were chosen on the basis of community service, academic achievement, financial need, and future potential by the NARM Scholarship Committee, with the assistance of academic advisor William G. Owen. Since the foundation began in 1966, NARM has awarded 409 grants, representing nearly $3 million.

The 17 Platinum Endowments Funds, of $20,000 each, were awarded as follows:
- Al Bramy Memorial Scholarship, contributed by friends, family, and business associates, established in 1991: Winner: Gary Wolffen, BMG, MD, Kings Mountain, N.C.
- Capitol-EMI Music Scholarship, established in 1993; Capitol-EMI has contributed since 1990. Winner: Lucas Ward, Trans World Music Corp., Niagara Falls, N.Y.

Jackson, Pearl Jam Honored As Best Sellers
Each Takes 3 NARM Awards For Top Albums, Singles

SAN FRANCISCO—Janet Jackson and Pearl Jam were the big winners at the NARM 1993-94 Best Seller Awards, with each picking up three awards. The awards, based for the first time on SoundScan data, were announced March 22 here at the annual convention of the National Assn. of Recording Merchandisers.

The winners are as follows:
- Best-selling alternative recording: “Vs.,” Pearl Jam, Epic.
- Best-selling single of the year: “Whoop! (There It Is),” Tag Team, Life/Being.
- Best-selling chartmaker recording: “The Bodyguard” (Soundtrack), various artists, Arista.
- Best-selling rock recording: “Vs.,” Pearl Jam, Epic.
- Best-selling pop recording: “Janet,”

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Janet Jackson, Virgin.

Best-selling country recording: “Whoop! (There It Is),” Tag Team, Life/Being.

Best-selling artist of the year: Pearl Jam, Epic.

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NARM Scholarship Recipients Announced
Winners Awarded For Achievement, Need, Potential

Goulden remains antagonistic. "All the campaigns [that] have been put into place by the companies have been in an effort to put the most popular with their audience and provoked anger among labels and retailers. The Times' Music Direct, a month-long special, kicked off that began offering selected CDs at $9.99 pounds ($13.50) last year, now sells up to $8 per issue.
The writer of this story, Nicholas Soames, is editor of Gramophone's Classical News.
Selling CDs, Spinning Tales At Pop Tunes
Retailer Has Boosted Memphis Music Since Elvis' Era

B Y R I C K C L A R K

MEMPHIS—When the owners and employees at Pop Tunes talk about Elvis Pressley, you can be sure you are not about to hear about the latest Elvis sighting. More than likely, you’ll hear stories about Elvis remembered as just another customer at the Memphis store.

“Elvis used to come in here while he was in town,” said the store comptroller, says Mary Ann Linder, the first employee of the legendary Pop Tunes and a music biz veteran of nearly 50 years. “Pressley” would have lunch and see what the people were buying. One day somebody came in and played one of his records, and [store co-founder] Joe

Coughi asked the customer if he liked the record. He did, so Joe pointed out Elvis and said, “There’s the boy that made that record.” Elvis was hiding behind the Coke machine saying, “Oh Mr. Coughi, you’re embarrassing me.”

Stories like that are all part of a day’s work in this retail and one-stop operation that has literally been the first place many great bands, R&B, and rock artists, not to mention regional labels, went to sell their records.

Originally founded in 1946 by Coughi and John Novarese, Pop Tunes—as it was known then, due to its downtown location at 308 Poplar Ave.—was then throughout the glory years of the Memphis music scene. To anyone who hung out while Sun, Stax, and—any number of smaller labels—were hot, Pop was a lot more than a record store. It was a meeting place for ideas, gossip, and musical and marketing possibilities for anyone in the music industry who dropped in.

Back then, Pop Tunes was the only place where someone could check out music before it was purchased, thanks

Cassettes still account for a majority of sales at the Pop Tunes chain. Shown is the cassette wall at the Collierville, Tenn., store. (Billboard photo)

dealing directly with all of these labels and started selling the records to all of these mom-and-pop stores in the region. People would rather come to us than run all over town. Maybe they couldn’t get an open account with all of these people, where they could get only one of the country’s more successful wholesalers, but it may have been its first.”

“To our knowledge, we were the first,” says Burge. “In the late ‘70s and early ‘80s, you had a bunch of places that weren’t record companies who carried particular record distribution lines. Stratton-Warrens was a hardware company that handled Decca. McDonald Brothers carried RCA, and Capitol was handled by someone else. We continued to buy from those people as long as they handled the lines, because that was the only place you could get those lines. In time, Decca opened their own branch here, so we started going direct to them,” Burge adds. “Ultimately, we began

Pope Tunes offers knowledgeable sales help. Pictured above, from left, are sales associates—Brent Memmott, sales associate Chris Dakoff, and assistant manager Chris Novarese. (Billboard photo)

market and by patching customers from the $800 million record jobbing markets. The company plans to use a similar strategy also to grow rapidly as an independent music distributor, another $1 billion market.”

As an independent distributor; Alliance has exclusive national and regional distribution deals with many independent music labels.

Bibb projects that Alliance’s revenues will reach $440 million this year.
**Northwesternly News: It was with a hint of surprise that DI learned, in the midst of an ongoing shuffle on the regional distribution front, that some quixotic souls had started a new indie distributorship in Portland, Ore.**

Burnside Distribution Corp. comes armed with some strong credentials. Among three partners at the helm of the company is Terry Currier, who operates Music Millennium's two respected stores; Currier also runs namesake Burnside Records, a 4-year-old company with 14 titles in its catalog.

Currier is joined in his new enterprise by Bill McNally, whose record-business experience includes stints with retailer Schoolkids Records in Ann Arbor, Mich., the late Jem/Passport labels, and L.A.'s Mesa/Blue Moon, and David Cobb, a vet of Portland's alternative weekly Willamette Week.

Currier says he was spurred to start up Burnside Distribution after encountering countless local and regional musicians with completed albums on their hands. "A lot of these guys don't even know what to do with their product," he says. Burnside will be dealing mostly with regional product, but Currier adds, "There will be some things we'll be taking on from outside the Northwest." The company's catalog, which already numbers 50 titles, includes albums by acts from such locales as Southern California, Louisiana, and Minneapolis.

Currier says the distribution company won't be carrying Burnside Records, which plans to release five or six albums this year, in the immediate future. The label has existing arrangements with EVA in Cambridge, Mass., and Rock Bottom in Davie, Fla.

Currier adds, nonjudgmentally but pragmatically, "Independent distribution is the way out there in a lot of respects, and you never know when you're going to need your own distribution company to do it."

He views national distribution with suspicion. "When a label puts all their eggs in one basket, if that distributor goes down, it's going to take a lot of labels with them." Still, he says there may come a time when BDC hires sales reps around the country.

At present, Burnside Distribution's mission, the way Currier sees it, is in its own back yard. "We may be able to further the careers of a lot of these Northwest artists. I see a lot of talent up here that goes by the wayside."

**Thumping Big Hit: In an era when various national compilation albums are an increasingly rare chart proposition, Bill Walker, president of Walnut, Calif.-based Thump Records, has a sizable hit on his hands.**

Thump's "Old School," a collection of early hip-hop and funk bits, has remained steady in the top 40 on Billboard's Top R&B Albums chart for several weeks now, peaking at No. 56, and has risen as high as No. 123 on The Billboard 200.

Walker credits its success to an intense radio push and grass-roots effort. "We had the goal of getting radio stations to feature 'old school weekends,' a concept that includes product giveaways," he says.

Since its release in November 1993, "Old School" has sold more than 95,000 units, according to data from SoundScan. Those numbers are not too shabby for the album, which is distributed exclusively by Narvarre Corp. in Minneapolis.

For the information of auto buffs out there, Thump's parent company also publishes Low Rider magazine, devoted to East L.A.'s custom car culture. The label has released a number of "Low Rider" theme compilations as well.

**Quick Ones: Allegro Corp. in Portland, Ore., is now exclusively distributing the European jazz label Steeplechase; the company has a catalog of 500 titles, with another 24 on the way in '94. In the same genre, Allegro also handles DMP, Mow, and Savoy Jazz... The feisty reissue/alternative label Razor & Tie Records in New York has defected from troubled Landmark and signed on with Koch International, joining a ever-growing list of pop labels at the expanding classic-oriented Westbury, N.Y., distributor... Clay Pasternack, formerly with Action Music, has joined M.S. Distributing as Midwest sales manager, operating out of Cleveland... Alliance Entertainment Distribution has signed exclusive national distribution deals with Seattle-based Miramar Records and New York-based Viceroy Music. Miramar's acts include Robbie Dupree, Jan Hammer, Robert Vaughn, and Tangerine Dream, while Viceroy's artists include Cowboy Mouth, Homewrecker, Alvin Lee, and Mick Abrahams.**

**Flag Waving: Peter Case says of his rough-hewn new Vanguard album "Peter Case Sings Like Hell!" "It makes Bob Dylan's last record (the solo acoustic all-covers 'World Gone Wrong') sound like a big-record-company record.**

Case's album—the ex-Plimouls leader's first solo project after three releases through Geffen—is truly a homemade project: It was cut direct to two-track in producer (and former Flag Waving subject) Marvin Etzioni's living room studio.

The unvarnished attack was deliberate, Case says. "We didn't release a song unless there was a major clam or a coughing attack on it."

The album was an outgrowth of Case's fan club newsletter, Travelin' Light; he issued the album himself, on Travelin' Light Records, and sold it at his many solo shows.

Vanguard entered the picture by accident, Case says. "I was on a bus on my way to the Troubadours Of Folk Festival (in L.A.). This girl gave me her card—Michelle Andersen [who handles publicity for the Santa Monics, Calif., label]. They called me up and wanted to pick up the record. What the hell?"

"It's interesting being on Vanguard," he adds, "because a lot of the records that killed me when I was a 4-year-old were on Vanguard—Mississippi John Hurt, Skip James."

Most of the songs on this richly entertaining album are covers, with sources including bluesmen like Blind Willie McTell (whose "Brokedown Engine" also is covered on the aforementioned Dylan album), Arthur Crudup, and Blind Lemon Jefferson, country singer David Allen Cox, and rocker Roy Orbison.

Many of these numbers date back to the mid-'70s, when Case bunked on San Francisco's streets. "I've been playing [Cow's] 'Walking' Bum' since I was 15," he says. "'Well Runs Dry' is a local tune— I used to see [keyboardist] Stan Szelest play it at this steak-and-alcohol joint in Buffalo, N.Y." Case says that Vanguard plans to release a second "Sings Like Hell" volume, comprising original songs, in about nine months.

L.A. locals can catch Case performing solo and with his band (which includes another fine talent, Duke McVinnie) on Friday (8) at McCabe's Guitar Shop in Santa Monica, Calif. In May, Case takes his solo show through Texas (Oklahoma, and Northern California.

* Assistance in preparing this column was provided by J.R. Reyn olds.*
Progressive-rock titans jump to a new label with a lineup that produced their highest-charting hit, "Owner Of A Lonely Heart;" Jon Anderson, Chris Squire, Tony Kaye, Alan White, and Rik Emmett. Album rock success of first single, "The Calling," suggests a return to commercial splendor, even if Yes fans loyal to other members of the fragmented unit sit this one out. Other tracks are equally accessible, thanks to focused collaboration between Anderson and Kaye, and to the latter's high-gloss production.

**VARIous ARTISTS**

**Original Motion Picture Soundtrack: The Crew** (CAPITOL 82159)

How cool is this project? Consider the dimensions of hip: It's the soundtrack to a film based on an underground comic that stars handsome young Brandon Lee, who died tragically during production. And it's packed with mostly new or previously unissued music from the alternative but overly marketable likes of Stone Temple Pilots, Nine Inch Nails, and Pantera. Also on hand: Art Of Love Not Lies, Machines Of Loving Grace, My Life With The Thrill Kill Kult, and Medicine, among others. Bundle up, and venture in.

**VARIous ARTISTS**

**Music From The Motion Picture Backbeat** (CAPITOL 82234)

Teenage German musicians pretending they are Britain's fledgling Beatles, doing club covers of classic American rockers like "Long Tall Sally" and "Good Golly Miss Molly?" Well, why not, if it works—and does it ever, to bootling, twist-and-shout effect on this fine, fun film soundtrack. Afghan Whigs' Greg Dulli supplies yowling Lennon vocals, while Seal Asylum's Dave Pervis kicks in some tuneful McCartney contributions and a hot band (R.E.M.'s Mike Mills on bass, Sonic Youth's Thurston Moore and Gumball's Don Flentke on drums, and Nirvana's Dave Grohl on drums) just plain kicks it Fab.}

**CHEAP TRICK**

**Wake Up With A Monster** (CAPITOL 82415)

Warner Bros. 45425-2

This veteran band has always worked bent when it's worked without a net—turning out slightly off-key and lazy songs with hooks and melodies that fit right between that rock's edge. "Monster," with the expected mix of pleasantly rocking pop ballads ("Never Run Out Of Love," "You're All I Wanna Do," and catchy "Tell Me Everything") and pounding rockers ("My Band"), isn't the band at its best, but there are flashes of that earlier edge in "Woke Up With A Monster" and the sexy little romp "Ride The Pony."

**PHILIP BAILEY**

**PRODUCERS: Various**

Zum 72445

Use-flavored producers like Chuckil Booker, Robert Brooks, and Brian McKnight, four-octave crooner turns in a suitably R&B set laced with mellow grooves you'd expect from Earth, Wind & Fire's lead singer. Though he takes a more conservative approach vocally, without taking full advantage of his tremendous potential, the album still offers several tracks that please. Artist's experience in the gospel arena adds much to this well-balanced, 12-track collection.

**VARIous ARTISTS**

**Above The Film: The Soundtrack** (CAPITOL RECORDS 92379)

Urban-drama soundtrack scores a slam-dunk with its cultivated blend of new jack R&B and melodic, hard-edged rap. The Dogg Pound Gangstaes, H-Town, Nate Dogg & Warren G, Snoop Dogg & Aaron Hall, The Lady Of Rage, 2Pac, Treach, and SWV are among the hitmakers here. Like label's other blockbusters—Dr. Dre's "The Chronic" and Snoop Doggy Dogg's "Doggystyle"—this album will have listeners wrestling with their consciences while dancing across the floor. Among the lighter tunes, thematically speaking, are SWV's "Anything," Al B. Surel's remake of Al Green's "Still In Love," and Sweet Sable's "Old Times Sake."

**VANILLA ICE**

**Mind Blowin'**

Jive RKS 28725

The Ice rapping probably still sticks in the craw of any B-boy who walks it like he talks it, but the white rapper's need to come is as much with figures with fewer black ambitions. Harder beats accompany raps that are less rhyme-by-cloud.

**KING COFFEE**


**JERROD KEITH**

**Death And The Flower**

Kingman IMPR 942

This legend wants to do it all, and he sent us his 1975 release marked a creative peak for Jackrel, accompanied by his brilliant quintet with saxophonist David Sanborn, bassist and guitarist Birdland, drummer Paul Motian, and percussionist Guilherme Franco. Jarrett's playing is at times a wild, improvisational chaotic, as he attempts to get the bridge across the fragile, neoclassical "Prayer," and he even overdoes uptempo sax lines on "Great Blues," which are derived from the Orient and Orientale in equal measure. The album's masterpiece is the 22-minute title composition, the shifting textures of which grow from lonely wood flute and reed percussion into a soulful, majestic theme of thunderous beauty.

**GREGORY ISAACS & FRIENDS**

**Dance Hall Don**

GREGORY ISAACS PRODUCER: Mr. Do and Robert Livingston Sanatique 45015

The legendary cool raver draws from 25 years of dancehall smarts to serve up a feast of street savvy and lovers' rock swagger in a passionate form that features collaborations with such ragga-riffic-minded rappers as Bounty Hunter, Ninja Man, Asia. General, TK Nardo, Ranks, and Major. In a real sense, this album is a cutting-edge symposium on the current state of the Caribbean diaspora, with tracks like "Jailhouse," "Downpressor," and "Wanted," the chilling dialogues of lives of unquintessential. Isaacs is in fine voice throughout, and his flirtations side by side with "Seventy Years," the "fly in My Nest," and the wonderfully tender "Raindrops," "Incomparable Lover." To top things off, Isaacs offers a subtle new classic with numbers from some of his previous releases, like "Run Me" and "What's So Good About Your Love?" Both are fine. The rise to pop (first single "Roll Em Up), stakes at the media, and barbs at "their" like the real thing. Isaacs has found the perfect musical and vocal setting for a breakthrough album that never drops below the peak of intensity, even as it shifts tones and moods. From the Zep-like "I'm Broke," to the "Good Friends And A Bottle Of Pils" to the burning "5 Minutes Alone," to the despicably beautiful and jazz "Planet Caravan," the album offers a lethal mix of high-grade metal and disturbing, potentially controversial lyrics—a surefire recipe for sustained commercial success.

**PANTERA**

**Far Beyond Driven**

PRODUCERS: Terry Balsi & Vinny Paul EastWest 92302

Lauded from Houston axts not only completes group's transformation from acid-driven Tejas act to keyboard-geared pop outfit, but also could well become band's first retool to strike gold. Misty-eyed romantic hits such as erotic titular lead single and touching "Guitarra" are in abundance, but La Mafia neatly caps the pungently charged effort with tempestuous, bluesy, spanketo-titled "Cada Vuelta De Esquina."

**LA MAFIA**

**Vida**

PRODUCERS: Nando Lichtenberger Jr. Sony 82132

Latest album from Houston axts not only completes group's transformation from acid-driven Tejas act to keyboard-geared pop outfit, but also could well become band's first retool to strike gold. Misty-eyed romantic hits such as erotic titular lead single and touching "Guitarra" are in abundance, but La Mafia neatly caps the pungently charged effort with tempestuous, bluesy, spanketo-titled "Cada Vuelta De Esquina."

**CHANT**

**Benedictine Monks of Santo Domingo De Silos**

A runaway hit that has industry pundits puzzled even as they rush to come up with me-too packages. Over the years, there have been recordings of Gregorian chant that have won unexpected attention, especially from young non-sacral listeners—but not this one. Let's remember, though, that the genre is ancient, and that music of such longevity has a strong human appeal. Disarmingly simple and direct, with mystic overtones to the uninitiated, perhaps it speaks more directly to those prepared by, or surfaced with, minimalist trends. The tracks were recorded over a period of two decades by Habsburg a Spanish label that has devoted much effort to authentically performed old music.
would PRODUCERS: Vivacious Strings.

David Wing/Mercury

Vivacious Strings.

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Vivacious Strings.

Vivacious Strings.
NEW YORK—As a host of creative and business folks continue to explore just what they can do—and, well, self—with this nifty new technology called streaming video, it seems that quite a few projects they arrive at that flat-out scare “natural” for the new medium.

Blender is one that springs to mind.

The monthly CD-ROM-based magazine, scheduled to debut this fall, aims to live up to its name by combining traditional entertainment magazine elements, such as music reviews and interviews with pop culture figures, with technological innovations that promise the inclusion of sound, video, and a high degree of interactivity along with the text.

That mixture of the traditional and the electronic comes as no surprise to Blender's creators who have carefully calculated, "The problem with CD-ROMs up to this point is that a lot of them have been created not by people who have media experience, but by people with computer experience," says editor in chief Regina Joseph. "In some, they have given viewers an easy way to navigate through to get to what it is they want," she states.

Blender's creators addressed the latter issue by developing for the relatively simple Macintosh platform, and by incorporating plenty of straightforward prompts as guides. Users need only click a mouse on a particular video screen or a flashing piece of text to activate a segment, or they can "flip through the pages" by clicking on arrows.

The format is a revised-up version of magazine style, with three separate sections: the front-of-the-book compendium of shorter pieces; the "well," with several in-depth feature stories; and the back-of-the-book arena for music, movie, and entertainment reviews. An always-accessible table of content allows users to find particular articles quickly. (Joseph and a staff of freelancers with notebook, will develop the features.)

The title, intentionally or not, reminds us of the film comedy "Wayne's World." Multimedia like this will be of great benefit to Wayne fans and scholars, and undoubtedly will also inspire some of the Waynes and Garthas of the world to switch off their music videos for a while and get in with some great writing.

The mind.

NEW CD-ROM Mag Is a Hi-Tech Blender

BY MARILYN A. GILLEN

A few months ago, when the first CD-ROMs hit the market, many of us were quick to download the software for our new CD-ROM drives. But now, with the many new CD-ROMs coming out on the market, it seems that there is a new kind of software that is coming out: the hi-tech blender.

This software is designed to be used with a CD-ROM drive, and it allows you to interact with the software in a variety of ways. You can choose to watch a video, listen to music, or read text, and it all works together to create an interactive experience.

The company behind this software, Blender, has been making a lot of progress in the past few months. They have released several titles, and they are planning to release more in the near future.

One of the most popular titles is "The 7th Guest," which is a mystery game where you have to solve puzzles in order to progress through the story. The gameplay is very interactive, and it is a lot of fun to play.

Another popular title is "Ad Astra," which is a science fiction adventure game. It is set in the year 2065, and you play as a space cadet who is trying to survive a dangerous mission to a distant planet.

The company behind this software, Blender, is planning to release more titles in the near future, and they are always looking for new ideas and feedback from their customers. If you have any ideas for a new title, or if you have any feedback about a current title, please let them know. They would love to hear from you!

(The full review can be found on the Blender website.)

BY SUSAN NUNZIATA

NEW CD-ROM Mag Is a Hi-Tech Blender

BY SUSAN NUNZIATA

SAN FRANCISCO—Uni Distribution will place itself firmly in the interactive market when it begins distributing titles for the 3DO format in April, and video CDs for the MCA Music Entertainment Group.

The MCA Music Group announced March 19-22 at the National Asso. of Recording Merchandisers Convention here that it would provide software support to the Video CD format.

According to John Burns, president of Uni Distribution, a Mariel, and release dates for the MCA software have yet to be determined.

MCA/Universal Home Video previously announced that it will begin releasing non-interactive programs on Video CD intended for playback on the 3DO system; first up are three volumes of "Woody Woodpecker And Friends" (Billboard, Jan. 15, 1993).

Those titles, as well as ones for various platforms developed by newly formed Universal Interactive Studios and MCA affiliate Putnam NewMedia, will flow through Uni distribution channels into the multimedia marketplace.

"Technics—also owned by MCA's parent company, Matsushita—demonstrated a new mini-component system at NARM featuring a video CD player that also can play standard audio CDs and CD + Graphics titles. The system, which was to be launched April 1 in Japan, also includes a tuner, tape deck, remote control, and three-way speakers (Billboard, March 19). A U.S. price has not yet been set for the system, which will carry a suggested list price of $125,000 yen ($1,100) in Japan.

"According to Technics, its first CD-ROM player will be sold for $295. The player is capable of displaying text, graphics, and video files on a screen, and it can also play audio CDs and CD + Graphics titles. This is a great addition to our existing line of products," said a company representative.

"The company plans to announce several more CD-ROM players this summer, as well as a new CD-ROM player that will be capable of playing CD + Graphics files," said a company representative.

"And we're not done yet. We have several more CD-ROM players in the pipeline that we plan to announce later this year," said a company representative.

"We're excited about the potential of the CD-ROM player market, and we're looking forward to seeing what the future holds."
U.S. Films In U.K. Ratings Row

‘Doubtfire,’ ‘Jurassic’ Not Family Fare?

By Peter Dean

LONDON—“Mrs. Doubtfire” and “Jurassic Park” are family entertainment titles par excellence in the U.S. For confirmation, you need only check the sales through prices posted for each and the guarantee of multinational unit sales.

But, while they don’t have to dub the soundtracks, Britons are listening to a different language when it comes to judging whether either cassette will bruise sensibilities. The U.K. trade is in fact trying to avoid the costly and embarrassing scenario of rating “Doubtfire” and “Jurassic” as unsuitable for a family audience. As the law stands, both movies are liable to get a 15 video certificate, which means they could not be rented or sold to anyone under the age of 15. One solution would be to cut offending parts and emerge with the family-oriented PG rating.

There is another way, already open to theatrical distributors who can sell tickets to preteens according to the 12 rating. However, the option isn’t open to retailers. The Video Standards Council (VSC), stating legal and moral objections, has refused to adopt the 12 rating since the rating was introduced in 1989, allowing kids to see U.S. PG-13 titles including “Batman.”

Now the VSC is prepared to give way when the board meets in May to discuss the matter. A recent sitting of the VSC’s consulting committee recently advocated the immediate implementation of the 12 rating.

“Without wishing to prejudge the demands of the hour, it looks likely that from that date onward there will be the option to give videos a 12 rating,” says VSC secretary general Macfie. “Video companies are well aware of the anomaly of movies being acceptable for 12-15 year-olds in theaters but not at home.”

At present, movies with a 12 rating are automatically upped to a 15 for video. “Mrs. Doubtfire” was judged to be unsuitable for children under 12 years old by the British Board of Film Classification (BBFC) and, unless Fox Video decided to cut it to fit a PG rating, cassettes would be justifiable for 15-year-olds. The PG theatrical rating for “Jurassic Park” came with a special parental warning, which would not have been applied to the video release.

Graham Gutteridge, who recently departed as head of CCC Video U.K., distributor of Paramount and MCA/Universal titles, explains that “Jurassic” was viewed as a PG-13 for safety’s sake. “With video you’d only get the Sun newspaper sending in a 12-year-old with a beard to rent a copy and then we’d have another media storm.”

VSC figured it was defending video retailers when it decided to block a 12 rating. Unless everyone operated under the same rules, VSC argued, acceptance by the trade was introducing a new criminal offense to imperil its 6,500 members.

Under British law, if a video retailer rents or sells a video to anyone under age, he or she could incur a £5,000 ($7,500) fine. The problem is exacerbated by the fact that L.D. cards are not common currency in the U.K.

“With the 15 and the 18 rating, it was difficult enough for retailers to determine who was under age and who was not, but with the 12 rating, especially with kids today, it’s virtually impossible to determine who is under age,” Hall says. He believes those barriers have been removed.

Late last year, the British government recognized the problem by adding a new “due diligence” clause into the Video Recordings Act. It considers the retailer who takes any steps to determine the age of the customer, or has helped train his staff to recognize unauthorized customers. The clause effectively introduced a “defense of defense” for retailers who can prove they have taken the appropriate steps. VSC has introduced a new staff training procedure to further aid retailers.

VSC’s other objection was a belief that introducing the 12 rating would only increase the level of public concern over standards in video, particularly regarding bad language-consumers’ biggest complaint in the U.K.

BBFC director James Ferman talked to the VSC consultative committee in February to explain what levels of offensive talk could be expected from a 12-rated film.

The committee, which is composed of various moral rights groups including women’s organizations and the Evangelical Alliance (supposedly representing 2 million people), accepted Ferman’s arguments that it made sense to introduce the 12. Prior to 1989, PG-13 titles like “Big,” with some profanities in dialog otherwise considered fit for family entertainment, would have directly into the 15 category—unless cuts were made.

BBFC has sought to rate movies according to their intended audience, which is why Ferman introduced the 12 rating to cope with “Jurassic Park.” Otherwise, there was the risk of the public losing faith in the censor’s judgments. BBFC, for example, rated “Crocodile Dundee” suitable for the 15-and-up crowd, thereby making the

(Continued on page 55)
CBS/Fox's 'Sir Charles' Gets A Royal Rollout

Barkley's Video Game: With three of the biggest names in the NBA now retired, CBS/Fox Video has chosen to focus on the former Charles Barkley to continue a line of videos begun by Michael Jordan, Magic Johnson, and Larry Bird. The company is rolling out the marketing red carpet for the tape title, simply "Sir Charles," for release April 30 priced at $19.98.

On the college front, CBS/Fox will release "The 1994 NCAA Championship Video" just 30 days after the new champion is crowned. Never-before-seen footage of the tournament will hit stores May 4 at $19.98 suggested list.

Regarding Barkley, sport and fitness marketing VP Ken Conroy says, "It's not about replacing Jordan or Magic. Charles is the most dominant and visible player in the game today, and those are the qualities we look for when highlighting a single player.

The tape will be supported by national television advertising, including 30-second spots on NBA programming and a national radio promotion in NBA arenas. "Sir Charles" includes a SkyBox Premium NBA Card, created exclusively to accompany the video.

The 56-minute cassette gives viewers the highlights of Barkley's 10 years of NBA play and takes a look at his high school career in the small town of Leeds, Ala.

Conroy says a player's personal story is just as important as his achievements on the court. "All of [the player programs] have had incredible, rich stories," he says. "Our goal is that a viewer will know a lot more about the play and be entertained by some tremendous highs and lows.

Another element is Barkley's national appeal. "There are a number of players who are marketable, but only on a regional level," Conroy says. "Although a player like Shaquille O'Neal is highly visible, Conroy says a program needs to have more of a career element be marketable.

Conroy doesn't know whether or not Barkley will do a series of tapes, like the three done by Jordan. "Where we go with Charles depends on how much longer he chooses to play," Meanwhile, the rumors that Barkley may return to play some collegiate basketball are "no," according to Conroy.

Convention Changes: Before heading off to a new site for the 1996 Video Software Dealers Association convention, this year's edition in Las Vegas will undergo some program changes.

Instead of a long list of retail seminars, which often are poorly attended, convention chairman Ken Dorrance is opting for the less-is-more theory this year.

The number of seminars will be cut from 14 to six and will be held in rooms to accommodate larger crowds. Dorrance's committee decided to add a second business session, instead of the one always held on the second day of the convention.

And anyone who has attended the annual dinner event, where hungry convention-goers are forced to watch the endless string of trailers of studio releases before dinner is served, will be happy to hear that its format is being revamped. Dorrance won't give the details, but says those who show up "won't feel like they're being held hostage." He promises a "celebrity-jammed" convention that will "wow" attendees.

According to sources, VSDA is hotly pursuing Academy Award mistress of ceremonies Whoopi Goldberg to serve as "celebrity chairman." She is on a list of about a dozen stars, Dorrance confirms. Also on the list is Robin Williams, but attempts to secure the comic genius have been unsuccessful so far.

Best For A King: Sixty-nine songs and more than 205 minutes of concert footage are packed into Lightyear Entertainment's "Evin's The Concert Collection," priced at $49.98 and available May 10.

The package contains "Alloa From Hawaii," "The '86 Comeback Special," and "One Night With You." Cassettes are packaged in a black leatherette slipcase with gold-embossed titles.

On the kid vid side, Disney Channel has acquired broadcast rights to Lightyear's "Stories To Remember" series of animated programs. Six videos are running now.

Popcorn Favorites: Titles in the Walt Disney Studio Film Collection will have the added value of a four-pack of Jolly Time Microwave Popcorn. Consumers also receive in-pack coupons for the popcorn and a mail-in $3 rebate. The rebate requires four additional Jolly Time purchases along with the video. The offer is good until July 31.


Tacky Advertising: Shame on the marketing folks at Fox Lorber Home Video, who have always proven a taste promoting their new release, "Good Evening Mr. Wallenberg." Their margaritas for the video exclaim "Schindler's Won't The Only List." The box art gets worse: Second on Schindler's list there were hundreds of names . . . On Raoul Wallenberg's there were tens of thousands.

It's a contest, guys.
U.K. RATINGs row

(Continued from page 54)

U.K. the only country in the world not to give the movie a family rating. Ferman has since tried to avoid tagging titles with restrictive age certificates.

Nevertheless, the BBFC ran into credibility problems when it gave "Mrs. Doubtfire" a 12. A number of local authorities took the unprecedented step of overturning the censor's ruling, giving "Doubtfire" a PG, suitable for a general audience. Often, the decisions have gone the other way: Controversial movies such as "The Last Temptation Of Christ," "Monty Python's Life Of Brian," and Godard's "Hail Mary" have been banned from jurisdictions.

Member of Parliament David Alton is still trying to amend the Criminal Justice and Public Order Bill to make it illegal for a new classification that would ban all 18 rated videos (R in the U.S.) from distribution. He announced his intentions in the wake of the James Bulger trial, which connected the horror title "Children's Play 3" with a particular crime.

The anti-video media uproar that followed the James Bulger trial has kept a number of movies from U.K. shores "in the name of common sense," says Hall. Twentieth Century Fox isn't releasing "The Good Son," starring Macaulay Culkin, theatrically or on cassette in the foreseeable future, due to its "bad seed" theme. Imperial Entertainment can't distribute "Mickey" in which a young child murders his step-parents.

Imperial claims it has an interim certificate from the BBFC, but that release has been held up while Ferman and part-time staffers argue over their continued employment.

"The one thing that ultimately worries me is all this argument about being at the mercy of the media," says marketing director Mike Seaman. "The video industry constantly runs any of the media but it doesn't necessarily reflect the mood of society. When retailers started pulling "Children's Play 3" off their shelves, all they were doing was saying the media was right when it quite obviously wasn't."

PICTURE THIS

(Continued from page 54)

It's his first stint in print, after time spent in three other "estates"—distribution (Selhurst Brothers), supply (HBO Video and CBS/Fox Video), and retail (VSDA). "I wanted to try something a little bit different," says Rosenberg, who describes various overtures as "been there, done that.

Meanwhile, VSDA executive VP Rick Koppel came most late last month to finally close the New Jersey offices in advance of the association's Wednesday (6) move into its new Encino, Calif., offices.

Riding High: A week before preorder deadline, Monarch Home Video anticipated "Ernest: The Other Kids Again" sales of 125,000 cassettes. That's a company record, if distributors deliver as anticipated. The Ingram Entertainment subsidiary is feeling its oats these days, with a couple of productions in the works and an acquisition nearing completion. "It's a sizable one," according to a source. "It's not 'Ernest,' but it's along those lines."

Panasonic Video Camera Recorder AG-5210

To make a better low cost duplication VTR, we copied the best.
**Top Video Sales**

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

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<th>Year of Release</th>
<th>Rating</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 certification for a minimum of 125,000 units or a dollar volume of $5 million in sales 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 of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles.
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“THUMBS UP! It's a very good movie...a whole lot better than most of the movies we see.”
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- Directed by Ken Russell (“Lair of the White Worm”, “ Crimes of Passion”)
- Controversial 1991 Theatrical release

$9.99
- Dynamic cast including Rutger Hauer (“Blade Runner”, “ Blind Fury”) Carol Alt (International Supermodel)
  Omar Sharif (“Mountains of the Moon”, “Top Secret!”)
  Elliot Gould (“Bugsy”, “Dead Men Don’t Die”, “M*A*S*H”)
- Big budget action-adventure production
- 1992 Theatrical release

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Hunting Quail
Features classic hunting footage of the skill and teamwork between man and dog
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ISBN: 0-940245-26-4
Cat. No. VM4801

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LOS ANGELES—Her Majesty's top secret agent is taking a vacation when MGM/UA Home Video places 16 James Bond features on moratorium beginning April 20, the last preorder deadline for at least a year.

The titles, which retail for $19.98 each, will be discounted to the equivalent of $14.98 to encourage retailers to stock up while supplies last. One Bond release, "Never Say Never Again," continues to be available through Warner Home Video.

MGM/UA executive VP David Bishop says the moratorium, a first for the studio, was prompted by the recent success of rebate promotion with FTD, which doubled sales projections for 12 MGM musicals, including "Brigadoon," "High Society," "Seven Brides For Seven Brothers," and "Easter Parade." Bond might benefit from a similar relationship, Bishop suggests.

"By putting the Bond titles on moratorium and giving them a rest for at least a year," Bishop says, "we can come back get a significant consumer goods partner and relaunch the titles.

There also is a possibility that a relaunch could be tied into the announcement of a new Bond movie. Bishop says the studio is starting work on a script, although a finished product is "probably two years away."

Dealers worry that the temporary loss of a perennial best-selling series, which has moved 7 million units to date, will hurt.

"As soon as people find out about this, we'll get besieged with calls and we won't be able to fill all the requests," says Jerry Medly, seller-through buyer at TLA Video, a five-store chain in Philadelphia. "It's not like these films are forgotten. These titles are always in demand, and I think a moratorium defeats the studio's purpose."


BLENDER

(Continued from page 52)

An ad from a record label was included in the disc used for the March demonstration. A sticky issue among developers of any interactive medium hoping for ad support (and particularly for TV services that have typically relied on those inescapable commercials) is how you get viewers to watch ads—yes—and this is the whole point of interactive—they have a choice about what to watch.

You don't let them choose not to watch, Blender has decided. "You do have to watch the ads," Joseph says.

"They will arise naturally as you go through the issue, but we are obviously going to be sure that they are well-done and not something that would make you unhappy to encounter."

Moreover, the ads should be fun to watch. "It's a matter of how you present the ads," Cherry says. "They can be presented as a passive, direct sell—buy this now—or it can be informative and fun, saying, 'Listen to this. What do you think?'

Although they are a logical advertiser, record companies won't be the only advertisers on board for the roll-out, Joseph says. "Video game software companies, which could include samples of games for users to try, are mentioned by Cherry as another possibility."

SPREADING THE WORDS

Beyond selling ads, another bigger question for the new magazine is selling to consumers. Not just how many it will sell (20,000-30,000 is pegged as a target range), but how it will be sold.

The debut issue will roll out polybagged as a freebie with teen-age-girl-oriented Sassy magazine, Joseph says: details on numbers for the initial launch are still being hammered out, says.

But after that, it's on its own. Subscriptions likely will look a lilkely sales mechanism, though Joseph says she plans to get Blender into record stores to target impulse buyers. No distribution deal has been set yet.

The magazine's target audience is college students, "the kind who would buy a Pearl Jam record," Joseph says. "But there is a wide area of interest we see that goes well beyond that core market, into any number of the millions of people who have CD-ROM drives and don't have anything interesting to put in them."

The discs will sell for $10-$15 each, closer to the price of an audio CD than a traditional magazine.

"Although this has a magazine format, there is a collectible element to it that I think will make it seem a good value for the money," Joseph says.

"The videos give it an archival quality, and it is unique. People don't throw away audio CDs."
Laser Launch Set For ‘Jurassic Park’; LD Player Sales Surge

**MCA/UNIVERSAL** will launch “Jurassic Park” on laserdisc in special letterboxed THX editions (Digital Dolby Stereo, CLV, $44.98; CAV boxed set, $74.98) on Oct. 12. In contrast, the “Jurassic Park” video-cassette will probably be pan-scan, according to a source at MCA. Since the film has an aspect ratio of 1.85:1, the VHS edition will lose 28% of the movie’s original image, as opposed to laserdisc, which will have the entire widescreen picture. The CAV “Jurassic Park” will also offer frame-by-frame slow-motion and other special effects. No other extras are planned at this time for the boxed set.

Colleen Benn, MCA/Universal director of business development operations, expects disc sales “to be phenomenal” and says she’s “eager that it’s a THX release.” MCA/Universal’s first THX title was “Carlito’s Way,” and Benn is “extremely impressed” with the pre-orders of that disc. “I think THX had something to do with it,” she adds. The THX stamp should add further to the allure of the “Jurassic Park” disc, which many industry observers predict will set a new laserdisc sales record.

**HARDWARE SURGE:** Sales of laserdisc players increased 28.4% in 1993 as compared to 1992, according to figures recently released by the Electronic Industries Association. The EIA revised its laserdisc sales data for the last two years to include players with karaoke features, which had previously been excluded from laser hardware totals.

The revised tallies are 223,653 players sold in 1992 and 287,005 vended in 1990. Without karaoke-ready units, the figures were 206,564 and 211,066, respectively.

**PUBLICITY BOOST:** Who framed Jessica Rabbit? Laser industry insiders were amused by the recent intense national media coverage regarding the “Who Framed Roger Rabbit” laserdisc. The uproar started after a March 14 Daily Variety revealed that a few glimpses of an indecently clad Jessica had been inserted surreptitiously into the “Roger Rabbit” disc. But the naughty frames were old news to many laserdiscers, a good number of whom have been aware of the mishmashy frames since 1990, when the CLV and CAV laserdisc editions of the animated movie debuted. In the long term, the “Jessica scandal” may greatly benefit the laserdisc business, as its No. 1 problem is lack of public awareness. “I think all the hoopla probably helped. I’m sure it brought laser to the attention of a lot of people that didn’t know anything about the format,” says Dave Lucas, owner of Dave’s Video, the Lasers Place, in Studio City, Calif.

**MG/M/UA** has an impressive slate of laser titles due this spring, led by special editions of “Police Academy” and “Forbidden Planet.” Coming in April are “Cyborg” (wide, $34.98) with Jean-Claude Van Damme, “The Pink Panther Animation Archive, Vol. 1” ($34.98), “Raintree County” with Elizabeth Taylor and Montgomery Clift (wide, $49.98), and “The Road To Hong Kong” with Bob Hope and Bing Crosby ($34.98). Due in May are “The Charlie Chan Collection” boxed set (four discs, six titles, $99.98), the acclaimed documentary “The Compleat Beatle” ($34.95), a deluxe “Forbidden Planet” (wide, CAV, $50.00), and an “Our Gang Comedy” boxed set (three discs, $59.98). Set for June are “Art Of Tom & Jerry III: The Chuck Jones Years” (three discs, $69.98), “MGM Cartoon Classics, Vol. 1: Happy Harmonies” (four discs, $99.98), and “Poluteer” (wide, CAV, $39.98).

**EASTWOOD SET:** MGM/UA’s “The Clint Eastwood Trilogy” (three titles, wide, $99.98) is an impressive boxed set that includes letterboxed versions of the Clint Eastwood classics “Fistful Of Dollars,” “For A Few Dollars More” (Continued on page 61)
**MUSIC**

"Michael Crawford Performs A Touch Of Music In The Night," A Vision Entertainment (212-275-2900), 48 minutes, $19.95. Premiere longform video from silky balladier Crawford features the ous music videos performing a variety of songs in myriad settings. Musical selections range from the charming "When You Wish Upon a Star" to "This Is Love" to the swoony "Speak Low" to "Tell Me On A Sunday," several of which Crawford performs as duets.

Workouts debuted in the mid-'80s to design exercise programs for employees of large corporations. Now poised to break into the broad consumer marketplace, Office Workouts unleashes its "Energy Feast" video and companion kit of resting materials and fitness tear sheets. The program's founder goes to great lengths to explain the proper way to walk for maximum fitness benefits, including tips on free correct posture, breathing techniques, and heart rate. She also demonstrates various warm-up and cool-down stretches, and guides viewers—with the aid of an eight-point checklist courtesy of shoe manufacturer Rockport—about choosing the proper walking shoes. "Energy Feast" will appeal to people who are turned off by the intensity of aerobics and crowded gyms. Of course, anyone interested can follow this program's robotic manner and footage of yuppies doing their walks in three-piece suits with ties, and those who wish to work up a sweat running for the weight room.

Madison County feeling will come running.


Those who have never been satisfied with the explained of the breakup of space shuttle Challenger soon after takeoff in January 1986 will get some answers in this NASA-authorized program, one of a series devoted to America's space exploration. Narrated by one of the astronauts to fly aboard Challenger successor the Discovery, the video gives a brief look at the six astronauts and one civilian who manned the Challenger and the fateful explanation that claimed their lives. Most of the footage concerns itself with the investigation, recovery, and explanation of the tragedy, in a manner so detailed so viewers with only a scant understanding of the inner workings of a space shuttle are likely to walk away more confused than they were before. For those who can follow the complex scientific lingo, however, the video provides fascinating coverage. Conclusion turns to the current flight of the Discovery and includes several humorous cabin tales. Tales offers a complete NASA programming series, including "Voyage Of Friendship I," "NASA, The 25th Year," "Opening New Frontiers," and "Toys In Space."


A fascinating look at the cutting edge of the sport fishing industry. Waller himself traces this video with his prose as well as with five jangly tunes from the "The Ballads Of Madison County" album on sister label Atlantic Records. Aside from the creator's well-rehearsed comments about the book (the wrote the whole thing in a few days and didn't intend to publish it, he fooled around a little on the udlele and guitar but had never considered a music career, interest), Madison County, the covered bridges, and Waller is offered as well. Problems: Opening credits are overexposed, including a rep from the Wintersett Chamber of Commerce, but Waller is offered very little. Overall, a great video, but the music is lost in the shuffle.

**CHILDREN'S**

"Here Comes The Cat & Other Stories," Children's Circle/Wood Knapp (900-KIDS-V1D), 33 minutes, $11.98.

This frisky little video collection is for cat lovers only. Each short story, culled from a classic children's book, has a different drawing style, tone, and lesson. But cats, cats, and more cats comprise the common thread that will delight children with a love and curiosity about things feline.

First tale "Here Comes The Cat" is a heartfelt lesson of how fear and hurt can melt into respect and love as a town of mice gains a fresh outlook on a giant tabby when he shows up bearing a special gift, "The Cat And The Collector" demonstrates what nice companions cats can be despite some of their natural wild instincts, "The Cat And The Canary" is a look at a day in the life of a seemingly lazy cat that will leave viewers with a whole new perspective, and "Millions Of Cats." Follows an elderly couple as they choose one special pet from among millions and billions of trillions of cats.

**HEALTH/FITNESS**

"Energy Feast," Office Workouts (800-412-WALK), approximately 30 minutes, $29.95.

With the motto of "fitness for greater productivity," Office Video Previews is a work at new titles at sell-through prices. Send review copies to Catherine Applefield, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

**SPORTS**

"Sir Charles," NBA Entertainment/CFX Video, 50 minutes, $19.95. Unlike the Challagal, McDonald's TV commercial in which he hopefully tries to join Michael Jordan and Larry Bird in a game of Horse, Charles Barkley gets plenty of game time in this video, which attempts to uncover the mystery of one of the sports world's most outspoken ambassadors. Film footage and interviews with Barkley, his mother, and various teammates and coaches from throughout his career can illustrate the incredible ambition of a once shy 5-foot-10 high school basketball player who never gave up on his dream. More testifies that he was a shy kid, but fans watch as the timidity turns to not-always-welcome bark as Barkley dominates his teammates at Auburn. University and then moves on to the big league for the Philadelphia 76ers and his current team, the Phoenix Suns. During one of his many candid moments, Barkley's best line yet, he says, "I'm the only one who makes the intelligible."

Based on his track record, however, fans can assume the Sir Charles they've come to love is here to stay.

"Golf's Greatest Moments, Vol. 1 & II," CBS Video, 30 minutes each, $14.98 each.

ABC Sports golfer Brent Musburger hosts this two-volume collection of golf's greatest moments. The footage is culled from the four most prestigious tournaments in the world, and thus features all of the big names and big bag shots of all skill levels and statures to admire. Jack Nicklaus, Tom Watson, Lee Trevino, Raymond Floyd, and Nick Faldo lead the list of pros filmed in their glory during the U.S. Open, British Open, the Masters, and the PGA Championship. Production is clean and clear, and close-up put the viewer right on the green next to their idols. CBS Video timed the release just to coincide with this year's Masters tournament in mid-April.


Growing in popularity among people who are angling to become better fly and bass fishermen will appreciate this pair of videos, which are part of a six-title fishing/hunting series created by well-enrechanted magazine Sports Afield. Conventional narrators and questionnaires set the pace in both programs. "Flying Fishing" provides multiple tips about how to tie the three essential fly-fishing knots, make leaders, and identify the best flies to be used on or below the stream's surface. It also includes a segment on how anglers can practice casting in the privacy of their own backyards and walk-ups with a recipe for sauteed trout. "Bass Fishing" gives different specific guide to fishing that includes pointers on how to find and hook bass, equipment, fish with plastic worms, and ensure maximum safety. Photography in both videos is unsurpactable but sufs to get the points across.

Video Page: 30,000 Cat lovers.

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Title: Love, Music & Poetry, Sony Video, $14.98.

Title: Million Dollar Quartet, Sony Video, $39.98.

Title: The Ultimate Classic Rock Video, Sony Video, $39.98.

Title: Video Jukebox, Sony Video, $29.98.

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Title: Video Jukebox, Sony Video, $29.98.
Zwaard Out At Columbia TriStar U.K.

Departure Blamed On Internal Differences

ONDON—With the resignation of Gees Zwaard, managing director of the company's U.K. and Eire offices, Columbia TriStar Home Video has lost a veteran senior executive to internal differences.

The departure was effective March 31. Alan Pritchard, executive VP of worldwide operations, is taking over as acting managing director.

Zwaard cited "differences on management issues" as his reason for leaving Columbia, where he had worked for more than a decade. Zwaard ran Columbia's Benelux office before taking the U.K. helm in 1988.

Ever controversial, Zwaard was single-minded in driving Columbia's innovative "Rental Beat" television consumer campaigns, developed out of the $90 million U.K. generic campaign launched in 1990.

"It's all to do with changing an attitude," said Zwaard at the time. "We don't want people to go into stores just wanting to rent one of the titles seen in the generic campaign; we want them to consider video as a whole as an entertainment option."

Zwaard also oversaw the development of sister company 20/20 Vision in 1990, which let Columbia TriStar acquire titles and manage sales and distribution for labels including New Age, Medusa, and Marquee Pictures.

International executive VP Chris Deering says, "Over the past decade, Gees Zwaard has made a significant contribution to the growth of our company in the European Community. We shall miss him, and wish him well."

PETER DEAN

LIVE, CAROLCO MERGER

(Continued from page 54)

The bottom line: White adds, is a stronger, more dominant and aggressive position vis-a-vis the majors. White says the two companies first attempted to merge in 1991, but declining stock prices and financial restructuring, including a combined debt of approximately $300 million, killed the deal.

While a spokesperson for Carolco would not disclose the company's current debt, LIVE is reported to owe $40 million.

In 1988, Carolco went from a 100% ownership of IVE Entertainment to 54% when IVE merged with rack-jobber Lieberman to create LIVE. Carolco's ownership share was reduced to 37.5%, the result of Pioneer Electronic Corp. of Japan's acquisition of 33% of LIVE in March 1998.

Seven months later, Carolco accepted an offer from foreign investors Le Studio Cana Plus and RCS Video International Services of Italy bought in the three foreign partners are expected to own approximately 77% of the merged operation.

In addition, LIVE is seeking a buyer for its 81% stake in VCL-Carolco Communications GmbH, a Munich-based video distributor. It will be at least a year before LIVE Home Video sees any Carolco's output in its pipeline. Since "Cliffhanger," Carolco has completed only one movie, "Wagons East," not yet scheduled for theatrical release. Two other productions, "Cru- sade," with Arnold Schwarzeneg- ger, and "Cut Throat Island," with Geena Davis, have fall start-up dates.

Under a previous agreement, the theatrical distribution of Carolco movies remains with MGM.

LASER SCANS

(Continued from page 59)

More," and "The Good, The Bad And The Ugly." The movies constitute Sergio Leone's "Man With No Name" series with Eastwood. Trailers are included for each movie in this superb collection. Also out is the long-awaited letterboxed version of "The Haunting" ($49.98), an engrossing rendition of the Shirley Jackson novel, with Jack Nicholson, Claire Bloom, and Russ Tamblyn. And don't miss Andre Kon- chovsky's resourceful "Runaway Train" with Jon Voight, Ed Harris, and Rebeccas DeMornay (1985, wide, $49.98). Based on an Akira Kurosawa story, this is a highly simplistic suspense action movie showing two escaped convicts caught on a conductor-less train racing out of control through freezing Alaskan back country.

IMAGE has voluntarily reduced its long-term debt by $2 million, according to Image chairman/CEO Martin Greenwald, who comments, "Cash flow generated from profitable operations has allowed us to sustain our goal of aggressive debt reduction." The latest paydown, added to earlier debt refinancings, reduces Image's total debt to $6.5 million of long-term debt retired by Image since its restructuring March 18, 1993.

MCA will bow Francis Ford Coppola's acclaimed "Rumble Fish" (1983, wide) on disc April 4. Dennis Hopper, Mickey Rourke, and Matt Dillon form a most unusual nuclear family in Tulsa, Okla., and Stewart Copeland adds the movie's brilliant, idiosyncratic musical score. Also due: "A Dangerous Woman" ($34.98), with Barbara Hershey, Gabriel Byrne, and Debra Winger; "Northern Exposure:" The Best Film/No-Light Films" ($34.98); and double-feature "Francis The Talking Mule/Francis Goes To The Races" ($59.98).

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Billboard APRIL 9, 1994

61
**Gerry Bron Stays On Pop's Leading Edge**

**British Mogul, 61, Plans Studio That Will Cap His Career**

**BY PAUL SEXTON**

LONDON—The working life of British music mogul Gerry Bron, this year celebrating 45 years of producing, publishing, management, and recording—-to name only some of the strings in his bow—had its best possible anniversary gift in the form of a massive U.K. No. 1 single and hit album made at his London recording studio.

*Magnet/WEA* pop-dance group D-Read’s single “Things Can Only Get Better” and album “D-Read On Vol. 1” were both recorded at Roundhouse Studio, the complex run by Bron at Chalk Farm in northwest London. The studio is relocating east of the city, where it will be known as Roundhouse (Saffron Hill). Bron, 61, regards the new studio, set to open in early June, as the project that will cap a multifaceted career.

“It’s probably the last major thing I’ll do in my business life,” says Bron. “It takes time to establish. It’s like a hotel—people love your hotel, but they don’t come back tomorrow. They may not come back for six months. I think it’ll take two or three years to get it into full swing.”

Bron’s days as a producer may be over, but the thrill of involvement with hit acts of the ’80s is still evident, halfway through his fifth decade in the business. London-born but relocated to America for four years as a child during World War II, his early industry experience came in Tin Pan Alley, thanks to his father, Sydney.

“My father started Bron’s Orchestral Service [in 1930],” says Bron. “He had worked for Francis, Day & Hunter, got fired because he was always late, and ran a market stall somewhere and sold music from the stall. He got this idea of collecting all the publishers’ printed orchestrations and selling them to the dance band leaders at one point of sale, and that caught on extremely quickly. He wanted to become a publisher himself, and when I joined the family business I became part of it.”

By the time Sydney Bron realized that ambition, his son had gained two years’ experience at Trinity College of Music, studying clarinet, composition, and harmony. Father and son had great success in publishing, with such hit artists of the day as Perry Como and Petula Clark, and the Brons had a piece of such seminal releases as Danny & the Juniors’ “At The Hop,” the Crystals’ “He’s A Rebel,” and hits by the Shadows and Gene Pitney.

The younger Bron was to have his greatest triumph to date with ’60s heartthrob Pitney, becoming his personal manager and producing many of his hits. “One of my formative back-grounds is looking after Gene and going on tour with him, when he was supporting people like Billy J. Kramer and Cilla Black,” says Bron.

He extended further into artist management with a wide range of acts, including Marianne Faithfull, Uriah Heep, and Manfred Mann, with whom he became a chart producer from 1967 onwards, with such fondly remembered international hits as “Ha! Ha! Said The Clown” and “The Mighty Quinn.”

Instrumentsal in the establishment of the Vertigo label via his connection with Philips, Bron’s next challenge arrived in 1970 when the chance came to launch his own Bronze label, respected as the home of progressive and hard rock by Uriah Heep, Maran’s Earth Band, Motorhead, and others.

“It started by accident, because 18 months prior to its launch I’d signed a deal with Philips as a record pro-
ducer, and the first year I had to give them three acts,” recalls Bron. “One of those, Uriah Heep, eventually became the biggest thing I’d ever done.”

Bron recalls that the band “made 14 albums of which did more than a million sales. They were very gigantic, but they were very, very successful.”

Despite also running a successful airline, what with his lottery win, Bron was to run afoul of its creditors in 1986, ending Bron’s years as a label owner.

“Looking back, I think we provided an outlet and a service to certain types of bands that hasn’t really been replaced as an entity,” he says. “I’ve contributed to the lasting of things, because you’re reading the same horror stories about the banks pulling the rug out from under people that I’d experienced myself in 1962 and 1963.”

But with his new Roundhouse complex preparing to open and Bron’s managerial skills still being put to good use looking after leading record engineer James Reynolds (Pet Shop Boys, the Shamen), Bron has no time to look back too much, because you feel you’re sitting on your laurels, really, and my big thing at the moment is designing a new studio,” he says. “My father is 92, 93 in May, and one of the things I learned from him is you never talk about the past. He’s always talking about the future or what’s happening at the moment. I think you go on learning forever.”
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Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 9, 1994)

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<tr>
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<th>R&amp;B</th>
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<td>Ace Of Base/ Jokah, Pop, Carr (Arista)</td>
<td>BUMP &amp; GRIND R. Kelly/ R. Kelly (Jive)</td>
<td>MY LOVE Little Texas/ J. Stroud, C. Dino</td>
<td>PLAYER'S BALL Outkast/ Organized Noise (Lafayette)</td>
<td>GOT TO GET IT Culture Beat/ T. Fenslau (S50 Music)</td>
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<tr>
<td>RECORDING STUDIOS: Engineer(s)</td>
<td>CHERION (Stockholm, Sweden) Denniz Pop</td>
<td>CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran</td>
<td>ARDENT (Memphis, TN) John Hampton</td>
<td>BOSTOWN (Atlanta, GA) Neal Pogue</td>
<td>PARADOX (Darmstadt, Germany) Torsten Fenslau Peter Zweier</td>
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<td>SSL 4000 G</td>
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tution and have access to the latest research and developments in the field.

In conclusion, attending to vinyl record management is crucial for maintaining a successful music collection. By considering the factors outlined in this article, you can make informed decisions to protect and enjoy your vinyl records for years to come.

References:

Keywords: Vinyl records,保养, 音乐, 保护
Shakin' The Blues. Atlantic act the Screamin' Cheethah Wheelies, fresh off its album rock hit "Shakin' The Blues," stops by WRFX Charlie, N.C. Pictured, from left, are band members Steve Burgess and Rick White; WRFX's Jack "Alinnie" Anthony; and band member Mike Farris.

RIVALRIES THREATEN COUNTRY RADIO'S RELATIONSHIP WITH STARS

(Continued from page 8)

foot station vehicle in front of it and giving concert tickets to anyone who agreed to carry a KIJK banner into the theater and hold it up. Power's events were staged after calls to the promoter, to Aristas, and to WABC's local manager were unsuccessful in resolving the situation.

Although they had the "present" on a Neal McCoy show and an in-studio visit from the artist scheduled for the day of the concert, staffers at WBTC Grand Rapids, Mich., were stumped when McCoy did a telephone interview with rival WCZU the day before. In response, WBTC's morning team drilled a hole through McCoy's CD on the air, sent the drill bit to the booking agent, and canceled the interview with McCoy.

Even though WRTD PD Doug Montgomery began playing the record again the next day (after Atlantic Records shipped one to him over-night) and he says he patched things up with the label, he says, "Am I going to be real fast to play a new Neal McCoy record? Not as fast as I used to be."

In Scranton, Pa., WDLE/WDL$ VP/GM Mike McCormack claims that rival station WGGY threatened to drop Lorrie Morgan's records and refused to promote her show on the air because it didn't get the "pre-sents" for her concert. Then, just before the concert date, WGGY allegedly began calling itself the official Lorrie Morgan concert station on the air, despite the fact that the concert was WDL$'s. (WGGY PD Mark Lindow declined to comment, and VP/GM Gerald Gets could not be reached at press time.)

On the label side, too, there are plenty of stories. Chuck Power, director of national promotion for BNA Entertainment, recalls checking his office voice mail for messages while on vacation and hearing a PD threatening to pull every BNA artist off the air because the PD hadn't gotten a time buy from a concert promoter.

"We're between a rock and a hard place because, as long as there is more than one reporting station in a market, we have to achieve airplay on both stations, and we can't play favorites," says Thagard. "I had a promoter ask me which station to work with. I refused to answer on the grounds that it may incriminate me." At RCA Nashville, incidents of "words being held hostage" come up once or twice a month, according to VP of promotion Dale Turner.

Even concert promoters are feeling the heat of battle. "It's become a nightmare," says promoter Bob Roe, president of the Omaha, Neb.-based Don Romeo Agency. "I get labels calling and saying, 'why are you using station B and not station A?'"

ARTISTS, LISTENERS GET HURT MOST

Most agree that artists are being punished unfairly as a result of station wars. "No artist wants to or deserves to be in the middle of a local station conflict," says Sum Manage- ment president Jeff Davis, who han-dles Brother Phelps. "They have a re-lationship with all stations, and it's not fair for them to be a pawn."

For his part, McCoy says he was baffled by the Grand Rapids scuffle and calls the drilling incident "pretty tacky ... it doesn't seem right because it wasn't anything I did, but I'm the one it gets taken out on," he says. "The ones that get hurt by it are us artists, and we're not trying to offend anyone." At the recent Country Radio Semi-nar in Nashville, the rivalry issue came up during a panel attended by Clint Black, who got a hand when he stressed the importance of visiting all competing stations in town, then lat- er added wryly, "since you did clap when I mentioned visiting both sta-tions, I'm going to [assume] there's some merit to that when we're out on the road."

Later, Black jokingly suggested a deal in which he promises to work with both broadcasters and the stations they program. Dallas-based Media Technology has introduced Media Dialup, a national database of radio listen- lines that allows users to monitor stations in other markets from a toot-throw phone. The service currently is available for four markets: New York, Los Angeles, Chicago, and Dallas. Users can dial into the market, select which band they would like to monitor, then press #4 on their phones to skip to the next-lowest frequency or #6 to skip to a higher frequency.

Media Dialup is sold on a subscrip-tion-only basis and has no addi-tional per-use fees. To help keep track of broadcast- ers who are constantly moving, Virginia-based Winning Edge Productions & Software has introduced CYBER-JOCK, an elec-tronic directory of radio stations in a dozen markets. The directory listing includes names, stations, formats, cities, counties, and phone numbers for broadcasters, and will be up-dated at least six times a year.

The service will be available for $125 for EEO stations, and $295 for non-EEO stations.

Kelley and other broadcast law-yers on the panel said the number of women and minorities hired is not keeping pace with the FCC's "look at some renewal time, but rather the number of minority and female appli-cants interviewed for every station opening. Stations must be able to prove that they sought quality can-didates among those two groups. "You have to move beyond passive recruitment," Kelley warned.
LOS ANGELES—Affiliates of Unistar Radio Networks’ syndicated Don Imus morning show participated in the jock’s annual tradition to benefit the fight against Sudden Infant Death Syndrome (SIDS) on March 30-31. At least one affiliate, all-sports WTEM (The Team) Washington, D.C., went beyond just carrying the radiothon. That station hosted a live breakfast broadcast at the Old Ebbitt Grill near the White House and brought along its own personalities to participate in the radiothon. All proceeds from the breakfast will go to the C.J. Foundation for SIDS.

Nationwide, a toll-free number was given out on Imus-affiliated stations to collect donations.

POLITICALLY INCORRECT PICNIC

KJMJ Fresno, Calif., hosted the “KJMJ Dittohead BBQ And Politically Incorrect Picnic” March 12. The event was, of course, for fans of the popular syndicated talk host Rush Limbaugh.

IDEA MILL: SUPER SAVERS

The Beverly Hills, Calif.-based Sunrise Group is introducing customized computer screen savers as the “bumber sticker for the information superhighway.” The screen savers, which are displayed when the user is not using the computer, are designed to promote a company’s logo or position the listener’s home or office computer use.

In the picnic was a “politically incorrect” cooking contest with four categories—spotlight owl (fowl), Flipper (fish), k.d. lang (red meat and pork), and road kill (everything else). Other events included a contest for squint guns exchange, a politically incorrect costume contest, an Al Gore Tree Hugging contest, and a Miss Dittohead pageant.

Radio

WTEM Goes Beyond Calls Of Duty

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Modern Rock Tracks

Compiled from a national sample of radio supplied by Broadcast Data Systems’ Radio Track service, 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

by Carrie Borzillo

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IDEA MILL: SUPER SAVERS

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the modern rock side, the format simply carries more weight today. Modern rock airplay "means more than it did in terms of sales, listener loyalty, and [reaching] an active fan base," says Max Tolkoff, former WFXR Boston PD who now runs the alternative independent promotion company Mutant.

Buch agrees. "In the past, we wouldn't have depended on modern rock as a format like we do today." He points out that more markets play home to commercial alternative stations that are achieving higher ratings (Billboard, Feb. 26).

Part of top 40's interest is based on the format's age-old formula: Play what's popular. Today, the process has a distinct chronology. A single starts at modern rock, hits an active record-buying audience and receives a quick bump at SoundScan. MTV adds the video, sales peak, and top 40 adds it, since the format's mission is to play the hits. When the process works, labels executive says it can follow a 2.5 to 3-month cycle selling 60,000 and 600,000 albums.

TOP 40 GETS THE FEELINGS

What's changed in the equation lately is the speed with which singles hit modern rock and then affect top 40. "Today, top 40 stations feel modern success immediately," says Tolkoff. "Record companies sense it if they happen at alternative and they want to squeeze it through at top 40 faster." In the past, labels waited 8-12 weeks before engineering a crossover at that lead time has been shortened in many cases to 4-6 weeks.

Another fundamental shift involves modern rock programmers. Just a few years ago, labels routinely sifted when their acts crossed over. Some even crawled the artists for fear that crossover acts were overexposed and no longer relevant to modern rock.

Due to a new mind-set, label promotion managers say that hurdle has been cleared. According to Eastman-Pollock, modern rock PDs are now anxious to hear a multiformat plan and eager to embrace potential hits. "They're not flinching from success," says Todd Bissin, director of alternative promotion at Columbia. "You can take pride if a record starts in your format and moves on to bigger and better things," says Richard Gollin, OD at modern rock KITS (Live 105) San Francisco.

FURIOUS PITCH

The problem modern rock programmers now face is the vast number of acts being pitched as labels try to take advantage of the format's golden touch.

"To build a credible base, you need credible format Pollocks," referring to label marketing strategies. No other format offers its acts the type of instant legitimacy that modern rock does. And at a time when street credibility is at a premium, the affiliation is priceless. Says Pollock, "Everybody wants to be perceived as hip." That includes artists, PDs, and listeners.

"Identity and image are the biggest assets the format has," agrees Ted Volk, director of alternative promotion at Geffen. Just ask Terence Trent D'Arby. Concerned about being perceived as a disposable top 40 artist (a format he'd had success with in the past), D'Arby, his manager, and Columbia executives decided to downplay top 40 and instead work singles from his 1993 release, "Symphony Or Damn," primarily at modern rock radio. That power of perception has encouraged others to emigrate to modern rock. For instance, the format seemed an unusual place for the neo-classic rock band Counting Crows to get its first national exposure (That, after a brief introduction at album alternative) Geffen executives agree that a few years ago the band would have bowed at modern rock.

The same goes for Sheryl Crow, whose guitar roots single, "Leavin' Las Vegas," scored a hit at modern rock this year. (Her label, A&M, is working the song to top 40.) A&M senior VP/GM Jim Guerinot points out that modern rock is a great format that accepts its songs just as fast as top 40 and sells lots of records. Consequently, it's an ideal place to start an artist.

GOING LEFT-OF-CENTER

From his perspective, Live 105's Sands says it is clear that record labels (and MTV) are trying to push modern rock's success by pitching (or airig) far more left-of-center hits.

Modern rock singles and acts crossing over to top 40, via album rock, is nothing new. Modern English, Simple Minds, U2, and R.E.M. were just a few who benefited from the 80's migration. What's changed (particularly during the last 6-8 months) is the sheer number of acts.

Nirvana's late 1991 single "Smells Like Teen Spirit" marked a breakthrough to the new rock crossover hit. But it was the success last year of the Smashing Pumpkins that cemented the trend. On this week's Modern Rock Tracks chart, eight of the top 10 entries have been worked at top 40.

In the not-too-distant past, "people didn't care what was on modern rock," recalls Columbia's Bissin. "Now," says Mutant's Tolkoff, "everybody wants to be involved."

That top-down interest at labels has translated into prestige for modern rock departments. No longer seen as an outpost for college interns, alternative promotion is recognized within labels for what it's become (or has the potential to become): "a financial powerhouse," says Thomas Westfall, director of national promotion at RCA. The upswing has a downside, however, which Bissin identifies as "more pressure, less success."

Columbia sees the benefits for Soul Asylum (crossing to top 40 with "Runaway Train") and, like any good company, they want more of it."

New Penalties Due From FCC Against EEO Violators

by Bill Holland

WASHINGTON, D.C.—Following warnings to broadcasters by FCC officials at the National Assn. of Broadcasters convention in Las Vegas on March 29, some operators say they're now more concerned about the FCC's Mass Media instead of merely reacting to the new employment opportunity rules closely, the FCC's Mass Med- dia Byron, the commission must first process several petitions for reconsideration from applicants.

Of the many stations that have volunteered to shift to the new band, which has less interference, the commission initially ranked 88 stations that technically the most crowded (or crowding) in the existing band.

Büel says the final number of migrating stations "depends a lot on whether they fit [the co-channel spacing requirements]." There's a lot of interest from stations in the Northeast, Texas, and California. The optimum number on the list is about 150, but there probably will be less, maybe a lot less. The com- puters are making the [spacing rule] decisions now.

MAINSTUDIO GLITCH DRAWS $20,000

The FCC has ordered Masada Ltd.'s KBAC Las Vegas, N.M., (Santa Fe, N.M. market), to pay a $20,000 fine assessed in 1991 because it had violated its so-called main studio rule. Masada admitted that at the time of the assessment, it was in violation of the rule, but argued for a lower fine based on market size and the fact that it has since constructed, and now operates, a main studio in Las Vegas. The FCC, however, found that "compliance does not alter the nature of the original conduct, the fact that it did not undertake corrective action constitutes a failure of in- itiative." It also ruled that the fine size "is not a downward adjustment criteria."

In other news, Fairview Communications successfully convinced the FCC to lower its $5,000 fine it received last year after a jock on its station, WBHT Seranton, told a conversation without first receiving permission. The FCC didn't agree that the incident was unjustified, but reduced the fine to $3,500 "considering the station's history of overall compli- ance."
### Hot Adult Contemporary Recurrents

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<td>Mariah Carey</td>
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</tr>
<tr>
<td>2</td>
<td>Sting</td>
<td>Dream of Gold (A&amp;M)</td>
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<tr>
<td>3</td>
<td>Joceda</td>
<td>I'm Free (Seduction)</td>
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<td>4</td>
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<td>Another Sad Love Song (A&amp;M)</td>
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<td>5</td>
<td>Tina Turner</td>
<td>I Don't Wanna Fight (Polygram)</td>
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<td>6</td>
<td>Rod Stewart</td>
<td>Reason to Believe (CBS)</td>
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<td>Joceda</td>
<td>If I Ever Lose My Faith in You (A&amp;M)</td>
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<td>8</td>
<td>Joceda</td>
<td>Just Another Day (A&amp;M)</td>
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<td>9</td>
<td>Joceda</td>
<td>Do You Believe in Us (A&amp;M)</td>
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<tr>
<td>10</td>
<td>Aaron Neville</td>
<td>Don't Take Away My Heaven (A&amp;M)</td>
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### Rivals Threaten Country Radio's Relationship with Stars

(Continued from page 67)

...and if it causes a problem or one station threatens him, say, “Let’s not go to any of them.”

Bobby Kraig, Arielle Nashville’s senior director of national promotion, is among those who believe that such activity ultimately hurts the stations. “What’s made the format so unique and such a pleasure to be in is...the relationships we have with artists, [which will be] lost if it gets where we don’t do anything for anyone,” he says.

WPOC Baltimore’s P. Bob Moody says the threat to the close stations/artist relations has been tough because “certain artists don’t want to get into that battle. We have reason to believe that one artist rerouted away from the whole area so he wouldn’t have to [deal with either of us],” he says.

### Looking for Answers

Despite discussion of the issue at recent conventions and at the meetings of the Nashville managers group, no one has yet come up with a real solution to the problem. However, many express regret that it has gotten so far out of hand. “We’ve all built country music to where it is today, and I would hate to see it all get knocked down because of a squabble,” says Romeo.

Lewis is among those looking for a solution. “Hopefully, the fact that there’s so much concern will be enough for stations to reassess how they’re doing business,” she says. Lewis warns, however, that if radio rivals persist, “I’ll find alternative ways to market.”

WPOC’s Moody believes the solution lies on the radio side. “We’re going to have to give a little,” he says. “Radio is going to have to look for ways to accommodate the artists a little better.”

Adds McCoy, “I sure hope they find a solution before they drill any more holes in my records.”

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**Billboard®**

**CD 70**

**FOR WEEK ENDING APRIL 9, 1994**

<table>
<thead>
<tr>
<th>WEEK</th>
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<td><strong>SAID I LOVED YOU...BUT I LIED</strong></td>
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<td><strong>HERO</strong></td>
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<td><strong>I CAN SEE CLEARLY NOW</strong></td>
<td>Jimmy Cliff</td>
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<td><strong>JESSIE</strong></td>
<td>Joshua Kadison</td>
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<td><strong>IN WALKED LOVE</strong></td>
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<td><strong>WHAT MIGHT HAVE BEEN</strong></td>
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<td><strong>ALL ABOUT SOUL</strong></td>
<td>Billy Joel</td>
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<td>24</td>
<td><strong>WILL YOU BE THERE (IN THE MORNING)</strong></td>
<td>Heart</td>
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<tr>
<td>25</td>
<td><strong>RIDE AND ROLL DREAMS COME THROUGH</strong></td>
<td>Meat Loaf</td>
</tr>
</tbody>
</table>

**Airpower**

- **BABY I LOVE YOUR WAY** by Big Mountain
- **ALL THAT SHE WANTS** by Aqua
- **I'LL REMEMBER** by Napalm Monkey (Universal, Inc.)
- **AGAIN** by Andrew Gold
- **BEAUTIFUL IN MY EYES** by Joshua Kadison (Polygram)
- **LINGER** by The Cranberries
- **I'D DO ANYTHING FOR LOVE** by Meat Loaf (A&M)
- **BECAUSE OF LOVE** by The Moody Blues
- **OH NO, NOT MY BABY** by Linda Ronstadt
- **TWO STEPS BEHIND** by Def Leppard
- **IN THE TIME IT TAKES** by Beth Nielsen Chapman
- **BETTER THAN YOU** by Lisa Keith
- **FIND OUT ABOUT YOU** by Gin Blossoms
- **MAKE NOISE** by MAJOR WARRIOR (Warner Bros.)

**tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which draw 100 detections in the last three weeks.**

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**Billboard®**

**Radio of the Week**

*John Haynes*  
KCTL Denver

*Not many modern rock stations can say they have been in the format since the late '70s. Even fewer PDs can say they have been programming the format through the long, long, KCTL Denver and its PD, John Haynes, are the exceptions.*

Not only has Haynes been in the format that long, he’s actually been at KCTL that long. Until fairly recently, he was one of those Jedis who could change the landscape.

In the shadow of industry darlings KBCO, and located 60 miles north of Denver in Fort Collins, Colo., 100,000-watt KCTL was recognized by few people, and those who did recognize it didn’t consider it a Denver station.

Thanks to some positive press, a few technical adjustments, and a 1-4:50 jump in the fall 1998 Arbitron ratings, however, the industry is now buzzing about KCTL more than 20 years after it first began doing what it’s doing.

Like many FM stations at the time, KCTL was programmed a free-form album rock format when Haynes joined in 1979 after graduating from college. His only experience was at one other station, KJJK Logan, Utah, where he worked as MD while attending school. A year into the KCTL job, he was upped to MD when the station began evolving from its folk sound toward the then-popular punk sound. In 1981 it became PD, a job he held ever since.

Since then, KCTL has followed the progressive music trends. “That’s what alternative is all about, defining the music of the day,” says Haynes. “We could have either grown or lost that audience from the late 70s, or we could have catered to the younger crowd and let the older ones go. We decided to do (the latter).”

The station did not let go of its older artists as easily. “Bands like the Clash and Depeche Mode—we never let them go,” says Haynes. “We held onto the core and kept an eye on the future.”

Nevertheless, throughout the '80s Haynes had been whittling down the playlist from its early-'80s high of 10,000 records. Even as late as the early 1990s, Haynes says the station was still playing “a real wide variety of songs. I would almost say we were playing too many songs for people to really grab onto. I think we were turning people out.” In 1992, he decided to “focus on in the best stuff from our past” and tighten KCTL’s format a bit.

Last fall, when the station took that huge ratings leap, was about the time Haynes says he “defined the core artists” of the Moody Blues, Def Leppard, and decided “what artists we were going to base our music around.”

Now, he says, whenever the station plays a “left field” record, “we listen the backer in with a huge kick.”
M Street: Radio Activity On The Rise; Listeners Dispute KKFR Commercial

THE JOB OF KEEPING track of station sales, format and call letter changes, and other FCC-related matters is an ongoing effort at the Orange County Register.

According to newly released figures from the M Street Journal, 1998 brought 1,142 station sales, 1,101 format changes, and 73 frequency changes. All of those figures are up from 1997, which brought 1,026 station sales, 1,044 changes, 77 call letter changes, and 66 frequency changes.

Station sales, which experienced the most dramatic growth, were up in all market sizes. According to M Street publisher Robert Unmacht, “More radio stations are being sold by bankiers, and duopolies led the charge.”

For the third year in a row, there were fewer new stations in 1998. The FCC granted just 177 new construction permits last year, down from 313 in 1992 and 422 in 1991.

In other news, controversy erupted in Phoenix when top 40 KKFR (Power 92) invited listeners to appear as extras in a new TV commercial. According to a Phoenix Gazette article, when the director had to eliminate 12 during filming, all three black listeners who volunteered were shown the door. Management at KKFR insists it handled all of the commercial’s casting duties to a local production company. The Phoenix Gazette quoted the spot’s director as saying the personnel choices were made for technical, not racial, reasons. The director noted the extras used represented a cross-section of KKFR’s listeners: “Anglos, Hispanics, and Orientals.”

In the wake of founder Roy Park’s death last year, the Park Communications board recently voted to “sell the sale of the company.” Park’s estate controls 40% of the company, which owns nine TV and 22 radio stations and 107 newspapers among its multi-media holdings. Jim Prosser, who runs the Park Foundation, an Ithaca, N.Y.-based nonprofit organization that makes charitable educational and cultural contributions.

Sony Software Corp. and Warner Music Group are close to inking a joint venture deal to launch SW Networks, a radio syndication company. While neither Sony nor Warner would comment, a spokesperson at Sony Software confirmed that talks are ongoing.

The companies are looking for a summer or fall launch, with Susan Solomon as president. Solomon is a former exec at VP at Andrews Entertainment Group Inc., and has advised Sony and Warner Music on Viva, the German music program channel, and Digital Cable Radio.

The network will offer various music and talk programs.

Longer format and national radio revenues were up 12% in February compared to the same month last year, according to Radio & Records. That gain resulted from a 10% boost in local revenue and a 20% hike in national revenue. In the first two months of the year, combined local and national revenues were again up 12% based on an 11% local revenue jump and a 10% national jump compared to the same period last year.

KSRY San Francisco and KSRI Monterey, Calif., have been sold to Vodiac Broadcasting to Crescent Communications, owner of San Francisco’s KSOL (Wild 107), for an undisclosed sum. KSRI, located just south after a drive at cross-town selling KSOL’s signal March 31. Crescent announced that programming changes are pending at KSRY as well.

Shane. Promotion director Eric Patrck is upped to PD, and AE Wendy Westover is the new promotion director.

In Honolulu, KIJKI-AM and KHVH swap calls. The station that has now is the KHVH calls remains N.T. The station changes to KIJKI-AM calls flips from N.T to Unistar oldies. Also, KHHI changes from N.T to classic rock.

Talk/AC WBYY Grand Rapids, Mich., flips to all-sports — KSVY-AM El Paso, Texas, changes calls to KINT-AM.

WRNS New Bern, N.C., morning Wayne Carlyle takes over as PD following former PD Rich Bass joins stations at KIRA, as PD, replacing John King, now at KVIL Dallas.

WAPL-AM-FM Charleston, S.C., has boosted its power to 25,000 watts and made some on-air changes. WAPL-AM-FM PD Jae Jackson moves his morning show from the urban AM to the FM, where he is paired with former AM StNadey Stacey Young AM afternoons host Sheryl moves to middays on the FM. Former WWWZ (238) Charleston overnight host/morning show producer Gerald Mast joins Stacey for middays. Stevie Byrd joins for nights from WNMX Newberry, S.C. Radio newcomer Leon Barons joins for overnight.

On the AM side, middays host E-Z Wendell moves to mornings. Damien Bell from WVGB Beauford, S.C., joins for middays. Donna Hernandez returns to the station for afternoons to former album rocker KMYX-AM Bakersfield, Calif., switches to Spanish as KZBQ.

WKCI (KC101) New Haven, Conn., OM/morning man Glenn Beck adds new duties as PD. A Park representative for the wake of Peter Cosenza’s move to Columbia Records. Also, MD/middays host Mike McGowan exits. WTC-FM Hartford, Conn., overnight jock Renee replaces him in middays while Beck rolls in-house possibilities for the music assistant post.

WJLT Fort Wayne, Ind., changes calls to WLDE... Urban WNRB Youngstown, Ohio, flips to all-comedy as WCFE (“Funny 1540”). It’s the second jock for Carson company’s Los Angeles FM and afternoon drive duties after six months of handling top market KRLA. Wayne Bradley moves from afternoon to middays. Former PD morning host Mark Elliott exits for KBHY Oxnard, Calif., as PD/morning man, replacing Kevin Brooks, who is now in middays.

Oldies WPGR (Gestor Gold Radio) Philadelphia is set to flip from daytime-only status to 24-hour coverage April 30, according to the Philadelphia Inquirer. Weekender Lady Love (aka Sharon Powell) will move to weeknights. No overnight jock has been named.

Full-service KFMB-AM San Diego will drop the last of its music April 18. Afternoon host Mark Larson exits. News staffer Cliff Albert and Marklyn Hyder take over afternoon drive. Fill-in talk host Gene Cavitt moves to late middays. Middayer Stacy Taylor moves to noon. “Street Rats” Oldies KJST St. Louis flips to “70’s based oldies as “K-Hits”... WCEO Birmingham, Ala., has applied for the new calls WJDC.

At KFMS Las Vegas, PD Ted Brown is upped to the long-vaunted OM slot last filled by current GM Doug
to No. 98 with a bullet. According to SoundScan data, the title has sold 60,000 copies as of Oct. 8.

While the trio has a strong under-ground following from its two inde-pendent releases, 1990's "80/Smooth" and 1994's "Keep the Thyme," released by Berkeley, Calif.-based Lookout Records, Green Day was still relatively unknown to the masses when "Dookie" debuted in the top slot on the Feb. 19 Heatseekers chart. (It also entered the Feb. 19, 1994, Billboard Hot 100 at No. 127; it achieved Heatseekers Impact status April 2 when it cracked the top half of the chart at No. 14.)

George Weiss, Warner-Reprise product manager, says "Dookie" is seeing steady sales gains due to the strength of the first single, "Longview," and the band's incessant touring.

"One of the most important ingredient to their success is really their touring base," says Weiss. "They've been out on the road more than anyone. It's the second piece of the puzzle is radio and video."

Reprise wasted no time getting "Dookie" on the airwaves and signed to the label in April 1994. Two months later, and months before the albums Heatseekers release date, Green Day hit the road, using a converted book mobile as its tour bus, for a two-month tour with Bad Religion. Of course, with the band's drug convictions for marijuana, is in the midst of a six-week tour, which ends in April.

The band is expected to head over to Europe in late April for a series of dates at 10,000-seat venues with German punk rockers Die Toten Hosen. Green Day returns to the U.S. for a tour of radio-sponsored shows such as KROQ Los Angeles' "Second Annual Weenie Roast and Sing-A-Long" in May.

"The band is adamant about its roots in punk," says Weiss. "They really regard their place in the punk base and are committed to the people that helped them get this far. A tour like Lenny Kravitz and the Lemonheads just wouldn't make sense for them."

Radio plays "Longview" has been climbing steadily as the band longed 43 plays for the week ending March 27, according to Broadcast Data Systems. Last week BDS decreased 7 plays, and the week before it detected 31.

Regional video outlets and MTV also embraced "Longview" with open arms. The Video Hits chart list Feb. 29 and put it in Buzz Bin March 29.

TRADITIONAL ROUTE AT RETAIL

Reprise went the traditional route in setting up the album. To alert re-tailers of the release of "Dookie,"

The single and videoclip were serviced to radio stations with the album's street date. "We wanted to make sure the video wasn't in a vac-uum, and we wanted to give radio some data," says Weiss. "This is for real," says Weiss. "When it debuted at No. 1 on Heatseekers, it really gave radio a wake-up call."

"Dookie" also went to college radio in January. ""Dookie" also was included in many "buy-it-and-air-it" programs and listening pool requests.

More recently, Green Day made stops at "Late Night With Conan O'Brien" March 16 and MTV's "The Jon Stewart Show" and "120 Min-utes" March 17 and 20, respectively.

Bob Bell, new release buyer at the Sony Music Wholesale Entertainment chain, says, "It's doing really well for us, and it happened right out of the gate. They have a real strong under-ground following.

Green Day vocalist/guitarist Billie Joe says the band struggled for two years with the decision of whether or not to move to a major label before fi-nally giving in.

"It was a whole thought of going on to a huge corporation bothered us, but we're comfortable with it now," he says. "Punk isn't really made for the majors, and we have a strong punk background, we thought that our following would be like, 'What the hell!' But, if anything, the lyric on this album are a bit more optimistic and pessimistic than the last one."

Weiss says the label plans to work "Dookie" until December and to do-minate that it will be able to bring two or three more tracks to modern rock radio.

FAIR TRADE INQUIRY SHAKES UP U.K. CHARTS (Continued from page 8)

with BARD have an important public interest basis, as this switch allows the public to access to a high-quality, reliable, and authoritative chart," said CIN in its statement. "We will be vigorously defending our agree-ments before the Restrictive Prac-tices Court."

BARD will help finance the cost of defending the chart agree-ments is "the $64,000 question," ac-cording to one executive close to the situation. According to the prospec-tive ruling of sig-nificant legal costs, the association may prefer CIN to pick up the tab. A preliminary BARD council meeting was to take place March 31 in London. CIN charts di-rector Catharine Pussey was due to at-tend the meeting. "I'm not there to discuss this issue," she says, "but it may be raised."

Pussey adds, "BARD are working with us, and we'll be defending [the case] jointly. But CIN will take the lead."

While BARD has an agreement to supply CIN with sales data, a num-ber of its member chains prefer to prepare and display their own charts in-store. One of these is Woolworth, the largest music merchant in the U.K. Such charts mirror the differing character of the trading partner, the individual tailors, and also reflect manufactur-ers' marketing priorities.

At Gallup, director John Sander said his organization is "delighted" by the Office of Fair Trading's action. The company wants access to BARD members' sales information to contin-ue creating charts for U.K. media outlets.

When Gallup was replaced Feb. 1 by Millward Brown as the research con-tractor for the CIN charts, it lost access to the BARD retailers' data. It then researched the idea of seeking the intervention of the Office of Fair Trading. Since February, the firm has been compiling singles and album charts using a sample of about 300 independent U.K. stores (Bill-board, March 5).

GALLUP COMPLAINT

Gallup's action has irritated mem-bers of both BARD and the BPI, as Gallup says its complaints are only 'to demise about the ar-rangements has been from Gallup, which the opportunity to participate in and benefit from them for a number of years. It was only when Gallup lost the contract to compile the charts that it sought to encourage the OFT to take action.

Gallup's Pinder responds that CIN dictated the exclusivity arrange-ments in 1990 when it was negotiat-ing with BARD. "We had no choice," he says. "It was either to have the charts, or the company, or not at all." Pinder adds that between 1983 and 1990, retailers providing sales data to Gallup were not obliged to do so ex-clusively. "We never had restrictive deals with retailers then."

In announcing its decision to refer the matter to the Court, the Fair Trading office said that both the 1990 and 1993 contracts between BARD and CIN contain restrictions which con-tinue "significantly anti-competitive."

It added in its statement, "Al-though the 1993 agreement itself (Feb-ruary 1994) has replaced the earlier one, the director general is referring the terminated agreement to the court because he considers that it had a sig-nificant effect on competition."

An OFT spokesman said that if the agreements are not defended by CIN and BARD, a Restrictive Practices Court ruling could be given within the end of the year. If they are dropped, he said, the matter could take "much longer."

NEW LIBERTY LABEL (Continued from page 10)

and artist managers will view Patriot as Liberty's second string. "I find it the opportunity. The opportunity is a priority—to have a crew working on your artist [as one] of a small group of artists, where you get more hands-on, is a positive. I've had several man-agers come to me and say, 'If we make a deal, I want to be on your new label.'"

Charles Koppelman, chairman/ CEO of EMI Records Group North America, brought Austin, Patriot's first signing, to Bowden last year. The young artist is managed by Diane Gibson, who also manages her daughter, papa and Debbie Gibson's au-tonomous debut album is being produced by Keith Stegall, who produced Alan Jackson and was recently named VP of A&R for Mer-cury Records. The Bobby Roberts Co. will handle Austin's bookings.

In 1991, RCA Records created the spinoff label RCA Entertainment. Last year, MCA announced that it is reactivating Decca as a country label. And Mercury will soon reportedly be Polydor. With the addition of Patriot, there are now 17 major or major-distributed labels competing for country consumers, nearly double the number of five years ago.

Edward Morris
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<td>Shalamar</td>
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<td>Guns N' Roses</td>
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<td>ROLL WITH THE CHIEFS</td>
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*Disclaimer: The information in the table is based on the Billboard Hot 100 Singles chart for the week ending April 9, 1994.*
LEWIS AND NEWS BOW ON ELECTRA WITH COVERS SET
(Continued from page 6)

anyone familiar with the News’ background.

"We thought it was kind of a natural thing for Huey and the News to do this, because the idea behind the record was that, whether it was R&B and rock ‘n’ roll covers performed by a classic American band," says Jeff Jones, Elektra’s VP of marketing.

Most of the songs were written and released between 1955 and 1967, the years the members of the News spent discovering that they were white boys in Marin County, our favorite station was WDJA in Marin County, which was a sister station to WDJIA in Manhattan, Calif.

"And it was a real soulful station. We were always into this kind of records. We’re suited to do this stuff, it fits us like a glove. We’ve been doing tunes from this period in concert for years.

The material covered ranges from the familiar, such as Lloyd Price’s "Stagger Lee" and Joe Turner’s "Shake, Rattle & Roll," to obscure Don Covay number, "Better To Have And Need Not."

The band and Elektra hope the success will be enough to make the label and the band look to the future. "It’s Alright" is a harbinger of things to come. That track, released last November, was recorded at an rhythm preview)

The Only Love To Me" by Toni Braxton (LaFace/Arista) wins the Greatest Gainer/Airplay, sooming 86-52 overall. Early top 10 airplay reports include No. 6 at WSTR (Star 94) Atlanta, No. 7 at WPOW (Power 96) Miami, and No. 8 at WERQ (92Q) Baltimore. The Greatest Gainer/Sales is "Got Me Waiting" by Heavy D. & the Boys (Uptown/MCA). Strong early airplay includes No. 4 at WJMH Greensboro, N.C., and No. 11 at WPSC Washington, D.C.

QUICK CUTS: "Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista) jumps over "Now And Forever" by Richard Marx (Capitol) in the top 10, resulting in a backward move for the latter single even though it gains points... The Hot Shot Debut No. 60 is "I’ll Take You There" by British duo General Public (Epic Soundtrip/Epic), from the "Three's Company" soundtrack. The original version by the Staple Singers hit No. 1 April 8, 1972. "I’ll Take" is breaking early in Flint, Mich. (No. 12 at WACK), St. Louis (No. 14 at WUMK) and Kansas City (Pa, No. 14 at WKZ).... Northern California group Cracker (Virgin) has enjoyed success at album rock and modern rock radio with its album "Kerosene Hat." A single, "Low," has now been released, and it enters the Hot 100 this week. It’s already top 10 in airplay at WZJM (Jammin’ 92) Cleveland.

Power Rates for Radio AD Sales Favor Adult Contemporary
(Continued from page 6)

are top 40’s gain and country’s loss. Bibbs believes the former is due to top 40’s move away from rap toward alternative rock.

"The biggest difference in the country’s dip on the huge number of new sign-ons in the format (see story, page 1), which is causing ‘dilution.’ Nevertheless, he noted that the same dip in classic rock growth in the number of stations playing country now compared to four years ago, it has been a remarkably solid growth and a good match of strength for the format.

In the seven years since the power rates were first tabulated, there has been interesting up and down movement among several formats. Leading the losing side is classical, which has lost 104 stations in the last eight years. Oldies and classic rock have scored the most impressive growth, with oldies rising from 2588 in 1986 and classic rock following closely with a seven-year gain of .33 points. Full-service also is way up (1.16-1.44) from its 1986 performance.

Woodland Hills, Calif.-based sales consultant Chris Bibbs says oldies is benefiting from the popularity of the traditional oldies stations and the new "Oldies-based" stations, most of which signed on late last year and will be up for renewal in 1994.

As for classic rock, Bibbs says there is less advertiser bias toward that format than there is toward the slightly younger playing album rock format. "Traditionally rock, other than cars, bars, and concerts, has had an advertiser preconceived notion problem. It’s not uncommon to have a bank say no to AOR but [yes to clas-

In an effort to capture the period of the music as accurately as possible, the band and producer Stewart Levine used recording techniques and equipment from the ’50s and ’60s.

"We never let anything overlap their part," says Lewis. "The drums, bass, keyboards, and guitar had to be tight. The horns, background vocals, and front vocal were the only things that could be overdubbed... In the old days, microphone placement was first priority. We had a joke in the studio that one could be within three feet of a microphone, and it made a huge difference in the sound. There’s something wrong with close-miking things, but this stuff needs to sound live, to have that ambiance." Just as the push at radio is beginning early, so is the play for retail. Elektra hosted a private concert at the recent National Assn. of Record- ing Merchandisers convention, where Lewis and the band performed for key retailers. "We also took Huey to the WEAA concert, and he shook hands with everyone," says Jones. "People want to see Huey Lewis succeed." Jones says considerate effort is being made to educate the new audience on what the label considers to be the band’s core audience—30 plus females. "That audience doesn’t necessarily listen to radio or watch TV, but they do see it," he adds. "But they’ll listen to talk radio or sports radio, so we might buy time there.

Another thing that the marketing plan is still being put together, Jones says other tentative strategies include pressing a seven-inch single to service top 40 robexes, and also to serve as a promotional item, as well as producing an electronic press kit that could be shown on airlines.

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“Little Nemo: Adventures In Slumberland.”

More choices mean more purchase opportunities for an artist that 7.2% of VCR households had bought at least once cassette by March 21; last year, 5.9% made such a purchase. With more outlets and many titles still to come, Innerfield predicts, “it’s going to be the biggest year ever.”

Not every title will be equally successful, however. One rackjobber thinks “Ace Ventura” will be “kinda tough to get by us.” In our mind, it’s like ‘Wayne’s World.’ Paramount got back nearly half of the ’93 home entertainment budget.”

The rackjobber believes Warner also may have problems with the animated “Batman,” which grossed only $6 million at the box office. “They fell way short,” he says. As a sell-through title, “they’re giving it every chance, but it’s going to be a tough sell.”

Warner’s release is going out against much stronger fare in a crowded spring. FoxVideo is expected to ship about 5 million copies of “Mrs. Doubtfire,” a million more than had been anticipated (Billboard, March 5), and Disney should deliver 5 million of the made-for-video “Return Of Jafar,” a spinoff of “Aladdin.”

One rack executive hopes to avoid confusion with the fan-base suggesting that accounts display the two titles side-by-side.

Following is a rundown of suppliers’ tie-in/retail-sell-through titles:

- FoxVideo: “Mrs. Doubtfire,” Possible “Baby’s Day Out,” “Yellow Dog.”
- LIVE Home Video: “Tom And Jerry: The Movie.”
- MCA/Universal: “We’re Back!”

**Davies rides duet’s success with Arista set**

(Continued from page 8)

steady work as a Music City demo singer/songwriter/producer and moved through two not-so-fruity record deals.

The Texas native made her first mark on country music as half of Skip & Karen, a songwriting and singing duo opened for way back in 1986 and, in 1989, signed with Starstruck Entertainment, the management/publishing firm owned by McEntire and her manager/husband, Narvel Blackstock. When her three singles for Epic failed to take off, Davis left the label and signed with Capitol in 1990. Her two singles for Capitol did not get much airplay and one for Liberty (the label changed names in 1995), yielded one single each, and each suffered a similar fate. Davis and her then-producer, Liberty president Jim Bowyer, amicably parted ways in the fall of 1992. Down but not out, Davis and husband Lang Scott hit the road as backup singers with McEntire’s band.

“Those were a lot of changes going on at the labels at that time, so I didn’t need to go somewhere where it was going to get settled,” Davis says. “Having been out there a few times, this time had to be right. I was willing to wait, and it was a relief not to feel rushed. It just wasn’t really happening.”

“Does He Loves You” marked a milestone in Davis’ career. Shortly after recording the duet, she entered the studio with George, who, having engineered both of her Capitol projects, “just said what was (and wasn’t) needed.”

“Linda can sing anything, and that comes from singing demos here for a few years,” says George. “It’s like Trisha Yearwood: they become capable of singing just about any style. But Linda’s personality is very sincere and honest, and I wanted to bring out that vocal talent.”

Five days after Davis and McEntire’s showstopping performance of their duet on last October’s CMA Awards telecast, the manager of the demos she had recorded with George, Davis was signed by Arista’s Cash, who previously had passed on the opportunity.

“The new material was right on the money,” DuBois says. “The power of Linda’s vocals came through the tracks, and they found a uniqueness that is there on the new album. That performance didn’t hurt, either.”

With “Company Time,” the album’s debut single, bulleted at No. 45 on the current country singles chart, the duo’s road campaign is beginning to serve as a test of strength of the demos the she had recorded with George. Davis was signed by Arista’s Cash, who previously had passed on the opportunity.

“We’re soliciting the album to re-site and orders coming in have been very, very healthy,” she says. “There’s definitely a real good buzz on this record at retail.”

A sentiment is echoed by Al Wilson, head buyer at Strawberries, the Milford, Mass.-based retail chain. “Our orders on the album are certainly encouraging,” says Wilson. “I think it’s still perceived as a new country artist,” says Wilson. “Actually, her Capitol product started selling pretty well immediately after the Reba duet came a hit.”

John "Cadillac" Saville, music director at WWYZ in Waterbury, Conn., says that, in many ways, Davis is the right kind of country artist for the ’90s. "It’s refreshing," he says. "She’s doing real well for us, especially with women who appreciate the song content, message and way she writes with her husband." With her look and her sincerity, and especially her voice, she’s got what it takes on both the musical and the video sides.

**Merlin conjures ‘A Noise Supreme’**

(Continued from page 8)

Merlin, 24, produced the entire project himself using a basement studio he built himself. The eclectic assortment of hip-hop and rock selections has a high-energy feel and an urgent, youthful tenor that belies Merlin’s calm, understated demeanor.

"I went ahead and issued the original eight-track [record label] album in stead of re-recording it in a more sophisti cated studio, because you can’t make a more polished record that than that," he says. Merlin wrote all the material and played every instrument on the 10-song album. He listened to audience run of the album on his own Channel Three Records label; 100 copies were shipped last month to retail outlets throughout Crego, which was involved only as a distributor but now is marketing the record with MCA.

"It was that limited pressing that first garnered the attention of pro fessional managers, publishers, booking agents—and MCA Canada. Merlin’s music helped him get signed to two Canadian stations: top 40/ rhythm CING Hamilton, Ontario, and a rock station in CFCY Toronto.

The artist’s music also has garnered positive reviews in the Canadian trades, The Record and PRM Chart Weekly. The next 10 songs I wrote and used them for the project," he says. "I thought that my composed song limit, Merlin says he wanted to keep the time of the whole album under 40 minutes. "I wanted to record an album like they used to do on vinyl—10 good songs in the space of 40 minutes," he says. Vinyl plays an important part in MCA Canada’s marketing strategy to develop Merlin’s core audience.

Merlin’s double A-side 12-inch featuring the title track and “Pusher” April 15. Norris says vinyl is an important configuration for reaching audiences at raves and other underground outlets.

Merlin’s music also has garnered positive reviews in the Canadian trades, The Record and PRM Chart Weekly. His new double A-side 12-inch featuring the title track and “Pusher” April 15. Norris says vinyl is an important configuration for reaching audiences at raves and other underground outlets.

Norris adds that gaining in-store play is an integral part of the plan to develop Merlin’s public profile. “Concert performances are also vital,” she says. “Even if the shows are only half full, that’s OK—the word-of-mouth he’ll get from those dates will ensure that when he returns, it’ll be to packed houses.”

Negotiations are under way to package Merlin with several other developing acts to go on the road, touring dernier in Alberta to the end of July. Says Norris, "We want to keep the venues small enough to keep that club atmosphere."
“Coach” album due June 7 and a second “Northern Exposure” set coming in November. American Gramaphone will release Mike Post’s “Inventions From The Blue Line,” which features themes from the series “NYFD Blue,” “City Heat,” “Sega Stalkings,” and “Renegade,” on Tuesday (5).

Since series showcase music million listeners weekly, each TV soundtrack seems like a record exec’s dream, especially in an age when the audience is yet to settle on a format or any artists longer a given and alternate means of exposure are a priority.

However, Kathy Nelson, senior VP at BMG’s four record labels, says TV soundtracks are a riskier proposition than movie soundtracks.

"Once we come up with an idea and want to do a TV soundtrack the first season, we usually don’t do it," she says. "Our feeling is that a show needs to be on at least one good season to prove if it can generate some kind of demand for the soundtrack."

That was the strategy MCA used in the fall of 1985, when it released the Miami Vice soundtrack following the show’s first season. The album, which combined Jan Hammer’s score and theme music with tracks by Phil Collins, Glenn Frey, and others, was No. 1 on the Top Pop Albums chart for a week and was released for sales of more than 2 million, making it the most successful TV soundtrack in history.

Hammer, whose Miami Vice Theme was a No. 1 single, says a TV soundtrack “has to be something that can stand on its own.” Unfortunately, there haven’t been too many things that can make it.

One TV soundtrack oddity was Capitol’s The Heights, which appeared in a promotion where you talk To An Angel. The album climbed to No. 40 on the Billboard chart, and only 29,000 copies, according to SoundScan, but the show didn’t make it through its first season (Billboard, Oct. 24, 1992).

However, the RCA Victor set by New Amsterdam, N.Y.-based, 11-store Record Giant chain, [TV soundtracks] doesn’t usually blow into the top 20, but "Down and Out in Sunset Strip," released on Friday, is"Brooklyn Fords" but hasn’t had a hit album. His biggest hit to date, "Television Themes," was released on Elektra, peaked at No. 70 in 1982.

Post is optimistic that Inventions From The Blue Line will be different. The album is Post’s first with American Gramaphone, best known for owner Chip Davis’ instrumental unit Mannheim Steierlaser.

This is a kind of me out of TV soundtracks, with the label, which marks its first foray into TV soundtracks, is a natural. "Up to this point, our releases have been 99% instrumental music and the listeners are expecting instrumental music from us. It’s a natural selling for me," says Davis. Davis says that despite the fact that several selections on Innervisions From The Blue Line are showcased weekly on TV, the album is not guaranteed a sure hit. "Just because it’s on TV doesn’t necessarily make it strong," Davis says. "The music has to be there."

Post has a new attitude on this album. "I didn’t approach [soundtrack] in any way," he says. "I would come up with one minute and 20 second of music [for the TV show], and I elongated it to three minutes worth of hook [for a single], but I never went for an album full of hooks." Davis, who’s been with American Gramaphone since 1974, has launched an extensive marketing campaign for the album, including placement in listening post programs on the Arsenio Hall Show and the New Wave,” as well as TV advertising with Camelot and Strawberries. In addition, the label is set to launch a marketing campaign designed to drive both retail and mail-order sales.

The label is working on The Theme From NYFD Blue simultaneously at top 40, AC, and alternative radio.

While American Gramaphone is hoping to cash in on Post’s scores, MCA and Giant are betting on new pop stars and proven classics for their soundtracks.

The Coach Collection: Music Personnel Selected last month by Hayden Fox includes the "Coach Theme" by John Morris, though the other tracks on the album aren’t necessarily included on the album. It’s supposed in the music library of [the show’s lead character] Hayden Fox. It’s his favorite song on the show. The album is tentatively set to include Curtis Mayfield’s "We’re A Winner," James Brown’s "It’s A Man’s Man’s World," and George Thorogood’s "Bad To The Bone," Nelson is confident the show’s success, and a Father’s Day promotion tied into the album’s release, will generate healthy sales.

Steve Backer, head of marketing for Giant Records, expects the new "90210" and "Melrose Place" sets to be even more successful than the first television soundtrack albums.

"Obviously, when you have a show like Melrose Place or 90210, you have a huge audience that is demographically appealing," he says.

Both albums will be released to coincide with the beginning of the fall TV season. While 90210 will once again feature top 40-oriented acts, Backer says the "Melrose" album will be "a little more little of center."

"They will be different records musically, but there will still be a lot of retail opportunities to rack and promote them together," he adds.

Gian once again goes to hope video clips from the album on the end credits of "90210" and possible artist appearances on the show. Backer says similar possibilities exist for "Melrose Place."

Some TV executives are enthusiastic about soundtrack possibilities. "When we started doing youth-oriented programming, we knew music was a natural element," says Ken Miller, VP of Spelling Entertainment, who says the company is exploring other soundtrack possibilities. "With the glove to music, we can certainly utilize it. It’s good for the record business and us."
LANMARK CLAIMS DISMISSED
Chapter 7 involuntary bankruptcy proceedings against Lanmark Distributors were dismissed March 24 by U.S. bankruptcy judge William F. Tuohy, who found that Lanmark was current in all of its financial obligations. The bankruptcy petition had been filed in U.S. Bankruptcy Court in New Jersey by Max Entertainment, Select Records, and Tommy Boy, which claimed that they were owed a total of $411,272 (Billboard, Feb. 5). Luke Records later joined the petitioners. A hearing is scheduled for June 2 to determine Lanmark’s entitlement to recover its label’s catalog development... following a stall in contract negotiations, Mercury senior VP/GM Larry Stiessel exits the company after a two-year tenure in the job... Michel Halley has been tapped by RCA to replace Roland Edison as VP of promotion, black music. Halley formerly was national VP of promotion for Silas Records.

COMINGS & GOINGS
Bulletin hears that industry veteran Phil Sandhuhas will join Capitol Records within the month to oversee the label’s catalog development... Following a stall in contract negotiations, Mercury senior VP/GM Larry Stiessel exits the company after a two-year tenure in the job... Michel Halley has been tapped by RCA to replace Roland Edison as VP of promotion, black music. Halley formerly was national VP of promotion for Silas Records.

BOYS CHOIR OF HARLEM’S 1ST DISC
EastWest Records is planning a fall release of the first commercial album by the Boys Choir of Harlem. The choir’s 25th anniversary was the subject of a dinner gala March 16 in New York, which raised more than $500,000 to continue the group’s training efforts.

Irv Lichtman is taking a post-NARM break. This week’s Bulletin was edited by Ken Schlager.

Pantera Drives In, With Rafti Riding Shotgun
WEIGHT METAL WINS AGAIN as Pantera (the Spanish word for panther) enters The Billboard 200 at No. 1 with its third album, “Far Beyond Driven.” That’s far beyond the group’s first effort, “Cowboys From Hell,” a former Heatseeker that didn’t make The Billboard 200 when it was released in 1990. The band’s second disc, “Vulgar Display of Power,” debuted and peaked at No. 44 in 1992.

“Far Beyond Driven” is just one of three albums debuting in the top four. Bonnie Raitt has her highest-debuting album ever with “Longing In Their Hearts,” her 12th chart title in a career that stretches back almost 22 years. In its first week out, Raitt’s latest Capitol release is tied with her most recent album, “Luck Of The Draw,” as her second-most successful chart effort. “Nick Of Time,” Grammy’s album of the year for 1989, is Raitt’s biggest chart album, with three weeks at No. 1 on its critical “Longing” has a good chance of matching that if it can beat off very strong competition from the album that enters at No. 4. “Above The Rim” is the highest-debuting soundtrack since “The Bodyguard” entered at No. 2 the week of Dec. 5, 1992. The Death Row/Interscope release includes “Anything” by SWV, new at No. 88 on the Hot 100, and the twocorner powerhouse “That’s The Way (I Like It)” and Al B. Sure! (an update of Al Green’s 22-year-old classic “I’m Still In Love With You”), up 19 places to No. 28 on Hot R&B Singles.

Raitt isn’t the only artist who first charted in the `70s to debut on The Billboard 200 this week. Yes was formed in 1968, but the group first charted in America with “The Yes Album” in 1971. The 19th Yes album, “Talk,” is new at No. 33. Cheap Trick first charted in 1977 with “In Color.” The 14th Cheap Trick album to chart, “Woke Up With A Monster,” enters at No. 123. Both Yes and Cheap Trick are making label debuts: Yes on Victory, Cheap Trick on Warner Bros.

BUMP JUMPS: R. Kelly collects his first No. 1 single on the Hot 100 as “Bump N’ Grind” knocks down “The Sign” by Boyz II Men to No. 1 for a seventh week on the Hot R&B Singles chart. Kelly is the first American artist who has a No. 1 single in the U.S. since Jan. 15, when Mariah Carey’s “Hero” was No. 1 for a fourth week.

“Bump N’ Grind” is the fifth No. 1 single for the Jive label and the first since “I Like The Way (The Kissing Game)” by Hi-Five in May 1991. Jive’s other three No. 1 hits were by Billy Ocean.

THE ENGLISH BEAT GOES ON: It’s been almost 10 years since General Public debuted on the Hot 100 with its only chart single, “Tenderness.” The duo of Dave Wakeling and Ranking Roger is back together and has this week’s Hot Shot Debut with a remake of the Staple Singers’ 22-year-old “I’ll Take You There.”

POP LIFE: “The Most Beautiful Girl In The World” by the artist formerly known as Prince moves to No. 9 on the Hot 100. This is the 15th straight year that he has had at least one top 10 hit, according to Tony Sundholm of Sudbury, Ontario. The streak started with “Little Red Corvette” in 1983, but will it stretch all the way to 1999?

BREAKING HIS HEART: Rob Durkee of “American Top 40” notes that “Don’t Go Breaking My Heart” by Elton John & RuPaul is Elton’s lowest-charting single since his chart debut, “Border Song.” Both peaked at No. 92.
Sometimes, the most unconventional breakthroughs are the most satisfying of all. 

Crash Test Dummies

God shuffled his feet 

is racing towards platinum!

The buzz began when NEWSWEEK hailed them as “A true original” and PEOPLE called them “A rare band, like nothing you’ve ever heard before.”

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With acclaimed appearances on SATURDAY NIGHT LIVE and LATE SHOW WITH DAVID LETTERMAN, a sold-out nationwide club tour and the opening slot on the upcoming ELVIS COSTELLO tour, the impact of CRASH TEST DUMMIES is becoming bigger than ever.

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BLUE
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THERE
FOR YOU
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NEEDS
SOME
BODY

JAILBIRD ROCKS
(I'M GONNA CRY MYSELF BLIND
FUNKY JAM

GIVE OUT BUT DON'T GIVE UP

ALL TRACKS PRODUCED BY TOM DOWD

STEVE RENNIE FOR R.E.N MANAGEMENT