Tom Petty "Wildflowers"

Featuring "You Don't Know How It Feels"
Produced by Rick Rubin with Tom Petty and Mike Campbell.
Management: Tony Dimitriades for East End Mgmt.
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Is Born
A New Holiday Tradition

KENNY G

miracles

The Holiday Album

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NOTE FOR NOTE, THE PERFECT HOLIDAY ALBUM.

IN STORES: NOVEMBER 1st

Management: Dennis Turner
Turner Management Group, Inc.
The Eagles Have Landed Again

Guess Which Group Flies like an eagle onto the Hot 100? No, not the Steve Miller Band, although there is a recent three-C album box set from the blues-rock band. Your next clue: It must be pretty damn cold in hell. That's right—it's the Eagles nabbing Hot Shot Debut honors at No. 61 with Get Over It, the group's Geffen bow.

It's the first time since March 21, 1981, that the Eagles have appeared on the Hot 100. That was the final chart week for Seven Bridges Road, the 19th and what many thought was the final Eagles single. The Los Angeles quintet, formed by Linda Ronstadt siblings Glenn Frey and Don Henley, began its chart career the week of June 3, 1972, with the debut of Take It Easy. During its original nine-year tenure, the Eagles had five No. 1 songs, all of which had just one week at the top. So all Get Over It has to do to become the biggest Eagles hit of all time is reach No. 1 and claim it for two weeks.

Abba Dabba Do: "The Adventures Of Prisselia: Queen Of The Desert" soundtrack slips from the No. 1 position in Australia, but it's worth mentioning that it was the first soundtrack to top the album chart in three years, since the Grease soundtrack had a return shot at the top. Now at No. 1 in Australia, as well as the U.K., is Cross Road, the Bon Jovi greatest-hits collection that should make an impressive debut on these shores next week.

Bon Jovi's single, Always, is up four notches to No. 9 on the Hot 100. It's the group's first top 10 single since last year's 'Beast Of Rosies.'

Young Girl: Brandy is No. 1 on Hot R&B Singles for a second week. If you want some idea of how young Brandy is, she wasn't even born when "Le Freak" by Chic topped the R&B chart. Actually, at 15 years and eight months, Brandy is the second-youngest female soloist to have a No. 1 R&B hit. The youngest is Little Peggy March, who was 15 years and one month old when "I Will Follow Him" topped the R&B chart in April 1963. To this day, March is the youngest female singer to have a No. 1 single on the Hot 100.

On the male side, Stevie Wonder is the youngest solo artist to have a No. 1 R&B hit. He was 13 years and one month old when "Fingertips, Pt. 2" hit the top. Tevin Campbell was 13 years and seven months old when "Tomorrow (A Better You, A Better Me)" reached the summit.

Guitar Man: Can you guess which rock 'n' roll instrumentalist, who hasn't appeared on the Billboard album chart under his own name for more than 30 years, was featured on three different albums on The Orchestral Album? Kim Bloxord of Record Research Inc. in Menomonee Falls, Wis., points out that Duane Eddy can be heard on the soundtracks of "Forrest Gump" and "Natural Born Killers," as well as the Red Hot + Country compilation. Kim's knowledge may be genetic as well as environmental: her father is Joel Whitburn.

Long December: Tag Team might have to surrender its hold on the record for the longest run on the Hot 100. "Whooppee! (There It Is)" visited for 46 weeks. But the Four Seasons regain a bullet on December 8 (Oh, What A Night), now in its 56th chart week. Seven more weeks, and we'll have a new champ. Tag Team will still have the longest consecutive run, as the Four Seasons will have needed two separate runs to rack up 46 weeks (or more).
more loosely as "You Sick Suck Nutz Psycho Mania Crazy Taipei City." After a quick listen, the last thing anyone would want to do is lead this songwriter to a beer joint. Jutoupi is a deacon in a Presbyterian church in southern Taiwan.

On the music front, he has been interested in Western rock and traditional Chinese songs, and has tackled subjects in his lyrics that have gone against the grain of much of modern Taiwanese youth culture. "They think I sold out," Jutoupi says, describing how his religious brethren reacted to the album, released on Mandala Works, the country's second-largest foreign-language subsidiary of Taiwan's largest independent label, Rock Records. The result was a fire-breathing challenge to the society, says Jutoupi, but his medium and manner.

His growing congregation of fans, however, has no difficulty embracing Jutoupi as one of Taiwan's first home-grown rappers. "Wo hshih Shenjihng," has sold some 50,000 copies since its release last April, according to Mandala Works. That is quite a feat, considering that Tai- wan's rap has evolved in the dark. Radio stations will not play it. Instead, Jutoupi has received a boost via word-of-mouth and exposure through television. Last August, in a downtown neighborhood cable-television show, and promotional appearances.

Jutoupi is one of the first Taiwanese rap artists, although he debuted after the release of three highly successful albums by the American-born Canyon trio L.A. Boyz. As well as the launch of Mandala Works' seven-member hip-hop act the Party, both of which last winter achieved safe messages for young audiences. Jutoupi's music, with its spirit of social criticism and personal expression is closer in style to American rap.

Without a doubt, Jutoupi has attempted something different. The first clue is the album's cover, a take-off on "Sgt. Pepper's Lonely Hearts Club Band." Instead of a collage of (that's right) Taylor Swift, the cover of Jutoupi in a dozen costumes, some male and some female, together with cutouts of cultural politicians. Prominently printed are two English words, "Funny Rap." "Funny" is a misleading term for the album, however. On each of 10 tracks, Jutoupi toys with the contradictions and weirdness of Taiwanese society, and does so in a style which bears more than a slight resemblance to the style of a latter-day Lenny Bruce. His lyrics bounce above music created by sampling a cross-section of modern Taiwanese popular music, traditional Chinese songs, supported by a drum machine, live bass, and brass.

"You can find such numbers as "Gei Wo Baubau" (Hug Me), with lyrics parodying a public health message on condoms. The song is supposed to be about a man who is tempted to tamper a video game and bits of funky horns and drum beats, overlaid with the melodies from the Captains' "Don't Let the Good Times Go Away." "Me One More Time" and Nike's "Just Do It" advertisement.

On the music front, Jutoupi's composition, his voice shouting above the guitar riffs of Lenny Kravitz's "Are You Gonna Go My Way?" He turns the French composer Serge Gains- bourgeois's romantic "Je Taime... Moi Non Plus," into a parody of human sex. His life musically can be likened to a male/female duet, beginning with

RAPPER TWEAKS TAIWAN TRADITIONS

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paidly mushy lyrics before rising to a frantic erotic climax.

Needless to say, the album in question is an obvious abomination by the guardians of Taiwan's dominant music category, Mandarin pop. Industry insiders say that the album has challenged the proper role that music should play in the island's Confucian society.

"People listen to music to relax," says a top executive of a mainstream record company, "Jutoupi's songs are 'tai jingang' [nerve-racking]. Who would want to listen to this album after coming home from work?"

Yet Jutoupi speaks for himself. He is not the first Taiwanese recording artist to challenge the mainstream style of the local $270 million-a-year music industry, but he has certainly enjoyed the most commercial success. "I don't write commercial songs like Jacky Cheung," says Jutoupi. "Maybe it is because I am different." Jutoupi was born in February 1966 in Taipei, the largest city on the island. His father was an important figure in the country's Presbyterian church, which, due to the anti-communist climate on the side of the island's rulers, Chiang Kai-shek and his son, Chiang Ching- kuo.

"From an early age, I was exposed to all kinds of social theory, even radical stuff like Marx," says Jutoupi. "This is part of the tradition of dissent within our church. I even learned my music theory from Protestant singing lessons!"

While growing up in Tainan, he says, "the only rock that I heard was stuff like Abba, Lobo, and Rick Springfield." But when he entered the pur- pus of National Taiwan University, he met friends who collected nearly impossible to get alternative record- ings of Western music. "The styles shocked me at first," he says. "Yet there was something in my blood that told me I had some link to that." Following graduation, Jutoupi landed a job at Crystal Records, working in turns as a producer, mixer, and vocalist.

THE BLACK LIST GROUP

Artful law in Taiwan was lifted in 1987, and shortly afterwards, a loose confection of artists known as the Black List Group recorded an album, "Songs Of Madness," combining songs by Chen Ming-jang, Lin Wei- je, and Wang Ming-hwei with politi- cal lyrics and a range of musical styles, Mandala, American, and Western. "This was a mile- stone for Taiwan," says Jutoupi, ac- knowledging the inspiration of those writers. In this rapidly changing social en- vironment, Jutoupi recorded three love songs. He released a compilation album with like-minded friends. The first was "The Music Of Yu We- haim," followed by "Feast" and "Mama E Leaves Home." The latter was a tribute to deceased Taiwanese writer Yang Daji, who was jailed by the authorities for his radical nationalism. The albums brought Jutoupi to the attention of Ni Chung- hwa, general manager of Mandala Works.

"He is a very smart guy who really wants to write," says Ni, who adds that the label originally asked Jutoupi to write some songs for the Party. The results were too heavy and too political for an idol act, says Ni. "Everything just had to change," says Jutoupi. "I thought to myself, 'Wow! These songs would be great if sung by the writer.' So Mandala Works signed Jutoupi last November, intending to release his album quickly. But the numerous rehearsals needed to craft the lyrics consumed an extra three months. "I wanted my music to have its own sound," says Jutoupi, who says he listens to such acts as New Order, the Smiths, Sonic Youth, Naughty By Nature, House Of Pain, and De La Soul. "They are great, but I didn't want my album to sound exactly like that."

The arranging and sampling was done by Jerry Lo, a 21-year-old music major at the University of Southern California, Calif., who broke into the music industry shortly after his ar- rival in Taiwan. His breakthrough project was covered by a DJ club who heard him performing original works on two keyboards on the sidewalk outside a Taipei record store.

"The music business is a business," says Jutoupi, "and you have to prepare for the worst. I'm just trying to get people to listen to my music."

Yet Jutoupi notes, "Mandala is a new label with no experience in the music business, and that's a problem."

Indie Labels Thrive by Mining Majors' Catalogs for Reissues

(Continued from page 1)

Even Rhingo, Records, long the leader in the reissue market, has li- censed some material it controls that the company doesn't believe it can profitably release itself. Licensing boils down to "economies of scale," according to Bob Emmer, Rhingo's executive VP of legal and business affairs. "If PolyGram (the label) come to us, they're usually com- ing to us for a very obscure title, or something that we don't have in our file," Emmer says. "If it doesn't harm me, and it benefits him, it makes good sense to do [the license]."

Licensing certain reissues to the in- dies can take some strain off the majors' already overburdened distribu- tion system, says Artie Ahn, head of hit HillMaya, a regional manager for Cema's special products division, says, "Items that don't get the attention from the Cema majors, they're worried about getting the current product out."

Alld Cliff Chenfidel, co-owner of Razor & Tie Records in New York, "The majors are worried about selling an additional 3 million albums at the $1 billion mark at the top of the Billboard charts. They're not worried about another 3,000 copies of a catalog title."

"Catalog licensing is very much a numbers game," says Emmer. "If we have to determine if a title will move enough units to make its release on an independent label, if that comes to the major labels, there's cer- tainly a larger nut there," says Bob Irv- in of the Waxcoatex, N.Y.-based indie Sundazed Records, one of the many reissue labels of titles derived from PolyGram's Spiehalm acknowledges a similar range of guarantees. "Sometimes labels will accept lower units than the 10,000, as long as they're overseeing a series of soul reissues for Ichibon Records in Atlanta, says that the label only asked for reissues of 5,000 units per title on packaging by Patti LaBelle & the Blue Belles, Doris Troy, Margie Joseph, and Jackie Moore.

"That's not the normal figure," Nathan says. "[Rhingo] looked at it from the point that we wanted the mu- sic listened to more!"

In at least one case—a current se- ries from Razor & Tie featuring such Atlanta artists as Curtis King, Don Covay, Ivory Joe Hunter, and Chuck Willis—Rhingo used its licensing capa- bilities as a bartering tool. "We needed a favor from them," says Emmer, who notes that Razor & Tie held a license on some of Carl "Carm" Michael "Max" Jackson's "Old Man" material, which Rhingo wanted to release in boxed-set form. "They asked that we reissue it in a certain way, and we agreed to license you have. We'll give you a cou- ple of packages."

The benefits for the majors extend beyond the monies derived from li- censes. In addition to getting licensing rev- enue, Sspielman and others say they can use licensing deals to have the major label handle manufac- turing the reissues. According to Hill, the indie labels usually "pay for the goods as they are manufactured, so they don't pay for everything upfront... They have to sign a letter of guar- antee, where they guarantee a certain number of units [the sales figure], they will be held li- able for the shortfall, those mechani- cals and royalties."

"The majors have more experience in reissue activities, in the end, pure gravy for us. There's absolutely no risk whatever for the licensing labels, according to Emmer. "It's our responsibility to make sure that the Collector's Pipeline in New York. We'll make their money quick and easy," says Caprioglio, "It's guaran- teed cash in, with little exposure."
SONGING PRAISES OF HARLEM BOYS CHOIR DEBUT
(Continued from page 1)

by Geoff Mayfield

BOYZ BOUNCE BACK: Not only does Boyz II Men’s “I’ll” hang in, but the vocal quartet actually manages to score an increase in sales. The Boyz’ 3,000-units gain over the previous week’s sales, coupled with R.E.M.’s 2,000-units gain, brings about a changing of the guard on The Billboard 200, as the Boyz return to the top slot, racking up a fourth week at No. 1. The continued popularity of “I’ll Make Love To You,” which logs its 10th week at No. 1 on the Hot 100, helps account for the album’s steady staying power. Also driving sales in the upcoming season, “On Bended Knee,” which is already picking up unseated airplay at R&B and top 40 radio. The Boyz ring up 147,000 units, placing the act 6% ahead of R.E.M.’s 139,000 units.

ROCK IN THE U.S.A.: Two rock acts, Offspring and Green Day, are the only top 10 acts besides the Boyz to see an increase in sales. In fact, with a gain exceeding 40,000 units, the independently distributed Offspring own The Billboard 200’s largest unit increase. At No. 4, the punk rock band has a one-week total of 111,000 units, followed by Green Day, with more than 89,000 units. No other acts in the top 20 who manage increases also are rockers: No. 15 Stone Temple Pilots (64,500 units) achieve a gain of almost 10%, and Melissa Etheridge (50,500 units) sees an 8% boost.

LEG'S: Aside from Boyz II Men, who seem to attract both young and mature consumers, have you noticed the continued strength of Eric Clapton and Anita Baker, artists who clearly appeal to an older fan base? Clapton holds at No. 3 (113,000 units), and has not had a rank lower than that in his five chart weeks. Baker, who slips to No. 7 (83,000 units), has spent all five of her chart weeks in the top 10.

AFTERGLOW, PART TWO: The halo effect from music-awards telecasts can last as long as two weeks, as proved this week by the continued success of several Nashville-based artists who seized momentum after the Oct. 3 telecast of the Country Music Assn. awards. Walking tall on The Billboard 200 are Tim McGraw (25,211 in a big gain), Alan Jackson (23-24 and 150-130), the Tragics (40- 30 on a 24% gain), Vince Gill (44-31, up 28%), John Michael Montgomery (47- 35, up 19%), and Reba McEntire (63-44 and 190-139). Clint Black, in his second week, scoops up a 98% increase, good for a 40-37 bump, while the chart’s largest percentage gains (at the expense of Faith Hill, who shoots 167-104 on a 61.5% increase) are among other country acts who blew Joe Diffie (No. 61), Jeff Foxworthy (No. 74), Alabama (No. 90), Sammy Kershaw (No. 94), Tracy Byrd (No. 96), Brooks & Dunn (No. 145), Pam Tillis (No. 153), and Travis Tritt (No. 164). Most of these artists received exposure during the ACM Awards, which helped fuel the country music promotions that chains run in conjunction with the telecast.

A CALM BEFORE THE STORMS COME: Compared to recent weeks—including last week, when 15 new entries appeared on the chart, including three in the top 15—the current Billboard 200 shows a break in the action in terms of product flow. But the floodgates are about to re-open. Next week’s chart will see two huge rap debates—“Mugging War: The Case” by Snopp Dogg vs. Doggy Digg vs. company, and the new Scarface album. Other key debates to watch next week include Queencherry, Bon Jovi, Diggable Planets, Gloria Estefan, and the Go-Go’s; “Hazard” and Queencherry each has a shot at No. 1. Madonna bows the following week, while Nov. 1 looms as the first of two consecutive “Super Tuesdays.” That day will see new titles from Nirvana, Tom Petty, Aerosmith, Mariah Carey, the Black Crowes, and Megadeth hit the stores. Fans of the ’80s greet Robert Plant, Jimmy Page, Eric Clapton, and the Woodstock ’94 packages. Kenny G’s Christmas album will fall into one of those two Novemberweeks.

SECOND TIME AROUND: The deaths of her husband and her band’s bass player wreaked havoc on the DGC debut of Courtney Love’s hand-hole, but, with Love slowly returning to the spotlight, the Geffen team is turning the album around. With “Doll Parts” winning plays at radio (it bullets 22-15 on Modern Rock Tracks) and at MTV, the album vaults 164-129 on a 25% sales increase.

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<td>191</td>
<td>158</td>
<td>4</td>
<td>BLOODS</td>
<td>ADVENTURES IN ECSTASY (9.98/16.98)</td>
</tr>
<tr>
<td>192</td>
<td>147</td>
<td>137</td>
<td>STEVE PERRY</td>
<td>Columbia 43277 (9.98/16.98)</td>
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<tr>
<td>193</td>
<td>184</td>
<td>9</td>
<td>EDIE BRICKELL</td>
<td>GEFFEN 24715 (9.98/16.98)</td>
</tr>
<tr>
<td>194</td>
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<td>SUGAR</td>
<td>RHINO 10501 (9.98/16.98)</td>
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<tr>
<td>195</td>
<td>162</td>
<td>8</td>
<td>LUCAS</td>
<td>BMG 9268 (9.98/16.98)</td>
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<td>166</td>
<td>131</td>
<td>VAN MORRISON</td>
<td>WM 970 (9.98/16.98)</td>
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<td>197</td>
<td>200</td>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>RAYE GOLD 1122/1125 (9.98/16.98)</td>
</tr>
<tr>
<td>198</td>
<td>166</td>
<td>25</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>ELEKTRA 11223/11224 (9.98/16.98)</td>
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<tr>
<td>199</td>
<td>227</td>
<td>2</td>
<td>TESTAMENT</td>
<td>Atlantic 834540 (9.98/16.98)</td>
</tr>
</tbody>
</table>
THE GREATEST CROWD-ROCKIN' SPORTS ANTHEMS OF ALL TIME!

ESPN PRESENTS JOCK ROCK
VOLUME 1

STREET DATE: OCTOBER 25, 1994

Tommy Boy and ESPN team up to present Jock Rock — the ultimate music compilation for sports fans everywhere. Jock Rock brings all the stadium excitement home by mixing the hottest arena hits with live crowd action, cheers, chants and organ riffs. Jock Rock, the live experience that puts you in the front row, is the ticket for holiday gifts, Super Bowl parties, and other sporting events. Watch for a massive ESPN on-air campaign.

Jock Rock: you can't get any closer to the action without getting hurt.

Includes:

"WE WILL ROCK YOU" Queen
"ROCK AND ROLL PART 2" (THE "HEY" SONG) Gary Glitter
"NA, NA, HEY, HEY, KISS HIM GOODBYE" Steam
"WHAT I LIKE ABOUT YOU" The Romantics
"SHOUT" The Isley Brothers
and many more!

For a pre-release preview call 718-398-2211
**RYKO BUYS ZAPPA CATALOG; FORMS PARENT CORP.**

(Continued from page 10)

Most interesting for Zappa fans is Ryko’s release of his ‘80s milestone album “We’re Only In It For The Money.” In his final years, Zappa discovered a complete two-track master of the album, which will be repackaged by Ryko. Zappa completed several as-yet-unreleased projects before his death, which will be marketed and distributed by Ryko. Among those releases are the compilation “Have I offseason Any-one?” and an album titled “Lost Episodes.” (The latter’s content of which, says Gail Zappa, is “pretty much what it implies.”)

In coming years, Ryko will also issue previously unreleased material from the Zappa archives. Unreleased recordings of Zappa’s classical compositions are owned by Gail Zappa, and are not part of the Ryko agreement.

The Zappa family is very pleased that Ryko now owns the Zappa masters. “It’s fair to say that they were the only ones who could do it in the sense that they understand the value—in terms of Frank’s money and in terms of the integrity of the catalog,” says Gail Zappa. “It was a long, arduous process, but well worth it because part of the effort that went into negotiating the contract also really helped to develop a strong relationship between us and me and my family and Ryko. We think they honor Frank’s wishes.”

---

**BUBBLING UNDER HOT 100 SINGLES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL/DISTRIBUTING LABEL</th>
<th>WEEKS ON HOT 100 SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SING A MELODY</td>
<td>THE RUTS</td>
<td>MUTE</td>
<td>11</td>
</tr>
<tr>
<td>SHE THINKS HIS NAME WAS JOHN</td>
<td>IRMA VICTORIA (SING)</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>LIVIN’ ON LOVE</td>
<td>WILLIAM CALHOUN &amp; THE MARTY FREEMAN GROUP</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>LIVIN’ ON LOVE</td>
<td>KATE CONNELL</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>LIVIN’ ON LOVE</td>
<td>DREAM MACHINE</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>LIVIN’ ON LOVE</td>
<td>THE LIVING ENSEMBLE</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>HIT BY LOVE</td>
<td>NORA DAY</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>HIT BY LOVE</td>
<td>STEPHEN (RIPPLE) (FLOYD)</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>WHO’S THAT MAN</td>
<td>TONY KENT (DALLAS)</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>WHO’S THAT MAN</td>
<td>TONY KENT (DALLAS)</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>WHO’S THAT MAN</td>
<td>TONY KENT (DALLAS)</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>THREE RATE ROMANCE</td>
<td>SANDY PORTER &amp; FRIENDS</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>THREE RATE ROMANCE</td>
<td>SANDY PORTER &amp; FRIENDS</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>I REMEMBER</td>
<td>EARL JONES</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>I REMEMBER</td>
<td>EARL JONES</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>WITHOUT A DOUBT</td>
<td>BILL MILLER</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>WITHOUT A DOUBT</td>
<td>BILL MILLER</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>CHOCOLATE TRAVELER</td>
<td>SPARRING (UNLISTED)</td>
<td></td>
<td>6</td>
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<tr>
<td>CHOCOLATE TRAVELER</td>
<td>SPARRING (UNLISTED)</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>AMX TANDEM</td>
<td>JONATHAN SHAW GROUP (GROUPIQUE)</td>
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<td>JONATHAN SHAW GROUP (GROUPIQUE)</td>
<td></td>
<td>6</td>
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<tr>
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<td>MILES BANKS</td>
<td></td>
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<td>BLACK COFFEE</td>
<td>MILES BANKS</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>REDNECK STOMP</td>
<td>JAY PENFIELD (HARRIS MANS. JAY)</td>
<td></td>
<td>6</td>
</tr>
</tbody>
</table>

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**EMI CREATES CHRISTIAN DIVISION IN NASHVILLE**

(Continued from page 10)

Sparrow business from secular distribution the first year, that was an area where we surpassed our expectations,“ says EMI says. “And exactly as we planned, we did not lose, we gained Christian bookstores. One does not take from the other.”

EMI Music and Star Song executives finalize EMI’s purchase of the Nashville-based Christian label. Shown in front, from left, are Star Song CEO Star Moser and EMI Music president/CEO Jim Field. Behind them, from left, are Darrell Harris, president of Star Song; Jimmy Bowen, president of Liberty Records co-chairman of the new EMI Christian Music Group; and Jeff Moseley, executive VP/QOO of Star Song.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks at #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M GONNA LOVE YOU</td>
<td>BOYZ N THE BAND</td>
<td>RCA</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>ALL I WANT TO DO</td>
<td>D'ANGELO</td>
<td>ARISTA</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>ENDLESS LOVE</td>
<td>LUTHER VANDROSS &amp; MARIAH CAREY</td>
<td>J. COLE</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>SECRET</td>
<td>MARIAH CAREY &amp; MICHAEL BOLTON</td>
<td>WARNER BROS</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>ANOTHER NIGHT</td>
<td>D'ANGELO</td>
<td>ARISTA</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>WHEN CAN I SEE YOU</td>
<td>BABYFACE</td>
<td>CAPITOL</td>
<td>20</td>
</tr>
<tr>
<td>7</td>
<td>NEVER LIVE</td>
<td>D'ANGELO</td>
<td>ARISTA</td>
<td>13</td>
</tr>
<tr>
<td>8</td>
<td>AT YOUR BEST (YOU ARE LOVED)</td>
<td>ALIYAH</td>
<td>MAVERICK/SIRE</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>ALWAYS ON MY MIND</td>
<td>DON JOHNSON</td>
<td>MAVERICK/SIRE</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>HERE COMES THE HOSTSTEPPER</td>
<td>BOUNTY BOMBER</td>
<td>SBK</td>
<td>12</td>
</tr>
</tbody>
</table>

**No. 1 Hit**

**NEW**

1. GET OVER IT
   **Artist:** The Game & J.R. (aka Jacquees, Jermaine Dupri)
   **Label:** Interscope Records

2. CAN'T U GET IT
   **Artist:** Jermaine Dupri
   **Label:** Interscope Records

3. I'LL TAKE HER
   **Artist:** En Vogue
   **Label:** RCA

4. RIGHT SIDE OF YOU
   **Artist:** Richie简介
   **Label:** Motown

5. ROMANTIC CALL
   **Artist:** Paternita
   **Label:** Motown

6. OUT OF THE WAY
   **Artist:** Biebs
   **Label:** Motown

7. IF I COULD ONLY WHISPER YOUR NAME
   **Artist:** CeCe Peniston
   **Label:** Motown

8. ALWAYS IN MY HEART
   **Artist:** Dru Hill
   **Label:** Motown

9. 9TH WONDER (SLITHER THIS YEAR)
   **Artist:** Pharoahe
   **Label:** Motown

10. WAITING FOR YOU
    **Artist:** Mariah
c reaff
    **Label:** Motown

---

**COMPANY ACHIEVEMENTS**

- **Greatest Gainer/Airplay:**
  **Title:** LION
  **Artist:** LION
  **Label:** RCA
  **Weeks at #1:** 3

- **Greatest Gainer/Sales:**
  **Title:** LION
  **Artist:** LION
  **Label:** RCA
  **Weeks at #1:** 3

---

**NOTES:**

- Billboard Hot 100 Singles Chart for Week Ending Oct 29, 1994
- Compiled from a national sample of top 40 radio airplay monitored by broadcast data systems, top 40 radio playlists, and retail and rack single sales collected, compiled, and provided by SoundScan.
### Hot 100 Airplay

| #1 | I’ll Make Love To You | 112,000,000
| 2 | Three Levels | 109,000,000
| 3 | Only One | 109,000,000
| 4 | Heaven Knows | 109,000,000
| 5 | Always On My Mind | 109,000,000
| 6 | Can’t Fight This Feeling | 109,000,000
| 7 | All By Myself | 109,000,000
| 8 | You Light Up My Life | 109,000,000
| 9 | Love Will Keep Us Alive | 109,000,000
| 10 | I’ll Be Loving You (There’s A Desert In My Heart) | 109,000,000

### Hot 100 Singles Sales

| #1 | I’ll Make Love To You | 109,000,000
| 2 | Three Levels | 109,000,000
| 3 | Only One | 109,000,000
| 4 | Heaven Knows | 109,000,000
| 5 | Always On My Mind | 109,000,000
| 6 | Can’t Fight This Feeling | 109,000,000
| 7 | All By Myself | 109,000,000
| 8 | You Light Up My Life | 109,000,000
| 9 | Love Will Keep Us Alive | 109,000,000
| 10 | I’ll Be Loving You (There’s A Desert In My Heart) | 109,000,000

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Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.
Germany Moves To Protect Authors’ Rights

Int’l Digital-Age Laws Stressed At World Congress

■ BY WOLFGANG SPAHR

MUNICH—Germany’s federal minister for justice, Sabine Leuthesser-Schnarrenberger, has come out in favor of improved protection for authors, when their works are marketed by third parties across national borders and in new digital media.

Opening the World Congress of International Performing Rights Societies in Munich in September, the minister expressed her regret that a proposal for harmonizing authors’ royalties from private use of music and films within the European Union was still being reviewed.

She went on to say that there was “fundamental consensus that authors should receive fair compensation for this type of exploitation,” but feared that this harmonization would not see the light of day before the year 2000.

Given the possibilities of digital communication, individual copy rights are endangered, she said, quoting as an example the setup by which a customer can individually select the music he or she wishes to buy.

A German Federal Government, she said, advocates international copyright law capable of covering existing and future technological developments and giving the author sufficient protection.

In Leuthesser-Schnarrenberger’s view, this protection should cover musical works and extend to include databases and other means of storage used by modern information technology. The Federal Government is hopeful that initial proposals will be submitted on this issue before the end of the current EC presidency next year.

The congress of the 29 national societies—which represent the interests of composers, lyricists, and publishers—was dominated by the subject of digital exploitation of copyrighted works.

Jürgen Becker, staff lawyer at the German authors’ rights society, GEMA, said: “Despite the fact that it is becoming increasingly difficult to keep track of and monitor copying, there is no reason to assume the imminent demise of copyright law. By the same token, it’s important to rapidly create a legal basis which allows sufficient protection.”

**DRUG HELPLINE ALBUM**

(Continued from page 12)

message here isn’t ‘don’t do drugs.’ It’s to say that there are people who run these lines that you can talk to if you need information, and who will not be judgmental. We think dance music is an ideal way to reach these people.

The mix is very European in flavor, with 16 international hits such as Ace Of Base’s “The Sign,” Dr. Alban’s “It’s My Life,” and tracks that have proved difficult for other compilations to license, such as Tony Di Barto’s “The Real Thing” and Big Mountain’s “Baby I Love Your Way.”

The compilation also features four European acts that are not known in the U.K.: E-Type, Master Boy, and Morbusha from Germany, as well as Italy’s Jovonatti.

Organizers declined to release shipment figures, but sources say the release had an initial pressing of 70,000 units.

The compilations market in Europe is vibrant, with pan-European advertised collections selling several hundred thousand copies. It is also a fast-moving and competitive market. Yet the compilers believe “High On Dance” has a chance because of its longevity. “We believe that, because we’ve selected classic tracks that aren’t necessarily current hits, this album will have a shelf life of five years, not five weeks,” says Wells-Thorpe.

**IMAGO TRIMS STAFF**

(Continued from page 12)

New singles by both artists are expected to be released before Christmas. Ellis says, with the full albums expected in January or February.

In addition to the restructuring, Imago plans to move its headquarters from its posh digs on West 57th Street to Manhattan’s Flatiron District. “We’re moving downtown to a location that is more appropriate for the company and the style of the company,” Ellis says. “We shouldn’t be in midtown—we should be downtown.”

**THE SOUL OF COLE**

In a special ceremony at New York’s Lincoln Center, the U.S. Postal Service honored jazz music legend Nat King Cole with a collector’s edition stamp issued as part of their “Popular Singers” series. Capitol Records took that opportunity to herald the album “Nat King Cole’s Greatest Hits,” which was released Oct. 18. In addition to Cole classics “Mona Lisa,” “Ramblin’ Rose,” and “Nature Boy,” the Capitol edition includes both his original version of “Unforgettable” and the 1993 duet remake by daughter Natalie Cole. Pictured, from left, are Cole’s daughters Casey and Timolin, and his widow Maria Cole.

**HOME RECORDING ACT ROYALTIES**

(Continued from page 5)

earnings. Those costs are estimated to be approximately $350,000.

Major claimants in the Musical Works Fund—ASCAP, BMI, SESAC, NMPA/Harry Fox and the Songwriters Guild—have not yet reached an agreement as to how those royalties will be disbursed.

“We haven’t come to any firm conclusion as to who gets what yet,” says Susan Mann, a spokeswoman for NMPA. “The Musical Works Fund] monies are relatively small as yet, and until we are able to meet again to discuss the distribution of funds, we will just wait. Otherwise, we would use all the money up (in arbitration costs).”

Under the newly restructured Copyright Office, which no longer has a Copyright Royalty Tribunal in place to settle disputes, professional arbitrators will have to be brought in to hear testimony by claimants who cannot negotiate successfully. Sources say such arbitration would cost more than $9,000 per day.

If future Musical Works Fund negotiations do not proceed smoothly, says a source, the Copyright Office would first use the monies in the fund to pay arbitrators and then bill the claimants for any further expenses.

Mann, however, discounts the notion that claimants in the Musical Works Fund are headed toward litigation.

“I believe a close to the performing-rights groups agrees with Mann, saying, “No way would they go to litigation on this. The problem, in shorthand, is that the right groups want to wait until the money pot grows, because of the numbers of all their songwriters.

“If they sent out, you know, 20,000 checks, each for a buck or two, and it costs them, say, $7 per check in administrative costs to figure out who gets what, it doesn’t make much sense at this point.”

ASCAP and BMI officials were unavailable for comment.
EMI's Liberty, SBK imprints team to release Nelson's standards set (Continued from page 1)

to return to a major (Billboard, Dec. 18, 1993). In a complex arrangement, Nelson is signed to both EMI Records' pop imprint SBK and to EMI's standards label, Liberty Records. "He's on Liberty and SBK because we want to leverage the strength of both of our companies in the market," Group North America chairman/CEO Charles Koppelman says. "Both companies can explore every avenue of retail and distribution."

The desire and ability to work Nelson at both country and pop was paramount in the timing of where him a new deal, says Nelson's manager, Mark Rothbaum.

"What it came down to, quite honestly, is EMI's sense of commitment from Charles Koppelman and [Liberty president] Jimmy Bowen," Rothbaum says. "They had the other labels that were interested," says Rothbaum. "In the world of country music, there is generally very little cooperation between the parent Label and Nashville, very little across-the-board cooperation and commitment. With Sony, it was clear that we would have re-signed through the Nashville division."

The only connection between the Liberty Records for which Nelson recorded in the '60s and the Liberty Records of today is the Statue of Liberty logo, but Nelson is happy to be back on the label regardless. "Jimmy Bowen and I have been wanting to do an album together for a long time," says Nelson. "Charles Koppelman is the kind of guy who both of them, how could I go wrong? I wasn't strong enough to turn them down."

"Healing Hands Of Time," which features a 63-piece orchestra, was recorded in Los Angeles in two days, with a third day used for overdubs. "With that big an orchestra, I booked four days in the studio until I saw the cost, and I almost had a heart attack," says Bowen, who produced the album. "So I cut it down to two days. I've never seen anyone do a job like David Campbell, who arranged the music and conducted."

NO BOUNDARIES

At Waterloo Records in Austin, Texas, owner John Kunz says Nelson's "Willie is the consummate songwriter/entertainer," he adds. "He's one of the ones who's best able to say, 'I have this ball of stuff in here,' and tell someone where to go with it, regardless of whether they're from Nashville or not."

White. That is an industry record, according to Buena Vista, which distributes Walt Disney titles. A Buena Vista spokesman says "The Lion King" is scheduled for spring, 1995 release.

Meanwhile, the Video Software Dealers Asso., has established a street-date task force with a mission to create a list of recommendations to help the industry manage the problem. The group will meet with suppliers, distributors, and retailers for their input in compiling the recommendations.

VSDA president Jeffrey Eves, who will chair the panel, announced its formation at the trade organization's Oct. 14 emergency summit meeting on the problem.

Task force members are NARM executive VP Pam Horowitz; NAV executive VP Mark Engle; VSDA board member and Sight & Sound Distributors president Larry DeVuono and VSDA's Michael Handelman senior VP Dave Stevens; Tower Video VP John Thrasher; and Wharehouse Entertainment CEO Dan NARM president Scott Young.

HELP FROM NARM

Speaking to the press following the summit, Horowitz said the music trade has long struggled with street日期.

"We discovered that part of the solution was to look at the operational issues, which is very similar to what NARM is doing now," Horowitz said.

Part of NARM's street-date plan includes retail education and an industry-wide campaign called "Break Artists, Not Street Dates." Horowitz said.

"More than 40 studio, distributor, and retail representatives took part in the daylong summit. Eves made the point that the meeting "was not a bickering session."

"All parties came with a firm commitment to honor street dates," Eves said.

The committee's first meeting is scheduled for Nov. 2 in Los Angeles. With first-quarter sell-through releases just around the corner, the task force members will have plenty to talk about.

In addition to Buena Vista's "The Lion King," New Line Home Video will release "The Mask," and MCA will have "The Little Rascals." Details on both titles will be announced by the end of the month. Buena Vista also will throw in "Angels In The Outfield," according to industry sources.

PARAMOUNT HOME VIDEO

Paramount Home Video is still deciding on "Forrest Gump," which may get a late-April sell-through release.

"The demographics of the title are very strong," says Paramount VP of marketing Alan Perper. "But, realistically, we want to look at rental. Gross sales in sell-through does not always mean success," Perper says the studio is not hestiant to release another direct-to-sell-through title following the "Wayne's World" disaster in 1992. However, he points to its release pattern with "Ghost," which was released as a rental in the spring of 1992 and was repriced for sell-through by December—as a viable "Gump" pattern.

"The 'Ghost' formula," Perper says, "was very successful for us.

RATIO OFFERS HELP ON ENHANCED-CD STANDARD (Continued from page 6)

value-added features that would appear to music buyers.

"The awareness campaign, and retailers' thoughts on the new discs, were to be topics of discussion at the NARM Wholesale Conference, set for Friday (21) through Wednesday (26) in Phoenix.

"Sales will be concerted effort to make sure this product is on the music retail community's embrace," Rosen says. "We want music retailers to say, 'I'll buy this track to promote my store, not just computer stores."

WARNER PROFITS, SALES UP IN 3RD QUARTER (Continued from page 6)

On the standards front, the question of the "track" one protocol is still an "embryonic stage," as they would sell only" as they would sell only as they would sell only as they would sell only as they would sell only...

"It's a conundrum, is designed to integrate the computer data seamlessly into the disk so that consumers can play the audio content (as they would sell only) as they would sell only as they would sell only as they would sell only as they would sell only as they would sell only as they would sell only...

A similar task, referred to as "single session" by developer Pacific fender, which will be produced by co-developer BMG Australia subsidiary Ariola Interactive Entertainment for the Oct. 17 release of "Sooner Or Later," by Sydney pop band GFJ. The $4.95, four-track disc includes video and other information integrated seamlessly into the disc, according to Chris Gilhey, managing director of Ariola Interactive.

The CD-ROM technology is being patented under the name Active Audio, (Billboard, Oct. 15). Next up for Active Audio, recording for BMG. The technology will not be limited to BMG artists, according to PAMS and BMG/Australia.
The dealers say, "Put the dollars into promotions, not advertising."

The fastest way to kill a brand is to stop advertising. Do it and you're letting your dealers get away with murder.

Advertising generates strong brand awareness and builds brand preference. Such preference is particularly critical for marketers who have little or no control over the sales follow-up process.

In fact, we recently found that brand preference among buyers exposed to five pages of advertising was 1.46 times higher than among buyers who had not seen any ads. For those exposed to 10 pages, brand preference was 1.79 times higher. To 30 pages, 2.46 times higher.

But the greatest results were achieved when advertising worked in sync with the sales effort. Buyers who received a sales call and who were exposed to five pages of advertising had a brand preference level 3.75 times higher. To 10 pages, 4 times higher. And to 30 pages, 5.33 times higher.

It has also been proven that advertising increases share of market. Something from which everyone can benefit.

Don't let someone deep-six your brand. For more information on how advertising affects brand awareness and preference, write the American Association of Advertising Agencies, Dept. Z, 666 Third Ave., New York, NY 10017-4056.

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American Association of Advertising Agencies
American Business Press
Association of National Advertisers

This advertisement prepared by Sawyer Riley Compton, Atlanta.
LIKE MANY OF HER compositions, Sarah McLachlan’s dreamy tonic “Good Enough,” from her latest Arista release, is a song that, even after it was completed, took some time to come into focus. “Good Enough” is No. 16 on the Modern Rock Tracks chart.

“That song was actually one of the most ambiguous to me, for the longest time, of what it actually meant,” she says. “Lots of times [a new song] will feel right, and I’ll leave it at that, not really knowing what it means and where it comes from. And this is one of the songs, I have learned a lot from it in different ways.”

For some songs, “I need to go through something in my life before I’ll be able to understand it, before I’ll be able to finish it.” So somehow, some little line will relate to my life, and all of a sudden it makes sense, where before it didn’t. The songs on this record are definitely stepping stones to learning a lot of different things. And the nice thing is, I’m still learning from them.

As for “Good Enough,” which came into focus for McLachlan about a year ago, the fictional tale is about “how you can get in touch with yourself and the people they have relationships with. And it’s about the patterns that are created,” such as the ones between abusive parents and children, or between lovers. “If there’s a bad pattern happening, someone has to be strong and to break that, or it’s going to continue. And that’s the outsider kind of stepping in (during the song’s chorus) and saying, ‘Well, I can show you there’s something different than if you let me,’ “she says.

McLachlan’s narratives can be tough to follow. “Definitely,” she says. “And that’s by design. Not to be clever or intricate, it just kind of happens that way. Part of it is meant to be [unclear] because I don’t want to be too obvious. Sometimes, unfortunately, I become too un-obvious. But I do that when I’m not sure what I’m trying to say, at least when I’m writing it.”

**THE MODERN AGE**

**BY ERIC BOEHLETT**

**HITS! IN TOKIO**

**FOR WEEK ENDING OCTOBER 29, 1994**

**Billboard**

**Album Rock Tracks**

**FOR WEEK ENDING OCTOBER 29, 1994**

**Billboard**

**Modern Rock Tracks**
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**SUMMER '94 ARBITRONS**

12-plus overall average quarter hour shares (4%) indicates Arbitron market rank. Copyright 1994 Arbitron Radio Co. May not be quoted or reprinted without the prior written permission of Arbitron.
BILLBOARD
OCTOBER 29, 1994

Hot Adult Contemporary

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<td>ALWAYS</td>
<td>Barbra Streisand &amp; Neil Diamond</td>
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**Hot Adult Contemporary Recurrents**

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**Promotions/Marketing**

by Carrie Borzillo

Execs, Jocks Trade Tips At NAB Confab

Safety First, Panelists Say, But Deception Has Its Place

LOS ANGELES—Useful ideas on everything from sabotaging a competitor’s event to using non-traditional promotions to promoting a duplex were tossed around at the National Assn. of Broadcaster’s conference, held Oct. 12-15 here.

At the radio stunts panel, KISW Seattle PD Steve Young stressed that stations must have a reason for every stunt, while KISW morning man Bob Ritz explained how to avoid a confrontation with sbn если the stunt could hurt someone, don’t do it.

“You have to know that something that’s already being talked about is a good idea,” said Rivers, who once stayed on the air until the Baltimore Orioles won a game.

For jocks who tend to come up with a promotion while on the air and begin talking about it without consulting the promotion director or higher-ups, Rivers proposed phasing the promotion in as “Wouldn’t it be fun if we...”

“That way, you can always leave yourself a way out,” said Rivers. “You can be spontaneous all the way to the jug.

Anders and former KSHJ St. Louis morning man the Byrd shared stories of successfully sabotaging a competitor’s promotion.

The Byrd said he once called a station that was conducting a hot-chub breakfast and offered to bring bikini-clad women to the event. The station took the bait, and when the women, who were actually gray-haired gallows, showed up at the site and were murdered, the competitor’s jock asked the Byrd why they wouldn’t talk. The Byrd used that on-air opportunuity to introduce himself to the market.

The equally deceptive Rivers took over a station’s phone lines at the 17th annual promotions conference with Seattle Mariner Jay Buhner, which was co-sponsored by a newspaper.

Rivers called the reader and asked if KISW could be involved. Although the answer was no, staffers at the paper still allowed KISW to camp out to two blocks away from the event site for its own promotion. However, KISW wasn’t allowed to use its call letters. In-stations, the station, whose morning show is called “Twisted Radio,” swept “Twisted Buhner Fans” on T-shirts worn by listeners. That shot ended up in the newspaper coverage of the event, instead of a shot with the participating station’s call letters.

At the roundtable on non-traditional promotions, RCS-FM (Arrow) Los Angeles marketing and promotion director Kim Kelly shared her promotion strategies. Because it’s not very active promotionally on the air, Kelly uses a toll-free information line to conduct contests and tie in sponsors who want promotions. The clients also get 10 on-air mentions a week.

“It keeps the clutter off the air,” said Kelly, who also uses the information line rather than paper moves, to inform callers about contest rules.

“Since we don’t do contests on the air, we run one ad a quarter, the station, it gets more attention,” she added.

Sheri Nelson, promotion director at KARL-AM-FM San Francisco, offered some tips for promotion and marketing exchanges in duplex situations.

Nelson said the relationship between...

**NAB Comes To L.A. For Confab, Stays For Indecency Hearing**

by Bill Holland

WASHINGTON ROUNDUP

NAB comes to L.A. for Confab, Stays for Indecency Hearing

WASHINGTON Roundup

NAB Comes To L.A. For Confab, Stays For Indecency Hearing

by Bill Holland

The news from the FCC was straight from the hip, first at the session with chairman Reed Hundt, then at the FCC commissioners’ breakfast and the FCC ownership/hoopla panel.

Hundt told broadcasters that they will have to pay to play if everyone else does if they want to play too.

The chairman also took signifying a (Continued on page 105)
NAB Attendees Step Into Hotel Hell
New Technologies Top Agenda At Confab

This story was written by Brett Atwood, Eric Boechtler, Carrie Borzillo, and Phyllis Stark.

LOS ANGELES—Despite dozens of sessions on duopoly, programming, FCC issues, and other important radio matters, the talk of the National Assn. of Broadcasters convention, held Oct. 12-15, turned out to be a hotel—specifically, the Westin Bonaventure, which served as headquarters for the convention.

Thanks to a hotel computer system crash that left hundreds of people waiting in line for up to eight hours to check in, sleeping in the lobby, being assigned hotel rooms that were already occupied, or stranded without accommodations altogether, by day two of the convention attendees were swapping horror stories and referring to the hotel as the “Black Pearl.”

The NAB, which had already tentatively booked the Westin Bonaventure as hotel headquarters for the 1996 convention, quickly arranged for all attendees staying there this year to get one free night’s lodging. As a result of its combining with several other events and conventions this year, attendance at what was once dubbed the “Radio Show” (now the “World Media Convention”) swelled from 6,417 last year to 17,837 this year.

EMERGING TECHNOLOGIES DEBATED

The impact of advancing technological developments on radio was a hot topic at NAB, where dueling visions of a digital future fueled fierce debate.

“I understand that people are tired of the endless hype about the information superhighway, but something clearly is happening,” said Bob Schena, president/CEO of FutureVision of America.

Schena said the industry needs to prevent the kind of confused changes as recent developments, such as RDDS and DBS, force the industry to rethink the very way it operates.

Digital radio will be commonplace in two or five years, Schena predicted. Direct broadcast satellite and cable radio are two emerging alternatives that will expand the competitive playing field, he said. Unlike broadcast radio, the new digital media outlets are not limited by space on the radio spectrum.

“Using the finite spectrum as a competitive advantage will soon become irrelevant,” said Schena. “The new challenge will be to determine how to find your station in the larger digital radio environment.”

The future of radio will not necessarily be wired, countered Dr. John Abel, NAB executive VP of operations, who noted that only 200,000 homes currently receive cable radio.

Abel said the broadcast radio industry has a large asset in its mobility. Many of the emerging competitors to radio are not accessible in the car or outside a “wired” environment.

Broadcast radio will experience a boom from “multimedia broadcasting,” which adds text information, interactivity, and possibly even video transmission to existing radio specific

Fast-Growing Rock Format Laundered At NAB

This story was written by Brett Atwood, Eric Boechtler, Carrie Borzillo, and Phyllis Stark.

LOS ANGELES—Already the talk of the format’s year-long success, those gathered at the modern rock session of the National Assn. of Broadcasters convention, held Oct. 12-15 here, heard even more good news about new rock radio.

According to Paul Jacobs of Jacobs Media, the format is either the first or second fastest-growing genre—depending on which recent study you follow—among a coalition audience made up of top-40 and album rock listeners, as well as those who had simply given up on listening to radio. In addition, Jacobs said, is the “frenzy” taking place at advertising agencies, scrambling to land young consumers (18-29 listeners wield a discretionary income of $125 billion).

Looking at a batch of recent surveys, Pierre Bouvard, of Coleman Research, pointed out that grunge rock is the “secret sauce” that draws listeners, as preference for the format continues to rise among those surveyed.

At an modern rock panel, outside of the NAB, sponsored by Pollack Media Group and Bolton Research Corp., consultant Jeff Pollack noted that there’s a good reason why all of the successful stations in the format sound different:

Modern rock is very market specific.

Pollack said the format is probably the only one that should sound different because “everyone should sound like KROQ.”

The influential Los Angeles modern rocker, is rich because every market is different. Top 40 “got into trouble when people said it had to be the national consensus of what to play,” he said. “You can’t do that here.”

Pollack said the album format session, Lee Abrams, managing director of rock at ABC Radio Networks, said, “This is a great time to pick your turf.”

I’ve never felt more positive about the format... because it’s a time for no rules. The winners don’t just survive, they create,”

Abrams also said that rock stations have to avoid the “MTV inferiority complex. We sell more records. They’re playing celebrity volleyball, while we’re jamming.”

While modern rock and hard rock can be programmed together successfully, Dave Numme, VP of KBET/KUFQ Portland, Ore., said he has to think carefully about which modern rock songs to add to the hard rock station KFQO, for fear of turning away listeners who aren’t receptive to unfamiliar music.

“It’s a real challenge to program new music to an audience that is not exposed to it,” he said.

Numme also said the key is to not only find quality modern rock songs for his hard rock station, but to find the quality, guitar-driven, modern rock songs that are more sophisticated lyrically. For example, he said, “Alice In Chains, Pearl Jam, Soundgarden, and Stone Temple Pilots work, but Offspring doesn’t, because the lyrics are more kid-oriented.”

While Atlantic VP of promotion George Demoglio said that the format would be “pissed off” if hard rock stations broadcast the music a bit, Numme responded, “It’s OK to pace the core a bit, but not drive them away.”

NEW COUNTRY DEMO

Consultant Jay Allbright, GM of BP Consulting Group, shared research on the country format and its growing audience during that format session. He noted the average listener’s age had dropped from 43 in 1990 to 38 today, and that 25-34 has become modern rock’s largest demo. Because the format has yet to truly fragment, stations must appeal to what Allbright identified as three distinct sets of listeners: traditionalists—who search for lots of Alabama singles and wonder what happened to country music in the last five years; part-timers who come in and out of the format and trend-setters who are passionate about new country.

Allbright also noted that as country evolves into a sort of top-40 of the ’90s (i.e., home of the hits), it also picks up some of that format’s negative baggage, such as increased repetition, attacks on competitors, and playing watered-down music that don’t listen passionately about.

On radio’s role in supporting artists, Tony Thomas, PD at KMPS Seattle, insisted it isn’t the job of radio to help create “stars—that is up to the performer.”

Listeners want to hear hits, he said, and if an artist scores high enough, he or she will become a star. But it’s not up to radio to artificially boost an artist, who lacks the hits, in order to sustain their careers, he said.

TOP 40 IDENTITY CRISIS

Top 40 risks losing its identity as the format fragments further, said consultant Bill Richards during the top 40 session.

“We have to be careful not to play too many alternative tracks,” said Richards. “We have to get down to playing the hits. There is a difference between hit-based alternative songs and alternative records. If we play the pop alternative records, the alternative stations will be forced to play more unfamiliar songs and deeper album cuts—which, in turn, will make our identity stronger.”

The emerging rap and alternative hybrid format, dubbed “Channel X” for its Generation X demographic, was debated at the panel.

“It’s all about putting together a good product—talking to them, touching them, finding out what they like and don’t like,” said Richards.

“I think when you talk about someone who likes both alternative and hip-hop—you are talking about two totally different types of people,” countered WZYP Huntsville, Ala., PD Kat Thruston, who said rock fans are a “hard sell,” and not too many people are ready to venture into it.

Listener interest is shifting back to top 40 radio, said consultant Dan Vallie, who presented results of a new survey that concludes that most radio listeners prefer to hear current music. The Vallie/Gallup survey randomly polled 247 listeners across all formats on their radio music preferences.

“One of the survey surprises is that even 35-44-year-olds prefer current music,” said Vallie.

JOCKS IN SPACE

With more and more jocks setting their sights on syndication, it’s no surprise that the two NAB panels on that subject drew capacity crowds.

At the “Making Satellite Programming Sound Local” session, Mark Kister of the ABC/SMN “Z-Rock” affiliate, KUTZ Austin, Texas, said that the key to making national radio work on a local level are: local promotions, good production, and blending local and national personalities.

Voting a different opinion, Marty Miller, production director of Westwood One Radio Network’s “AM Only” affiliate KKLA Los Angeles, said, “We don’t need to sound local. We just need to sound good...it’s more of a production thing than a programming thing.”

At the “Loeks In Space” panel, both syndicated jocks and network executives shared thoughts on how to get a show on the air.

Spear Communications’ Alan Korowitz, who sold his “Modern Rock Live” to Global Satellite Network in March, said, “Your show needs to reach 20-30% of the radio stations for advertisers (to be attracted), or you have to have a very special demo. In this case, the modern rock format is a hot format, and the Generation X demo is a sought-after demo.”

While many network heads stress... (Continued on page 104)
As the largest business music provider on earth, it's no surprise we're equally big in space - zooming along the information highway, 23,000 miles up via Direct Broadcast Satellite. From there, MUZAK® not only beams down great environmental music for business, but provides business with new and dynamic ways to communicate and exchange information. For example, we offer:

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- **NewsCast** - for national and international news coverage
- **DTN Wall Street (Data Transmission Network)** - delivers up-to-date electronic quotes, news and financial information
- **Z-Net** - point-to-multi-point data communications
- **Business TV** - powerful video communication broadcasts for business
- **SuperLink** - strategic point-of-sale audio marketing broadcasts for grocery retailers
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We're also known for playing in an occasional elevator or two. It's just what you'd expect from one of the music industry's biggest supporters.
"FUNCTIONAL MUSIC"
Continued from page 92

Melody, with original-artist recordings in rotation alongside Muzak's hallmark cover versions.

DIAMOND-ANNIVERSARY DELIVERY
In the late '80s, Muzak was acquired by Centre Capital Investors, L.P., As Muzak enters its diamond anniversary, more channels of audio service—now totalling 12—have been added; its diversification beyond background music includes audio marketing messages, data messaging and multi-channel business television—all in satellite-delivered formats.

Heir to Squier's vision: William Benton

As for its primary product, history has sided with General Squier's vision. The English composer/synthesist Brian Eno has cited Muzak as a compositional influence, introducing the notion of ambient music to the pop marketplace. When asked if the company acknowledges this unexpected role as tastemaker, Bruce Funkhouser, VP, programming, says that Muzak "is aware of—and isn't surprised by—the music of [Robert] Fripp, Eno and others." He stresses that his company is "not proactive, but reactive. We don't create new styles here. Our job is to make customers realize they've come to the right place."

Solid sender: Muzak satellite-dish antenna

MUZAK TODAY
Continued from page 92

Known as Stimulus Progression, while the 11 instrumental channels use a similar productivity-enhancing system called Quantum Modulation.

LOWER PRESSURED, INCREASED PRODUCTIVITY
Stimulus Progression, designed for the workplace, increases concentration, lowers blood pressure and raises productivity of office workers, according to various proprietary and secondary studies cited by Muzak. The system works by gradually raising the intensity level of the music in 15-minute sweeps. At the end of a cycle, there is a short pause and then a new cycle begins. Furthermore, the relative level of each cycle climbs during the mid-morning and mid-afternoon lulls typically experienced by office workers as they get further away from meals.

Muzak's radio-supplied customers number approximately 150,000. The next largest category is the satellite base, which consists of some 60,000 users; comparatively small, the TONES clientele is made up of some 15,000 clients.

Quantum Modulation is also designed to have a physiological effect on people, but it is geared toward a retail environment rather than an office setup. Funkhouser says, "The quantum part is gathering the quantity, i.e., the song list. The modulation part is putting the thing together so as to create the overall atmosphere that the client is looking for."

All 12 of Muzak's music channels are programmed at the company's Seattle headquarters and transmitted from its uplink facility in Raleigh, N.C., to satellite clients, or—to businesses that are not satellite-equipped—to subsidiary communications authorizations (SCAs), otherwise known as radio sidebands or FM carriers.

CUSTOM REELS FOR CLIENTS
For clients not suitable for any of the 12 main channels, Muzak provides its TONES custom tape reels, which are programmed according to the user's needs and updated as often as desired. Continued on page 98
WE'VE BEEN PLAYING THE HITS FOR 60 YEARS

1934

JUST A GIGOLO • LADY, PLAY YOUR MANDOLIN • LOVE FOR SALE • REACHING FOR THE MOON WHO CARES • APRIL IN PARIS • CARIODA • ANYTHING GOES • BEGIN THE BEGUINE • I WON'T DANCE • LET YOURSELF GO • TWILIGHT ON THE TRAIL • THE WAY YOU LOOK TONIGHT HARBOR LIGHTS 1934 was the year we got our start. Back then, MUZAK® was called "Wired Radio" and we were the first to transmit programmed music (records) over telephone lines. The broadcasts came complete with news, music, variety and advertising. Because of our exposure in commercial and business locations, MUZAK gained the reputation as a "hit maker". Deservedly so.

1964

NEVER ON SUNDAY • CAST YOUR FATE TO THE WIND • DAYS OF WINE AND ROSES • PINK PANTHER THEME • DOWNTOWN • FIDDLER ON THE ROOF • GOIN' OUT OF MY HEAD • WINCHESTER CATHEDRAL • WATCH WHAT HAPPENS • MARAKESH EXPRESS • BUILD ME UP BUTTERCUP • HAWAII FIVE-O • GAMES PEOPLE PLAY • PROMISES, PROMISES • HAIR • HELLO DOLLY While Whitney Houston was celebrating her first birthday, we were broadcasting over private radio signals, using tape machines and conducting extensive research on the positive psychological and physiological effects music has on people in the workplace. Heady stuff.

1994

HARD LUCK WOMAN • BABY I LOVE YOUR WAY • COME TO MY WINDOW • DIVINE HAMMER WILD NIGHT • STAY • INTERSTATE LOVE SONG • ALL I WANNA DO • WILLING TO FORGIVE • I TAKE MY CHANCES • I'LL BE THE ONE • CAN YOU FEEL THE LOVE • (I COULD ONLY) WHISPER XXX'S AND OOO'S • LUCKY ONE • BLUE DENIM • BODY & SOUL Today, we're the world's largest provider of business music - broadcasting environmental music via satellite throughout the world. In addition, we transmit data, newscasts, business TV and a host of other communication services for business. Come the 21st century, MUZAK will still be leading the way, striking the right note to make the business world more pleasant, productive and efficient. Come back in 2024 and we'll let you know what we've been up to.

MUZAK

60 years of music and still playing the hits
400 N. 34th Street, Suite 200, Seattle, WA 98103 (800) 331-3340
Record promotion, film placement, Xmas CDs and ski-resort tours—It's all in a day's work for the firm's new alternative-marketing division.

In the '90s, Muzak doesn't just supply music to businesses, nor does it just transform pop songs into instrumental ditties. The company also serves as an alternative marketing service for record labels, and a concert-booking agency and provides a slew of other services that fall under the Muzak Special Products Division.

The division was created last May to serve Muzak clients to its fullest potential and as a profit center for the Seattle-based company. Managed by Allan Peterson, Special Products is broken down into four areas: promotions, in-store advertising, publishing and licensing, and services.

"It's not only a good profit center," says Peterson of the division. "If we can go to our customer with a promotion or a tour, then they bond to us a little more. We're not just their mostly music service to them; we can bring them more. With record companies, if we can help them sell product in alternative ways, then they're happier with us." Peterson's goal for the division is to bring in $250,000 in revenue for the first year.

20,000-CD GIVEAWAY
The promotions are broken down into consumer promotions and record-company promotions. For example, the division is presently working on a promotion with the 300-store Ann Taylor chain of upscale women's-clothing stores and Sony. Consumers will receive a Sony compilation CD with an Ann Taylor purchase. Peterson says the promotion will give away 20,000 CDs.

"The benefit is that some of our clients can't get to record labels themselves," says Peterson. "We use our existing affilia
tion with them to get them to the client."

Another upcoming promotion involves the Summit Corp., which is a subsidiary of American Greetings. Muzak will compile a Christmas CD that will be sold at Summit's card stores for $8.99. Peterson says Muzak will likely produce compilations for other holiday occasions as well for Summit.

WONDER STUFF
Another instance of the way Muzak Special Products promotes record-label product is its current in-store advertising campaigns with the Wal-Mart chain. The campaign is designed to help promote CDs and tours of recording artists in Wal-Mart stores nationwide.

"Studies show that 66% of purchasing is done on impulse," explains Peterson. "I go to a label and say, 'I know you have this artist coming out. I can get you into 2,000 Wal-Marts.' " The Wal-Mart stores air 30-second spots highlighting a new album that is stock-ed in the stores or an upcoming tour. While the details have yet to be finalized, one upcoming campaign of this sort will be done with the children's label Sony Wonder.

Muzak doesn't just put together CDs for promotions; it also can package tours. "We're now working on a Cheryl Wheeler tour of ski resorts," says Peterson. "We try to do specialty tours and get [labels'] artists in an area they might not be able to, but since [the ski resorts] are already our customers, it's easy for us to do."

Wheeler, whose current album, "Driving Home" is on Rounder/Philo Records, will perform at 20 resorts in December. This will be Muzak's first tour.

Tim Rother, who co-manages Wheeler for Morning Star Management, says, "This enables one to target specific markets and certain demographics where you may not typically be able to get, especially with smaller labels. We can now get acts in areas where they may not be developed yet."

CATALOGS FOR FILMS
In addition, the Special Products Division handles music licensing and publishing through its in-house publishing unit, Litt. This entails placing music in such films and television shows as "The Firm" and "Wild Palms.

"We're putting together a catalog now to offer to film producers," says Peterson. "We have 10,000 instrumental titles to offer. They'd pay major bucks if they had to go to a record label for it. Instead, they can come to us for the instrumental ver-
sion of the song for a lot cheaper."

Some of Muzak Special Products Division's other services include providing professional voice talent for television commercials, supplying music for conventions and trade shows, and creating jingles for businesses.

The division is also handling Muzak's 60th anniversary CD, which is being manufactured and distributed by Muzak.

CONGRATULATIONS MUZAK ON YOUR 60TH ANNIVERSARY!
To Bruce Funkhouser, Elfi Mehan, and everyone at MUZAK:
Dean Whitney Music Enterprises is proud to have provided you with quality music for 15 years. We sincerely thank you for allowing us to be a part of the past, present and future of such a wonderfully professional organization. Dean Whitney and all of the extremely talented composers, arrangers, and artists listed below wish you continued success and growth in the future and look forward to making our musical contributions for years to come!

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Steve Donovan
Rich Friedman
Gloria Gordon
Rudy Guess/Rude Stude Music
Christopher Ho/Ho Tones
Mitch Holder/Good Holdings Music
Joy Ishibashi/Kotobuki Music
Ray Kinman
Lighthouse
Bob Mango
Miriam Mayer/Ambedextrous Music
Madelyn O'Neill
David Patt/Standing Patt Music
Bob Safir/Safir Songs Music
Lynn Scott-Smith
Jim Taylor
Phil Barron
Bow Tie
Derek Chase
Clair Marlo Music
Diana Dentino
DeWhit Music
Judy Erwin
Audry Goodman/Mother Mode Music
M.B. Gordy, III/Riot Drum Music
Erin Hesse
Daniel Ho/Daniel Ho Creations
Hunter's Pass Music
Lisa & Phillip Keveren/Manifee Music
Tom Kellock
Lil Boy/Dean Music
André Mayeux
Moss Ave, Strings
Panorama
Ed Roscetti/Gravetoons
Steve Sharp/Winter String Music
Sounder Group
Michael J. Verta

Muzak Special Products
BY CARRIE BORZILLO

94
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The Pioneering Firm’s “Functional Music” Has Upped Production, Aided The War Effort And Been To The Moon. What’s Next For The Ambient Champions?

By Richard Henderson

It has been praised both by behaviorists and captains of industry as a stimulant to productivity. As a testament to the unique and sustaining contribution of Muzak to the soundscape of our world, the company has been paid the ultimate compliment: its name has become literally synonymous with the environmental music that made the company an American institution. For over 60 years, its influence has registered worldwide, and on an extra-global scale as well, as when Muzak accompanied Apollo astronauts on their lunar voyage. The company’s originative flair was evident in the early ‘30s, when it initiated the transition from shellac recordings to vinyl.

Subsequent Muzak innovations have reverberated beyond hallways and elevators to such diverse fields as behavioral science, retail marketing, digital cable technology and satellite communications. Muzak co-founder, Major General George O. Squier, was a futurist in the purest sense of the term. The first airplane passenger (he flew with the Wrights) and the inventor of high-speed telegraphy, Squier was capable of foreseeing a day when music and film would bypass theaters and concert halls via cable, broadcasting directly into the homes of consumers. Muzak began in 1922 as Wired Radio, Inc., Squier’s attempt to “piggyback” a music delivery system on the electric cables recently erected in urban centers. Obviously, this innovation presaged modern cable systems; as a bellwether of the company’s eventual direction, it also foreshadowed the multiple channels and formats through which Muzak was to refine and diversify its product in the final quarter of the century.

The Major’s Brain-Children

Initially, Major General Squier aimed to serve residential and retail clients in Cleveland with three channels featuring news and dance music. When, in a concurrent development, wireless radio became the choice of private residences, Squier repositioned his company to add musical accompaniment to commercial settings. Grocery stores, hotels and restaurants were soon enveloped in the musical broadcasts of Squier’s brainchild. Telephone wires replaced electric power lines as the conduit of choice; Muzak was soon to have the largest phone bill in the country. After the company moved to New York in 1936, Muzak’s psychological effect of contemporary hits (“Carooca,” “Anything Goes”) to the Stork Club and other society watering holes. The session players for these live transmissions often included the likes of Fats Waller and Xavier Cugat; to this day, charting musicians create “Music By Muzak.”

By the end of the ‘30s, Muzak’s parent company, North American, made the acquisition of publishing rights to a great number of classical and semi-classical compositions. This proved a fortuitous move, as live talent had come to prove economically untenable. Muzak and its affiliated publishers were then bought by Warner Bros., which in turn sold the businesses to a triumvirate comprising Waddell Catchings, William Benton and Allen Miller. These were the proper heirs to Squier’s vision; Benton had been a U.S. Senator and a publisher of the Encyclopedia Britannica, and Miller owned an English firm comparable to Muzak, Redifusion Ltd., engaged in its own radio-telephone transmission company. President Catchings, an investment banker, had already envisioned his network as a programmable entity, one capable of reviving flagging spirits in the workplace. The move to a pre-recorded format allowed for musical selections to be indexed and sequenced by their stimulative potential, inaugurating the decades of research into the physical and psychological effects of music. The resulting refinement of playlists, taking into audience characteristics and musical production values, ultimately yielded the Quantum Modulation process, the present-day linchpin of Muzak programming.

Muzak’s War Efforts

In 1941, Benton bought out his two partners and gained controlling stock in the corporation. World War II occasioned a crucial—and successful—test of the new “functional music” on the assembly lines of more than 100 American factories, as well as plants in the U.K. Industrial psychologists began to herald the boost in productivity, a shortening of the learning curve during training and the reduction of employee movement.

Having proven its mettle in wartime, Muzak was adopted by several major clients throughout the late ’40s, companies that continued to use it today, such as Bell Telephone and IBM. A post-war America in motion began to discover Muzak when on trains, passenger ships and commercial flights. A “Transit Radio” program, broadcast on Washington, D.C., buses, encountered least opposition based on a perceived invasion of privacy by some transit riders, but was soon reinstated—partly due to high approval ratings from the large majority of riders polled.

The vertical integration of record-preserving facilities under the Muzak umbrella during the ’40s enabled the company to further diversify by manufacturing discs for such labels as Sears Roebuck’s Silvertime and Majestic Records. During this era, Rosemary Clooney, Enroll Garner and other notable recordings for Muzak’s Associated Program Service.

Muzak engineers developed a revolutionary electronic tape-playback system, the MBR. What was described at the time as “an electronic brain” responded to indistinguishable pulses encoded on the tape, allowing for different tape players to be activated in sequence with a minimum of human assistance. The system facilitated a radical departure from vinyl discs as source material. By the ’50s, Muzak’s heightened degree of automation opened up the small towns of America for Muzak franchises, as it was now financially feasible to operate a playback system in rural areas.

The issue of what is and is not audible during a Muzak broadcast occasioned the debate on the matter of “cuing.” On the one hand, the Muzak’s trademark “piggybacking” of the natural soundscape was seen as a contribution to the ambient environment, yet it could also be seen as the erosion of the natural soundscape itself, and the erosion of the music itself.

Muzak Today: Hip, Current And Firmly In The Foreground

By Paul Verna

The best thing that ever happened to background music was foreground music. At least, that’s the perception at Muzak, the Seattle-based business-music firm that has transformed itself from a passé “elevator-music” specialist to a dynamic, multi-faceted communications company.

“The surest sign of Muzak’s transformation is in the music itself,” according to Bruce Funkhouse, VP of programming and licensing.

“If you go into a store and you think you’re hearing Muzak, it probably isn’t Muzak,” he says. “There are still a couple of companies out there doing that old-style, 1,001-strings, ruin-your-favorite-song kind of thing, but we dropped all that in ’87.”

That was when Muzak merged with foreground-music competitor Yesco and incorporated Yesco’s philosophy into its mix. Foreground music differs from background music in that it uses popular recordings of hits by the original artists, rather than sustaining instrumental renditions of those hits. The degree to which Muzak has embraced the Yesco formula is reflected in its product mix. Today, 11 of Muzak’s 12 music channels program foreground music exclusively, according to Funkhouse. The 12th channel, the Environmental Music channel, follows the old Muzak tradition of remaking popular tunes instrumentally. However, Environmental Music has been expanded to include new original compositions written specifically for Muzak, and it does include the occasional original recording of instrumentals, by such artists as George Benson and Earl Klugh.

The remaining channels deliver up-to-the-minute hits and oldies in a vast range of music genres, including Top 40, adult contemporary, dance, rock, country, jazz, classical and Latin.

A far cry from the "oceans of beautiful music" style of the past, the new channels are hip, current and attractive to research.

The instrumental channel employs a programming method... Continued on page 96

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A BILLBOARD ADVERTISING SUPPLEMENT

BILLYBOARD OCTOBER 28, 1994
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Update

GOOD WORKS

THE THEME IS HELP: Olympic and world figure-skating champions and dancers will perform to the music of Broadway songwriters at "Angels on Ice," a performance Oct. 24 at New York’s Madison Square Garden that will benefit Gay Men’s Health Crisis. The writers represented include: Pelle Angell, Howard Angel, Burt Bacharach, Leonard Bernstein, Jerry Bock, Cy Coleman, William Finn, Marvin Hamlisch, Jerry Herman, John Kander, Barry Mann, Alan Menken, Mary Rodgers, Lucy Simon, Stephen Sondheim, Jule Styne, Andrew Lloyd Webber. For more info, call Elizabeth Etynen at 212-357-3877.

DELIVERING THE MESSAGE: Artists Against Drugs, a Hollywood-based nonprofit group providing free concerts to schools, is featuring pop-gang leader David & the Venetian Blondes in a series of 100 nationwide high-schools this fall, in which the group speaks out against drug abuse and violence. The program is funded by private sponsors, with the artists donating their performances, says campaign director Latchisha Orban. For more info, call 818-452-9010.

BUILDING FOR THE FUTURE: Warner Bros. artist Tish Holinemies will host the first annual San Antonio Habitat For Humanity benefit concert Oct. 25, along with Jimmie Dale Gilmore and Sara Hickman, at the Majestic Theatre in San Antonio, Texas. The event will raise funds enabling the chapter to construct its 80th home. Habitat For Humanity helps people in need build homes, and doesn’t seek interest or profit. For more info, call Jeremy Much at Warner Bros. Records at 615-748-8000.

LIFELINES

BIRTHS
Boy, Corey Timatit of Michael and Mona Settler, Sept. 12 in New York. He is a CPA handling music industry accounts and is the son of Gene Settler, president of the Recording Machine Co. Inc. in Boca Raton, Fla.

Girl, Kimberlee Catherine, to Gary and Trish Grosjean, Sept. 10 in Rancho Mirage, Calif. He is the stage manager on Aerosmith’s current tour.

Girl, Eloisa Gaia, to Emmanuel and Paola Cani, Sept. 22 in Surry Hills, Australia. He is executive director of ARIA, the Australian Record Industry Assn.

Boy, Michael Jacob, to Bennett and Karla Kaufman, Oct. 3 in Los Angeles. He is VP of A&R for RCA Records.

Boy, Forrest Bryant, to Paul and Marilyn Hutchinson, Oct. 4 in Nashville. He is retail co-coordinator for the Sound Shop/Music 4 Less retail chain.

Boy, John Edward Enriquez, to Edward and Margarita Rogers, Oct. 4 in Livingston, N.J. He is director of royalty audits for Polygram.

Girl, BlueBelle, to Dwayne and Lucy Welch, Oct. 6 in New York. He is VP of international for the RCA Records Label.

MARRIAGES
Steven G. Baker to Michelle Baines, Oct. 8 in Franklin, Tenn. He is national promotion manager for Shindler-Parson Promotions. She is a management associate at Refugee Management.

Hiroyuki Kawai to Hitomi Kato, Oct. 8 in Tokyo. He is an assistant manager at Tower Records Shibuya.

Mark Foltis to Marivi Maggini, Oct. 16 in Warwick, N.Y. He is VP/GM of Mute Records. She is Northeast marketing manager of Capitol Records.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

For the Record

In her commentary on the association of music and musical reasoning (Billboard, Oct. 15), Dr. Frances Rauscher omitted the contributions of Dr. Gordon Shaw, originator and director of the line of research being carried out at the University of California, Irvine. Shaw and Xiaodan Leng mastered these ideas more than five years ago.
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NEW YORK

ARISTA ARTIST Barry Manilow was at Edison Recording Studios working on his “Singin’ With The Big Bands” album. Phil Ramone, who co-produced the project with Manilow, used vintage microphones from the 30s and 40s to record the sessions. Lou Reed was at Shure Sound working with producers Paul Kolderie and Sean Slade on an upcoming tribute to the late, great songwriter Doc Pomus. Pomus’ “30s used (ALBUM) DUPLICATOR 2-TRACK-MONITOR(S) CONSOLE(S)."

LOS ANGELES

TOMMY BOY act the Jazzy Fat Nasties has been at Soundcastle Recording Studios working on an upcoming project with producer Jay Swift. Tim Nitz engineered the project, with assistance from Mon Agranat. Larrabee Studios played host to American Recordings acting the Jayhawks. The band was in working on its upcoming release with producer George Drakoulis and engineer Dave Bianco. Capitol group Duran Duran was at Skip Saylor Recording working on an upcoming self-produced album. Engineering the sessions was Ken Kessey. Eric Flickinger assisted EastWest Records artist Adina Howard was at Encore Studios working with various producers, including Liv Harris, Carl Roland, Al Foust, George “G-Man” Coranie, Brian Walls, Doc, Rochad Holiday, and Sauce. Engineers on the project were Rob Chiarello and Kevin Davis. Assisting was Carlos “Whiz Kid” Warlick.

MCA RECORDING ARTIST Rodney Crowell was at Woodland Digital working on his upcoming album with producer Tony Brown. Sharing engineering chores were Steve Marcan- tonio and Russ Martin. Another MCA artist, Trisha Yearwood, has been spending time at the Sound Emporium with producer Garth Fundis and engineer Dave Sinko, Ken Hut- ton, and Mark Harrelson. The singer has been readying a Christmas album and a jingle/video shoot for South Georgia Chevrolet dealers, in addition to completing her fourth regular release.

OTHER LOCATIONS

ALLIGATOR ARTIST Carey Bell has been at Streeterville Studios in Chicago, working with producer Bruce Iglauer on his upcoming release. The project was produced by James and Ron Last. Ron Last handled engineering chores, while Riley J. Connell assisted.

EUROSOUNDS

(Continued from preceding page)

with the addition of a 32-voice, 32-megabyte Synclavier with 8-track PostPro.

DENMARK

BROUL & KJAER will launch the 4040 valve mike at the upcoming 1976 Audio Engineering Society Convention in San Francisco. Available in a limited run of 100 units on special order, the unit combines valve and FET pre-amps with a one-inch diaphragm, and provides simultaneous in-phase outputs from the two pre-amp types.

SWEDEN

BENNY ANDERSSON, formerly with Abba, has bought a 64-megabyte Synclavier with 32 sampling voices, 32 synthesis voices, and 16-track direct-to-disc. This follows the upgrade of his first system to 96 sampling voices and 128-megabyte RAM with Synclavier Co. MegaRam cards.

Here Muffs. Warner Bros. rockers the Muffs completed their upcoming project for the label at NRG Recording Services in Los Angeles with producer Rob Cavallo. Known for his work with Green Day. Assistant engineer John Ewing Jr. is shown in front; behind him, from left, are drum tech Mike Fasan, Muffs bassist Ronnie Barnett, drummer Roy McDonald, guitar tech Andrew Buscher, Muffs singer/guitarist Kim Shattuck, Cavallo, and engineer Jerry Finn. At the bottom is assistant engineer John Ewing Jr.

David Axelbaum engineered the sessions behind the Neve console. Shrapnel artist Marty Friedman was at the Rocket Lab in San Francisco completing his upcoming release for the label. Engineer Ken Lee used the Apogee UC22 bit-reduction process on the mastering sessions for the project. Bad Animals in Seattle played host to “Far Side” creator Gary Larson, who was in working with guitarist Bill Frisell on music for "Tales From The Far Side," an animated television special to be televised at the end of October. At New River Studios in Fort Lauderdale, Fla., mixing was completed on an upcoming Christmas album from Polydor artist Engelbert Humperdinck.

Please send material for Audio Track to Peter Crowe, Billboard, 19 Music Square W., Nashville, Tenn. 37203; fax: 615-470-0454.


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BILLBOARD OCTOBER 29, 1994
Rundgren Takes Interactivity Live
Show Lets Audience Members Participate

BY MIKE LETHBY

LONDON—Todd Rundgren, whose latest CD-i album, "No World Order," allows fans to remix travel and philosophical significances in his genius structures, has extended the interactive concept to the live stage.

The show pushes the limits of interactive audio, video, and lighting technology, and breaks new ground in the area of audience involvement.

Accompanied on stage by three dancers, Rundgren plays on a tiny circular stage in front of a subdued audience, while a slender arch structure over his head—custom-built magenta paper on Carson City, Nev.—supports a cluster of lighting, audio monitoring equipment, video screens, and other paraphernalia. Rundgren's racks nestle alongside fog machines beneath his feet. The tour is crewed by just two men: sound engineer Larry Toomey and production manager Greg Guzzetta.

The show consists of Rundgren singing via a headset and playing live guitar and keyboards. Rhythm and other backing tracks run from Apple Macintosh computers using Opcode MIDI software. Also MIDI-linked to this system is a DMX controller which runs the High End Track Spot automated lights and other lighting hardware.

Guzzetta said, "We were in the States for about 12 weeks around the beginning of the year, and in Japan for two weeks. We did Woodstock in the summer and then brought it over to Europe.

"The attempt is to take the audience on a journey that has to include them as active participants in the show. Todd had to come up with a lot of ideas to create the participation. Something this complex has a lot of things that can go wrong—it was very trial and error. It's very dependent on the audience. Since it's something of a novelty, you can't do anything without testing it sometimes, so it's a different experiment in every city we go to.

"Electronic boards carry song lyrics and other messages; three beacons—green, yellow, and red—tell the audience when it's permissible to use an instrument, and join the action.

"This show contains a lot of different elements," says Guzzetta. "It's not just interactive, it's a multimedia show. Eighty percent of the video content was produced by Todd in his video and production. He's known for his cutting-edge video stuff, and he takes advantage of that here. Part of the interactivity of the show comes from two little video cameras which drop into the audience, so the audience become camera people, and their shots are put up on the screens.

"Meanwhile, Rundgren himself plays guitar, drums, and keyboards, and pretends to sing. This is a C410 headset on a Samson wireless system.

"The show uses a four-point PA design. Engineer Toomey says, "It works out real nice to keep it sounding clean and to bring out the sibilant sounds of the PA. The sound is always perfect, we thought about mixing in quad, but it seemed like with the audience being all over the place, they couldn't get much of the effect.

"Toomey mixes from a position in the audience alongside the amp racks. "But every so often when something goes wrong, I have to crawl under the stage and get acquired with fog juice and blasted by the two subwoofers down there," he says. "It took a couple of months to get the mix together, using three Peavey 8128 channel digital amplifiers. It's all just recalling presets—maybe five or six per song—and what’s neat is that the Peavey mixers are each individually controlled by a Powerbook.

"Toomey says, "The video is run by "Mike Ross and I. The Philips CD-i is a major sponsor here, and Todd’s really the first artist to utilize Philips CD-i technology. Not only is his album on it, but all the video we have here is recorded on it. Segments of the CD-i album are incorporated into the live show, recorded from the Mac's serial printer port."

"In command of video are four CoreColor Macs, Amiga 4000, computers, switched via MIDI, which handle camera and CD-i inputs, plus special effects for a videowall processor.

Says Guzzetta, "It’s all programmed and sequenced, but with the master controller on stage, Todd can call up any part of any song at any time, instantaneously, so he’s actually 'playing' the sequence live.

"And there’s the three Peavey MIDI fader boxes: one controls the lighting, another his monitor mix, and the third provides MIDI volume controls for all his shows. Todd can reach out over any time and change anything he wants to—his monitor balance or an " effect.

Lighting designer John Rossi designed scenes for the show that Rundgren later attached to appropriate parts of each song. Guzzetta says, "The High End Track Spot was the perfect light because it really suits the small space up there. Todd’s also been working over a guitar a lot, and it seems like at every city there’s a couple of guys who’ll play it pretty close to the original. It’s really amazing how many good guitar players are out there, who know the songs and can really play them. We get all these different playing styles: Guys that are into Metallica play it heavy, and others who are more jazz-influenced play it a little lighter."

Also available to the audience are timbale sticks, an electric drum kit, percussion pads, and a guitar, and some 20 samples, playable from a master keyboard.

"Toomey sums up the production by saying, "The show is the best it’s ever come up with something new. He really wanted to hand the show back to the fans. Sometimes they’re a little shy in coming forward, but most times the reaction is amazing."

Potential Profits Draw Industry To Color CD Printing Conference

BY STEVE TRAUMAN

NEW YORK—Heightened interest in the extra revenues from colorization of CD and CD-ROM product drove 40 attendees from four continents to the first International Color Conference for the Decoration of CDs, sponsored by Colonial Printing Ink Corp., it was held Sept. 27-29 in Las Vegas.

According to Bob Nersesian, Colonial marketing manager, the 40 executives from the U.S., Canada, U.K., Germany, Taiwan, and Australia shared positive experiences related to trends and expansion of a current $10 million-15 million market that could grow to $30 million within five years (Billboard, Sept. 10).

The conference attracted manufacturers such as Sony, Digital Audio Disc Corp., JVC, Distronics, Cinram, HMG, Techinetics, Metacept, Astral-Tech, Serigraph Sales, Sonopress, and Comedge; suppliers such as Tekto, Graphics International, Microcircuit Engineering, and Novachem; and industry speakers from Majestech, Coates UK, Wiederhold, Datacolor, Kammann Machine Services, and Pantone.

"As a neophyte in the CD industry, I thought it went quite well," said Pantone senior VP Michael Gavin after the show. "The great interest from the CD community fit with the timing of our program to license the use of Pantone matching colors for ink recipes mixed to match the Pantone color formula guide. As the first licensee, Colonial demonstrated the system, and the response was excellent.

Most attendees indicated a need to continue the forum, Nersesian says, and with many companies unable to attend during their "busy season," a spring 1995 conference is being planned.
The most impactful video issue of the year, it provides a complete wrap-up of the 1994 video charts, plus a recap of the year's news & predictions for future trends.

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TURNER HOME VIDEO
(Continued from page 6)

sales programs that Turner implements—not unlike the label deal that linked New Line to Columbia. Einhorn called that arrangement “frankly so successful that it’s a paradigm for how two companies can work together. Now it’s a new frontier.”

New Line unquestionably will dominate Turner’s sales growth. Snyder said revenues are expected to quintuple to $250 million in 1995, following New Line’s move from Columbia. Turner is projected to climb to $300 million in 1996 and $400 million a year after, at the same time Home Video reaps the benefits of New Line Cinema’s expanded movie making and acquisitions.

Einhorn said he expects to introduce more than 40 titles in 1995, including the just-released documentary “Hoop Dreams” and “Wes Craven’s New Nightmare,” two special-interest programs, and two made-for-TV movies. “There will be much more activity in the non-theatrical programming area,” he adds. Children’s animation and fitness titles are on the agenda, taking New Line into sell-through genres it has avoided to date.

New Line’s biggest first-quarter feature will be “The Mask,” which scored $108 million theatrically and should be priced under $25. No plans for the title were unmasked in Atlanta, however.

Turner Home Entertainment’s connections to TNT, CNN, the Cartoon Channel, and Turner Broadcasting’s other cable networks will be enlisted to promote all-sell-through releases. The company has been busy selling the nine-part “Baseball” series at $19.95 per segment, following its showcase presentation on PBS. It could prove Turner’s most successful release thus far.

Snyder said unit volume is approaching 1 million cassettes, with reorder running 30%-40% of the initial shipment. About 90% of the sales are of the full set, which retails for anywhere from $130 to the suggested list of $140.

The hottest and the home video release was planned around the 1994 baseball season, which would have been approaching the playoffs and World Series had the strike not intervened. Nevertheless, “I think the strike has helped,” Snyder says. “It’s our gut feeling. But we’ll never know.”

Turner has been pursuing other acquisitions in addition to the PBS deal that brought it “Baseball.” Among its purchases are “The Swan Princess,” an animated musical adventure that breaks theatrically next month, and “Desperate Trails,” which goes direct to video in December.

The company piggybacked its release of the Hanna-Barbera “Flintstones” episodes onto the theatrical release of “The Flintstones.” Turner sources report good sales, but say results might have been better if the movie, which grossed $130 million, had shown more box-office staying power. They are anticipating returns, although not anywhere near the flood of Hanna-Barbera cassettes that came back under the previous administration. One H-B title has been a standout performer: “The Halloween Tree,” delivering 125,000 units.

At the very least, Turner sources say the company has raised awareness of the Hanna-Barbera “Flintstones,” laying the groundwork for future sales efforts.
ELITE, which has tried to stamp out unauthorized LD versions of the title, wrongly assumed to be in the public domain (Billboard, May 14), now wants to develop the title's home video potential. There could be two in the set: an interactive movie and a game, both instantly incorporating new footage. "Everyone's shooting zombies in the head," says Elite president Vini Bancalari, who wants it done right in the cult classic.

GANE: Hasta la vista, New York. The Motion Picture Assn. of America has closed its Manhattan office and moved the caretaker staff to its Washington, D.C., headquarters. MPAA functions, including anti-piracy, had long been transferred to Los Angeles—where they were shut down in the January earthquake. The association just returned to its old space.

**Top Video Rentals**

**FILMS LOSE SHARE OF VIDEO MARKET IN EUROPE**

(Continued from page 77)

"Jaron Jamon," and "Toto The Hero." It was one of the most comprehensive studies to date of the state of the home video market ever undertaken in Europe.

EVE is part of the European Commission's mandatory information program. Based in Dublin, it aims to promote video releases of European films throughout the member territories, primarily by advancing repayment marketing loans. In the past four years, it has lent 5 million pounds (approximately $11.5 million) to 113 companies aiding in the release of 764 European features.

British companies have received the lion's share, 40%, a reflection of the market's maturity and sophisticated retail structure rather than any market bias.

Because of a lapse in licensing, the only "official" NHL title currently in circulation is the Rangers' Stanley Cup video. Two titles, "Hockey's Greatest Hits" and "Hockey: The Lighter Side," originally were produced and distributed by New-Jersey-based PHoenix Communications. Each sold more than 250,000 units, and the U.S. and Canada.

The NHL, meanwhile, could use a marketing instructional, perhaps prepared by the National Basketball Assn., which fully exploits home video's potential.

HOCKEY VIDEOS

(Continued from page 77)

ing. He cites unsolicited orders from Toys 'R' Us and sporting goods chains as evidence of demand. (Barr also has an in-line skating video in production for release next year.)

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The NHL, meanwhile, could use a marketing instructional, perhaps prepared by the National Basketball Assn., which fully exploits home video's potential.
To Understand Law, Call On 411 Video
O.J. Trial Builds Demand For Learning Legalese
BY TRUDI MILLER ROSENBLUM

NEW YORK—Special-interest video marketing and consulting firm 411 Video, which offers a series of instructional legal tapes, has gotten a boost for its product from an unexpected source: the O.J. Simpson trial.

As part of its coverage of the case, TV's "A Current Affair" aired a portion of the video. "How To Give A Good Deposition," as part of Dave's Video Collection, a recurring comedy segment. "People have actually called the show asking where to get it," says McCrure.

The 45-minute program has sold about 10,000 copies since its release two years ago, she says. Aimed at consumers, it retails for $39.96 and is part of a five-part series called "The Winning Case."

The first four volumes carry the same list price but are marketed primarily to schools, libraries, attorney organizations, catalogers, and bookstores. Lawyers can get continuing-education credit by watching the videos.

The tapes are also carried in some consumer catalogs and how-to video stores, and can be ordered via a toll-free number (800-883-8811).

Meanwhile, another series marketed by 411, "Understanding The Child Witness"—a seminar for attorneys, judges, and social workers—was shown on "Court TV."

McCrure's newest effort is the "Let's Talk Law" series, aimed at consumers, with 30-minute tapes on practical topics like "Selecting A Lawyer," "Small Claims," "Marriage And Divorce," and "Bankruptcy."

Each tape retails for $14.95. Five have been released, and five more are due early in 1996.

Five regional sales managers have been named at Columbia TriStar Home Video: John de Leon, formerly of Sight & Sound, covering sell-through in the Southwest; Kim Martini, formerly of Ingram Entertainment, covering sell-through in the central states; Bob Pinot, formerly of Sight & Sound, Midwest; Gail March, formerly of WaxWorks/Videoworks, Texas; and Bob Erdmann, formerly of Star Video, New York state.

Lance Shwults becomes sales director of Kino On Video, replacing Lawrence Lerman, who resigned earlier.

James Weiss, formerly of Ingram Entertainment, is named senior VP of Rentrak's Home Entertainment Group.

Louie Fogelman, founder of Music Plus, and Edward Gradinger join the board of Best Film & Video.

Jim Mitchell has been promoted to north central region sales and customer service manager for distributor Allied Film & Video. Marilyn Quist, formerly of Video Sales Corp. America, joins as regional sales executive.

Paul Payette of the Discovery Channel's Home Entertainment arm is named president of the newly formed mid-Atlantic chapter of the Special Interest Video Assn. Other offices are: Terrance After-Anderson, Smithsonian Video, first VP; Victoria Wengley, WRS Motion Picture and Video Laboratory, second VP; Jeff Kraf, Allied Film & Video, treasurer; and Robert Potter, National Geographic Television Home Video, secretary.

Vicki Greenleaf, veteran publicist, is appointed senior VP and Entertainment Group manager of Manning, Selvage & Lee Public Relations in Los Angeles.

Paula Martin, formerly with distributor ETD, joins PM Entertainment Group as Midwest sales director, based in Oklahoma City.

Dorianne Brown advances to operations manager at ABC Video.

Lisa Alter opens an intellectual-property and entertainment law firm in New York. She had been general counsel for the Rodgers & Hammerstein Organization and, previously, was legal and business affairs director of CBS/Fox Video.

Shelly Davine, formerly director of the Video Software Dealers Assn.'s Canadian office, joins Colinse Video as director of Canadian operations.

Heidi Diamond has been appointed VP of consumer marketing and sales for Ameritech's video and interactive services.

David Walmsey joins A&E Networks as home video manager. He reports to Tom Heymann, director of A&E Home Video for A&E Television Network.

Tim Fournier advances to executive director of sell-through sales for LIVE Home Video. He had been national director.

Edmund Piste has been appointed director of the Motion Picture Assn. of America's U.S. anti-piracy operation.

Charles Ristot has been named director of operations of New York-based ITA, a trade group representing magnetic and optical media manufacturers.

Jeff Rousse is promoted to VP of electronic/multimedia at Ingram Entertainment.

Eric Peterson is promoted to sales VP of Brentwood Communications, with responsibility for home video and interactive product.

Steve Brecker, formerly of Worldvision Home Video, is named executive VP of Arrow Entertainment and Arrow Video. Alan Sherman becomes sales VP.

Daniel O'Brien is promoted to VP of finance, Rank Video Services America.

Darryl Iwai, formerly of video distributor JL Bowerbank & Associates, is named president of PolyGram Film Entertainment Canada.

Michelle Oris is named PR director and Suzanne Mitchell, PR manager at LIVE Entertainment.

Andrew Wilk is promoted to National Geographic Television programming VP.
Top Kid Video™

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<tr>
<td>MY NEIGHBOR TOTORO</td>
<td>Tokuma Publishing/Fox Video 4276</td>
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<tr>
<td>BARNEY: LIVE IN NEW YORK CITY</td>
<td>Sony Wonder 21352</td>
</tr>
<tr>
<td>BARNEY'S IMAGINATION ISLAND</td>
<td>Paramount Home Video 83178</td>
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<tr>
<td>MARY-KATE &amp; ASHLEY: OLSEN</td>
<td>Disney-DirecTV Kids 5005-3</td>
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<tr>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
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<tr>
<td>MIGHTY MORPHIN: BLOOD OF DOOM</td>
<td>Saban Entertainment/Av/Vision Entertainment 4201-3</td>
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<td>THE LAND BEFORE TIME</td>
<td>Amblin Entertainment/MCM/Universal Home Video 80884</td>
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<td>MIGHTY MORPHIN: GO GO POWER RANGERS</td>
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<tr>
<td>MIGHTY MORPHIN: PUXTY ON THE BRAIN</td>
<td>Saban Entertainment/Av/Vision Entertainment 20512-3</td>
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<td>ANIMANIACS: ANIMANICAI STEW</td>
<td>Warner Bros., Inc./Warner Home Video 13539</td>
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<tr>
<td>THE JUNGLE KING</td>
<td>Golden Films/Sony Wonder 49604</td>
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<tr>
<td>BATMAN: MASK OF THE PHANTASM</td>
<td>Warner Bros., Inc./Warner Home Video 15500</td>
</tr>
<tr>
<td>THERE GOES A FIRST CRUICK</td>
<td>Kidsvision/Avision Entertainment 50700</td>
</tr>
</tbody>
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**SMILES, PANNING, AND DOLLY:** Entry forms are due by Jan. 31.

The winner receives a trip to New York to see a taping of “Live With Regis and Kathy Lee,” and 100 other prize winners get copies of Kathy Lee’s video, not Regis’.

**SOARING SALES:** Acclaim Entertainment reports more than $50 million in sales of its latest film, “Mortal Kombat II.” Approximately 2.5 million copies of the title arrived in stores last month.

Sales are outpacing those of “NBA Jam,” another Acclaim title and the previous record holder.

Meanwhile, Saban Home Entertainment VP of sales Nancy Jones reports its latest three releases of “The Mighty Morphin Power Rangers” series have shipped more than 2 million units. The shipment is a record for series. Ten earlier releases have sold in excess of 10 million cassettes at retail.

**MUSIC**

Smashing Pumpkins, “Violetta,” Virgin

This hip longform comprises lots of lively concert footage, with interviews of the Pumpkins and sundry other quality moments with Billy Corgan & Co. Virgin is using the video as the “ultimate bootleg,” and, in a happy coincidence, “Violetta” actually lives up to its label. Among the multitude of hot possibilities, the video would record live in Atlanta; an acoustic version of “Cherub” from MTV Europe; and “Today,” live in Chicago; a particularly angry version of “I Am One,” recorded in Barcelona, Spain; and “Slunk,” live on a hilarious Japanese TV set. The most clever moment of the video comes in a scene where a band member in individual fouz Koutherapy sessions, gripping all the while their family would expect them to gape about. A treat in itself, video is a fine choice for Pumpkins fans who want the holiday spirit with Christmas episodes of its Nickelodeon collection, including “Ben & Stumpy: Have Yourself A Stinky Little Christmas” and “Crock O’Christmas.” “Doug: Christmas Story,” “Rugrats: The Grinch’s Christmas,” and two new “Looney” adventures. All videos feature ties-in with Mattel toys.

**CHILDREN’S**

“Smiling Face” and “Violetta,” other

“Smiling Face” and “Violetta” are currently on the Children’s Anime list, and “Smiling Face” is the title for the new release. “Violetta” is a hit with kids, and has been a big seller in recent months. The video is set in a Japanese city and tells the story of a young girl who wants to become a singer. It is a heartwarming tale of friendship and perseverance.

There have been a number of programs documenting the persecution of the Jewish people in Germany and the occupied countries under Adolf Hitler. This has been a hot topic in recent times, with many documentaries being aired on television and in theaters.

**DOCUMENTARY**

“America And The Holocaust: Decent And Indecency,” Shanachie Entertainment (201-579- 7767), 90 minutes, $19.95.

Narrated by Charlton Heston, the video examines the controversial work of Egyptologist John Anthony West, who, for the first time, offers new evidence to support the theory that the Egyptians were descended from the Nephilim. The video is a compelling and thought-provoking look at the history of the Egyptian civilization.

**SPORTS**

“Twentieth Anniversary NBAC,” 20th Century Fox Video

This video celebration continues with the release of this home-grown video hosted by Al Michaels, Frank Gifford, and Dierdort. Hard-hitting television footage abounds as the trio discuss the major events associated with the famous “Monday Night Football,” beginning with that first game between the Jets and the Browns. Player and coach interviews reveal the special excitement and pressures associated with playing in a game on “Monday Night.” The longest-running television series on ABC-TV, and the third-longest-running television series in the U.S., has been a staple of the fall season.

**INSTRUCTIONAL**

“Commercials, Just My Speed,” Instructional Group (813-387-3505), 5 minutes, $19.95.

The global tournament that turned on the United States to the drama and skill that make up the world-class soccer match may be a memory now, but the magic of World Cup USA comes alive again in this high-energy video. Available in both English and Spanish, the language versions, “Great Stories,” includes all the highlights of the USA’s way from the motel-night epic. Eric Wynalda is shown clinching the 30-year-old kick from the unique opportunity. Team USA into the game, Diego Maradona is pictured leading the Argentina charge, Roberto Baggio is shown in the glory of his two stunning goals that led Italy’s way to the championship game, and the list goes on. A fun collection for sports fans.

**SHELF TALK** (Continued from preceding page)

Vore during the fourth quarter.

**MEET KATHIE LEE:** Fans of perky morning chat-show diva Kathie Lee Gifford will have a chance to see the former star through a sweepstakes conducted by Post Bran-ola cereal.

Post will drop a free-standing insert coupon in Sunday newspapers on Nov. 7, 8, 9, and 10, alerting consumers of the contest. Tear-off entry forms will be on grocery-store displays of Gifford’s workout tape, “Feel Fit and Fabu-
## Top Video Sales

### BILLBOARD FOR WEEK ENDING OCTOBER 29, 1994

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Video Sales</th>
<th>Rating</th>
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<tr>
<td>1</td>
<td>THE PRINCESS AND THE GOLIATH</td>
<td>Hambro Home Video 71.13</td>
<td>Animated</td>
<td>1994</td>
</tr>
<tr>
<td>5</td>
<td>THE JOURNEY OF NARINA</td>
<td>MCA/MGM Home Video</td>
<td>John Lithgow, Robin Williams</td>
<td>1995</td>
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<td>8</td>
<td>THE ELVIS PRESLEY LEGEND</td>
<td>MCA/Universal Home Video</td>
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<tr>
<td>9</td>
<td>THE JOURNEY OF NARINA</td>
<td>MCA/MGM Home Video</td>
<td>John Lithgow, Robin Williams</td>
<td>1995</td>
</tr>
</tbody>
</table>

### Sega’s New TV Show/Ads Are ‘Absolutely’ Not Infomercials

**SEGAS EXPERIMENT:** It’s a TV show, a 30-minute ad, but it’s not an infomercial. The folks at Sega of America, who made screaming advertise-ments a form of entertainment, are trying a new campaign that offers characters and a story line à la “Wayne’s World.”

The name of the show is “Absolutely the Best Video Game Ever,” and it will air on the ups and downs of a pair of teenagers who produce a video-game review show for cable called “Game Beat.” An evil TV producer tries to cancel the show so his girlfriend can have the time slot. The games featured on the show, of course, are all Sega’s, which will also use the half-hour to promote the company’s new Genesis 32X-hardware upgrade.

Sega product manager Peter Loeb describes the campaign as “context advertising,” or an attempt to “show how Sega product fits into the context of people’s lives,” with an expanded story line to capture the audience.

Loeb says the budget for the show equals that of a 30-second commercial. It’s considered a big money gamble.

“The trade-off is getting people to watch, because you assume that receptibility, which you don’t have to worry about when you’re buying during prime time,” says Loeb. “As Viewers are interested in, because direct response is not part of our strategy.”

In order to reach innumerable teens and twenty-somethings, Sega has purchased time slots during the Thanksgiving and Christm-as breaks. Sega plans to produce only one episode of “Absolutely Rose Street,” which will repeat more than 50 times during each week ad flight. Three “real” commercial breaks during the show will advertise Sega product and another three will feature a public service announcement for a yet-to-be-named cause. Loeb says viewers won’t be constantly bombarded with Sega messages during the show.

“Sega product is reviewed, but there is a strong attempt not to make it overly partisan,” he says. “It’s also about the story line and developing the characters.”

On the set in Los Angeles last week, Loeb said Sega may advertise the show’s debut through a radio promotion or contest, but those plans have not been finalized. If the response warrants, future episodes of “Absolutely Rose Street” could blossom.

**STAFF CHANGES:** The Video Software Dealers Assn. is searching for a new director of member relations. The Wick Street post was vacated by Bonnie Ryan, who joined the association last month.

**GOODTIMES MOVIE CO.:** It looks as if GoodTimes Entertainment is entering the theatrical marketplace with a live-action version of “Pocahontas: The Legend.” Another version of the tale is Walt Disney Pictures’ next big animated feature project.

The New York-based seller-through-specialist is prepping the movie for a spring 1995 release, followed by a direct-to-video “Poca-hontas” issue.

Details were sketchy on why the company is putting out two versions of the same movie. The only distinction is that the theatrical title is for “mature audiences,” with the video aimed at “family entertainment,” according to the Fox Times spokeswoman. Presumably, the big-screen edition eventually will show up on cassette as well.

GoodTimes executives were showing the project at the MIPCOM TV show in Cannes and were unavailable for comment. Stay tuned.

**GOOD DEEDS: Consumers purchasing "It's A Wonderful Life" for the holidays will also be able to make a donation to the American Cancer Society.

The Republic Pictures Home Video title will include a brochure that consumers can use to order a special "Wonderful Life" commemorative silver bell with a $50 contribution. An additional $25 donation gets them a glass dome and silver-lying base on which to display the bell.

Republic expects to ship about 400,000 60-unit sets of the box by the end of the year.**

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*Note: Video sales figures are based on sales of 50,000 units or $1 million in sales of suggested retail. VHS sales are for 250,000 units of $1 million in sales of suggested retail. VHS sales are for 250,000 units or $2 million in sales of suggested retail.*
Littlefoot And His Friends Are Back
In An All-New, Feature-Length Animated Hit!

THE LAND BEFORE TIME II
The Great Valley Adventure
THE DIRECT-TO-VIDEO SEQUEL!

Following in the footsteps of a winner! The original "Land Before Time" opened up #1 at the box office, grossed over $46 million, and has amassed over $78 Million* in rental revenue, in addition to its sell-through success.

The Land Before Time II: The Great Valley Adventure builds on the success of the original classic which boasts a staggering return on investment per unit of 1,271%.*

Timed for success! December 26 street date capitalizes on staggeringly high store traffic. It's a golden opportunity to have fresh product in your store the day after Christmas and into January—a sensational retail month!

A delightful new family classic featuring kid-pleasing original songs by The Roches.

Consumer-friendly, eye-catching CLAMSHELL package!

Value-added consumer incentive! Every videocassette contains a free "Gift" for children: FULL COLOR, RE-USEABLE STICKERS.

Animation sensation! Brilliantly animated by the same team that brought The Land Before Time characters vibrantly to life.

Dino-sized media support! National campaign (top 50 markets) includes Spot TV, Cable and Print. A massive ad blitz starts December 25. Powerful advertising support will generate over 610 Million Consumer Impressions:

- NBC
- USA
- ABC
- Fox
- Lifetime
- USA Network
- TNT
- Parade

Reach & Frequency: 95% of all Women 25-49, 6.9 times.
90% of all Kids 2-11, 6.2 times. 98% of all Women 55+ (targeting "Grandmothers"), 9.2 times.

Fun-tastic P.O.P.!
24/48-unit floor/counter merchandiser • shelf talkers • static clings
B/W line art coloring fun-sheets • one sheets • half sheets

Co-op Advertising available.

Call Your Sales Representative and Order Today!

STREET DATE: DECEMBER 26, 1994
Hockey Vids Inspire Lofty Goals
But Will Lockout Put Sport's Popularity On Ice?

BY TERRI HORAK

NEW YORK—The National Hockey League may not take the ice anytime soon, but hockey videos have been playing well at retail since last season.

It’s no surprise: Video is benefiting from a surge in interest that should push sales of all NHL merchandise to an estimated $1 billion this year. Unless the owners’ lockout freezes action, attendance is sure to top last season’s 17 million—potential buyers of items other than programs and hot dogs.

At the center of the video arena is the “1994 Stanley Cup Champions: N.Y. Rangers” tape, which has sold more than 100,000 copies, according to producer and distributor ABC Video. It’s the all-time best-selling hockey title in the states, thanks to the Rangers’ first trophy in 50 years, won in the biggest sports market in the U.S.

“The American market still has a long way to go before we have the passion for hockey that Canada does, but we are rapidly heading in that direction,” says Bill Smith, VP of sales for Minneapolis-based Quality Video.

Quality’s sister company, Toronto-based Quality Special Products, is virtually “guaranteed to sell more than 200,000 units of a new release like Best Of ’94 or ‘Don Cherry’s Rock Em Sock Em VI,’” according to Smith. He maintains that hockey has been gaining momentum here since 1990, and “this will definitely be Quality’s biggest year,” with 20 titles selling about 500,000 cassettes.

Similar Entertainment, another major supplier, expects to sell about 200,000 units this year of four hockey releases, says president Ed Goetz. Football ranges from Pee Wee League games to the pros, and is gathered from “a number of sources,” Goetz adds.

Neither Quality nor Simlar expects the delayed start of the NHL season to hurt sales or to force changes in marketing. “I think the hard-core hockey fan will continue to buy videos, because that’s their only source for hockey,” says Smith.

When—and if—the NHL gets under way, increased exposure on television likely will boost sales, he says. Fox and ESPN recently made deals to air nearly 200 games.

Simlar’s marketing goal, according to Goetz, is simply “putting tapes in a box and putting them on the shelf.” He adds, “It’s our belief that shelf position and price point are the two things that drive this kind of product.”

Goetz has priced the 30-minute entries in his Sports Pages Series, including “Ice Wars” and “Fantastic Hockey Fights,” at $5.99, an easy call for mass merchants’ customers. Offered at drug chain Walgreen’s for $4.99, the tapes “blow out,” says Goetz.

Smith counts as a sign of the success of hockey video a “significant presence for Quality’s titles at the Med- cland Group, Trans World Music Entertain- ment, and Camelot prior to Christmas, and placement in the West Coast-based Whereshow chain for the first time. “In-store play reeds, combined with placement and signage, do a nice job of merchandising the prod- uct,” he says. In the strongest markets, Quality runs “teaser” television spots. Quality licenses NHL footage through Quality Special Products from Molstar, the broadcasting arm of the Molson Brewing Company, which has league rights in Canada. Bloopers and violent action draw the most attention, but there is a niche for, kinder, gentler instructional videos.

Irvine, Calif-based Barr Entertainment has seven how-to tapes by veteran player Gordie Howe, whom it acquired when the company purchased KVC Entertainment in 1990. GM James Johnston says the cassettes are pitched to schools, libraries, and the armed forces, as well as major retail chains.

According to Johnston, “Hockey—Here’s How: Power Skating” is expe- riencing “a whole new life,” which he attributes largely to the rapid, instruc- tion-less growth of in-line roller skat- ing.

In Europe, Films Are Losing Share Of Video Market

BY PETER DEAN

LONDON—Steven Spielberg, move over. The movies’ share of the sell-through market is dwindling in three of the four largest European video markets, according to a report called “European Non-Fiction Video.” In their place are music, sports, fitness, and travel cassettes that are drawing ever-larger audiences.

Commissioned by Espace Video European (EVE), the report looks at the importance of the “home publishing” retail sector in the U.K., France, and Italy. It was presented as one of the key lectures at the third European Video Per- spective, held in Montpellier, France.

The conference also offered a comparative study on all aspects of the distribution and marketing of three features, “The Crying Game,” (Continued on page 82)
NEW YORK—Following in the extra-large footsteps of fellow basketball star Shaquille O’Neal, Scottie Pippen is lending both some muscle and some music to an upcoming video game.

The Chicago Bulls guard/forward stars in "Slam City With Scottie Pippen," a unique live-action interactive video that includes elements from the Mateo, Calif.-based Digital Pictures. And while Pippen’s on-court role in his first interactive game was certainly a familiar one, he was a novice in another role he undertook for the game: recording artist.

Making his musical debut, Pippen recorded the theme song for the game, "Respect," which was written especially for "Slam City" by composer/producer Jellibean Benitez. Pippen and Benitez, who has worked with such artists as Madonna and Whitney Houston, recorded the track in a Chicago studio last month.

Benitez says the rap track keys in to the strategy of the game, which includes earning respect from the other players. "For Scottie, I wanted to write words that captured the respect that kicks in when one great player knows he has met his match, whether it’s in a stadium, on a street corner, or in a video game," he says.

Digital Pictures plans to use the track as a valuable promotional vehicle for the game, including the possibility of seeking airplay. There are no current plans, however, to package a separate audio release with the game, or to release the track commercially by a Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keyed in to rap music for a sports game starring O’Neal. The San Mateo, Calif.-based EA has a substantial interactive expansion program that includes packaging the lead single from O’Neal’s sophomore Jimmy Jam & Terry Lewis produced, some 600,000 copies of the Sega Genesis version of the game, titled "Shaq Fu."

Unlike the Pippen title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the Jive album.

**INTERACTIVE**

Having the rap track performed by Pippen helps further "the right there" energy and atmosphere we’re after," says Digital Pictures president Tom Zito. "It’s the live-action experience with Scottie Pippen that makes "Slam City" so different, and we wanted to capture this real feeling in the soundtrack, too."

Unlike other sports games with well-known stars, "Slam City" features not animated or computer-generated images of the players in action, but actual shots of the stars in action, and their dialog.

Zito says, Pippen filmed his part in the game at a Hollywood studio this summer, under the direction of Ron Stein, whose credits include choreographing Robert DeNiro’s fight scenes in "Raging Bull."

Game players get into the experience by picking up a basketball game taking place on a gritty street, surrounded by graffiti. Those who manage to beat such characters as "Fingers," "Mad Dog," and "Smash" in the early matches earn the chance to take on Pippen one-on-one.

The game is due for Sega CD in November; for the Pentium PC in December; and for the Sega 32X in January.

**PRESSMAN FILMS SET FOR INTERACTIVE BOW**

**Will Work With Philips Media On ‘The Crow’ Game**

NEW YORK—Another film entity has thrown its hat into the interactive ring. Edward R. Pressman Films, producer of such movies as "Fortune," "Wall Street," "Conan The Barbarian," and "Blue Steel," has formed a new division to focus on interactive entertainment, and distribution of interactive properties, according to producer Edward Pressman.

Miles Mogul, previously executive in charge of business affairs at Propaganda Films, will helm the new Content Inc. as executive VP/COO.

Pressman Inc.’s first project will be the development of an interactive game based on the gothic action film "The Crow," which stars Brandon Lee and is currently a leading home video title from Buena Vista Home Video. Pressman Films produced the Miramax Films picture.

The production company will co-produce the CD-based game with Philips Media’s Games label, according to Pressman.

"This is a very important step for us, and something we feel is key to our growth strategy," says Pressman. "The properties we are involved with, now more than ever, and the properties that we are developing, just lend themselves wonderfully to multimedia development. "Reversal Of Fortune" and "Bad Lieutenant" might not have made great games. "The Crow," on the other hand, is the perfect property that can be captured in both a game and an interactive feature. That’s what we want to position ourselves to tap into that potential in a more hands-on way."

Pressman earlier had licensed out several film properties that will be used as games the next year. Among them is "Judge Dredd," a film starring Sylvester Stallone; the game spinoff is due next summer from Acclaim. Also due next summer is a game based on the upcoming film "The Mutant Chronicles" that will be released for the Sega and Nintendo platforms from Playmates Interactive. "Everything we take on from now on we are going to try to make more in-house," Pressman says, adding that Content Inc. will play a role in the "Judge Dredd" and "Mutant Chronicles" projects.

Pressman also plans to try to narrow the gap between film and game releases as Content Inc. moves up, he says. "We are actually in discussions now with a major game company to develop, on parallel tracks, both movie and game," he adds, "and to share the costs of developing both areas, as well as coordinating the release."

Currently in post-production by Pressman is a film that went the other route: "Street Fighter," starring Jean-Claude Van Damme and Raul Julia, is based on the game of the same name. The film is due this Christmas from Universal Pictures.

**MARTILYN A. GILLEN**

**VITSSIE VISITS DINOSAURS OKTIVE INTERACTIVE**

**Making Tyro bigger**

$35.95 suggested retail

There’s some hi-tech help on the way for the kids—okay, the kids in you—who are kept occupied, entertained, and educated. Vitssie, the video interactive babysitter, is ready for hire. This half-hour-plus muscle-providing program, available for the multimedia platform, is aimed at children ages 3-6. The red-haired cartoon character, which appears on the screen and provides instructions for the viewer, uses both verbal and physical cues to keep the viewer involved. He or she can be selected with a click of the mouse. Though mostly linear, the video can be scanned forward to a desired activity, musical number, or informational segment. The video files themselves are stored in the memory of the computer, which is bordered by a mock television set. The musical numbers are surprisingly catchy, with simple lyrics that encourage children to sing along. Some of the other Vitssie discs in the series include space and ocean themes. The overall result is a surreal, but highly effective, "educational" title. This is Max Headroom for kids.

**BRETT ATWOOD**

**ROM AND ON**

The New York chapter of NARAS, the recording academy, examined the intersection of CD-ROMs and the music community during a two-hour panel last month in New York. Pictured at Manhattan’s Merkin Hall, in front, is panelist Richard Bowers, editor of the Optical Publishing Assn. newsletter. Behind him, from left, are multimedia consultant Ken Brady; NARAS New York executive director Jon Marcus; chapter president Karen Sherry; and panel moderator Harry Hirsch, president of Digi-Rom and a NARAS New York Governor and Trustee.

**ITW INTERACTIVE GROWS BOOM WITH ‘DOOM’**

‘OVER HALF A MILLION’ is the number GT Interactive Software president for Chaos/Conway, Inc. pegs for U.S. orders of "Doom II: Hell On Earth," the follow-up to the hot-shareware title from Id Software that his company is distributing on CD-ROM. "It’s the last retailed recording before it even launched—which was Oct. 10. Orders have come from a wide variety of channels, including mail order as well as Tower Records and Musicland, although the bulk of the orders have come through more traditional software stores and mass merchants. It is an auspicious, and somewhat daunting, debut for GT Interactive, ‘sort of like starting a video company with ‘Jurassic Park,’” Chaimowitz says. GT Interactive hopes to approach Doom II’s out-of-the-box success, “by ignoring other strategy games and working with quality developers such as Id,” he says. Upcoming titles from the company will include several in the “educatainment” field, as well as other action games in the “Doom II” vein, he says.

As to the high-adrenaline, high-body-count action of “Doom II”—gloriously described on the box as “more of the bloodiest, fiercest, most awesome bloodbath” Chaimowitz says GT Interactive made a point of getting the game rated under the new IDSA committee system. The box says it is a “16+” game, with the description “Animated Violence, Animated Blood & Gore.”

“Everyone knew this was going to mainstream...places like Wal-Mart...” Chaimowitz says, and “we wanted to make sure people knew what they were getting.” The “Mature” rating posed no distribution barriers, he says, “although some did ask to make sure it was rated.”

**AND SPEAKING OF BIG numbers and big combat, Acclaim Entertainment says it has passed the $60 million mark in sales of ‘Mortal Kombat II.’**

**FOX INTERACTIVE’S LAUNCH TITLES—**

"The Legend Of Zelda (Oktive), "Doom (Oktive), "The Crow (Oktive) and "The Tick," both launching in November—are the company’s first and last for the 16-bit cartridge market, according to VP/GM Todd Hoff. Future titles will be developed for various platforms, including CD-ROM, the Sega 32X, Sega Saturn, and Sony PlayStation. Among upcoming titles are a series of "movie storybooks” based on Fox Kids Network properties, due on CD-ROM for Christmas this year; and another CD-ROM based on this year’s film remake of "Miracle On 34th Street," due next Christmas; and a Marilyn Monroe "biographical movie storybook” to be a publishing venture with sister book company HarperCollins, due on CD-ROM by fall 1995.

**ITA WILL NOT HOLD its previously announced “Information Superhighway” conference, which had been slated for Jan. 24-27, 1995. The conference was postponed, says the ITA, due to the Senate’s failure to approve related legislation, as well as delays in Interstate trials. Parts of the conference will be incorporated into the 25th Anniversary Spring Seminar, March 8-12, 1996.**
Eternally popular band offers a killer new track from its upcoming greatest hits compilation, "Big Ones." Fans of recent hits like "Crazy" and "Amazing" will feast on this jam's delicious blend of Tangerine Dream-styled rock-ballad rhythms, and Steve Tyler's incomparable vocals. A bright sales and chart future appears more than likely.

**LL PHAIR** Sogeneria (4:40) 
WRITERS: L. Phair, P. Phair, and C. Phair 
PRODUCERS: C. Phair, S. Phair 
SINGLE RELEASE: Matador 5382 (60 Atlantic) (cassette single)

It's time for this alternative rock darling to take the transition into pop stardom. Fuzzy, guitar-rooster ditties bound with a pure-punk pop, saucy lyrics, and layered vocals that sound like a cute girl gone mad. Already a rock-radio smash with an MTV-friendly videoclip, it's single has that something extra — the closest to pop that one can reasonably expect. Easy, bouncy sound, and yet another oomph to your hair-curling playlist. Unique single deserves instant recognition from programmers at several formats.

**JON SECADA** Mental Picture (4:19) 
WRITERS: not listed 
PRODUCERS: not listed 
SINGLE RELEASE: Arista 54231 (46 A&M) (cassette single)

The single from "A Soul & A Voice" collection can also be heard on the soundtrack to "The Specialist." Sweeping pop ballad provides a fine showcase for his formidable skills as a romantic crooner, flexing his considerable vocal dexterity and excellent effect. The song has a lovely and infectious chorus that continuously permeates the brain and deepens the impact. Delicious single deserves instant recognition from programmers at several formats.

**INNER CIRCLE** Black Roses (4:00) 
WRITERS: A. Martin, J. Martin, B. Martin, and M. Martin 
PRODUCERS: A. Martin, J. Martin, B. Martin, and M. Martin 
PUBLISHERS: Rock-Pay/Warren/Chappell, BMI 
RECORD COMPANY: RCA 
SINGLE RELEASE: Big Beat 5934 (60 Atlantic) (cassette single)

Engaging reggae band that is still known best for its theme song from the TV program "Cosby" offers its strongest cut to date with this easy-going, pop-reggae confection. Catch the nice groove and let a better day go by, with a liltting and melancholy tone. Song ends on a nice note, giving the listener one more reason to get to know the act's current "Reggae Dancer" set.

**THE PUPPIES** Summer Delight (3:29) 
WRITERS: Calvin Mills & Calvin Mills 
PRODUCERS: not listed 
PUBLISHERS: not listed 
RECORD COMPANY: RCA 
SINGLE RELEASE: RCA 5413 (90 Sony) (cassette single)

Featuring chimp vocals with new confidence on an old-school twister. Would be nice if her voice was not as harsh; but the sound is in keeping with the synth electro-trend direction of the moment. Although the conceptual radio cross-play, single would need a beefier remix to break national on this bouncy bump-fest.
Album Reviews

POP

DREAM THEATER
Awake
PRODUCERS: John Petrucci & Donnyaron
Excellent 91.0/2

It would be tempting to call this band’s high-octane brand of driving guitar, extended instrumental solos, and vocal pyrotechnics arena rock—except that Dream Theater has now established itself as a band of invention for the classics the term implies. The group’s album, which crashed onto The Billboard 200 No. 92, exhibits a noted theatrical bent on tunes like “Soulsong,” “Caught In A Web,” and “The Mirror,” each a mini-epic of interwoven guitar jams, rhythm sections, and a chorus in each. Slower options include rock ballad “Lifting Shadows Off A Dream” and odd-men-out “The Silent Man,” an awkward pop interlude, and the ominous piano-driven closer “Space-Dye Vest.”

CORROSION OF CONFORMITY
Proven Warrior
PRODUCER: John Chalel
Columbia 55208

Standing firmly at the intersection of speed metal, album rock, and punk, R. C. N.C., noiseculos make an impressive major-label debut after a 10-year indie run. Album serves up a combination of speed-punk pyrotechnics, balls-to-the-wall rock, and soulful, Southern-accented tunes—all featuring the screeching guitar voice of Pepper Keenan, who is now C.O.C.’s front man. Worst selections are driving, cover versions like “Gang Of Youths,” “Seven Days,” and anthemic title track. Equal parts Black Flag, Black Sabbath, and Big Business.

ROBBIE ROBERTSON & THE RED RIVER ENSEMBLE
Music For The Native Americans
Capitol 28295

Robertson’s powerful soundtrack to a TV documentary is not what you’d expect, and much more. Rooted in traditional metal and performed by Robertson and an ensemble that includes Coolidge Sisters Rita & Frissella (as well as the late, tragic Laura Satterfield), Kashin, the Silver Cloud Singers, Douglas Spotted Eagle, Uliam, and Jim Indian Echo, film offers not past the intersection of time and culture; the result is a work of timeless beauty and force. Among its highlights are “Golden Feather,” a shiver inducing siren of a love song and one of six new Robertson-penned or co-penned numbers: “Twisted Hair”; “Skinwalker,” the rocking effort.

THE CULT
Popp Rock
Sire/Reprise 45753

Lead singer Ian Astbury may have cut his hair, but he hasn’t scaled down the 80s-gothic, biker-glam drama. With Billy Duffy’s fluid-to-fuzzy guitar licks over thrashy, thready drummer Laura Satterfield, Kashin, the Silver Cloud Singers, Douglas Spotted Eagle, Uliam, and Jim Indian Echo, film offers not past the intersection of time and culture; the result is a work of timeless beauty and force. Among its highlights are “Golden Feather,” a shiver inducing siren of a love song and one of six new Robertson-penned or co-penned numbers: “Twisted Hair”; “Skinwalker,” the rocking effort.

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SPOTLIGHT

MADONNA
Bedtime Stories
PRODUCERS: Steve Gereau, Kettee Hooper, Babyface, Daniel Austin, Dave Duke, Merwin Bach, 57/4
Mercury/Sire 51367

The Queen of Pop pulls another doozy from her bag of tricks, with help from a cast of savvy songwriters. This time, rather than shooking sexual anxiety, or even trying to break musical tradition. Most seductive is the Richard Marx & Friends “Secret,” catchy opener "Survival," funny “I’d Rather Be Yourself” (featuring McShel McSoulOBSO in base, daaass Pimp “Don’t Stop" tribul Jam “Human Nature,” and Babyface collaboration “If A Bow.” A holiday feast for top 40 rhythm, crossover, and AC.

DIGABLE PLANETS
Blowout Comb
PRODUCERS: Tom Tomamichel, Beats Rhyme Sect, Capone
Pendulum 30654

Group defined a new style of rap and created a catchy phrase (“cool like dat”) that was on the lips of b-boys, rhythm and blues aficionados. Planet Pop. Planets maiden voyage sold platinum and earned a Grammy, but the group wasn’t sheepish. Warm, retro vibe they created. In fact, their sophomore set updates their childhood obsession by way of tricky, off-kilter loops. Line instrumentation and lively samples archlly, while the band’s eclectic blend of bass, black power and politics lyrically as well as symbolically (afros and hair picks). Guest shots by Guru and Jeru the Damaja further stir the proceedings.

GEORGE WISTON
Forest
PRODUCERS: George Winston, Howard Johnson, Cathy Edmondson
Gray 11157

Fourteen years after his first album, “Autumn,” George Winston still stands as a work of genius among solo pianists. On “Forest,” he extends his ringing, open-air, melodic sound, embracing the minimalist influences of Steven Reich on “Tamarack Pines,” the jazz harmonies of Ornette Coleman on “The Cradle,” and the slow ragtime of William Bolcom’s “Graceful Ghost.” But whatever playing the changing inside-the-piano effects of his “Forbidden Forest” or the inviting images of “Cloudy This Morning,” Winston’s gifted lyricism remains true.

ROB DALLY
Flash
PRODUCERS: Jim Allen & David Gray
Harvest 39770

Welsh singer/songwriter follows up a mostly acoustic (and mostly overlooked) debut with a fleshed-out band project that stands simply as one of the year’s best. Gray possesses a fourvalent vocal—audibly straining to contain raw passions ranging from rage to love and just—arid a poet’s gift for making words tactile. But it is the music—mixing pop-friendly, aggressive guitar strumming, bass, and drums with generous daubs of piano,rogue weighing down the guitar tab—auton—ultimately disarms. The 5-minute “Coming Down” is a dark—edge, up against the wall. Other highlights include “Falling Free” and “Made Up My Mind.”

POPPY EATTHYSELF
Dios Delos Amigos
PRODUCERS: Pops Whylas & Ethan Bryan
New York 8710

PEW is in all a more industrial frame of mind on its latest set, and the slightly dark, vaguely sinister neighborhood suitably. Kickoff track “Ich Bin Ein Auslander” is the knockout here, a dark, low-budget, throwing chorus, but the darker-edged “Underbelly” and “Babylon” are serious contenders.

THE NEW ST. GEORGE
High Tea
PRODUCERS: Nick Percudani, Jennifer Cubbage, Bob Dylan
Folk Dye 61125

New and longtime fans of British folk—rock should find the distinctive first album by this Washington, D.C.-area band. What is lacking is the band’s rich, poetic turn of phrase, the poet of old, the band boasts strong originals too, and the sonic vision, the writing, brings the mix of traditional songs, and the album, which is by bassist Rico Percudani makes this quite the occasion for high tea. Pass the season, please. Contact: 708-805-0770.

CHRIS GROENDIELAND
Always For Our Children
PRODUCERS: Sue Anderson, Randy Ward
Carter 19910

Newest by familiar musical theater tenor is a tour de force resembling recent albums. And the singer, Mandy Patinkin, though Groendeland is more reserved in his presentations. The songs, in tribute to the artist’s young, vary widely, including “Baby Mine” from “Disney’s Dumbo,” “Always,” Bob Dylan’s “Forever Young,” and a snappy sendoff of the old by hard-earned price, “Pregnant Girl,” “Don’t Say You Love Me,” as well as the musical for a tenor. A billed group as the Hampton Spring Quartet backs the singer inventively. Contact: 205-544-8298.

R & B

ROBERTA FLACK
Roberta
PRODUCERS: Roberta Flack
Atlantic 82397

The queen covers jazz, R&B and classic soul for Roberta’s new release, which features a variety of album, including Hip Hop, Country Music, and Classic Rock, available in the U.S. eighties, eighties. For more information, please visit our website.

(Continued on page 105)
As for her striking lyrics, Harper says she employed “a level of whiplash that my own kids enjoy.” In “Back Door Open,” for instance, extra- terrestrials park their rocket in the singers’ kitchen sink, creating amusing dilemmas for drop-in guests Santa Claus and Goldilocks—all done in a fire- engine, slogan, oddly bluesy style. “I tried not to condescend musically,” says Harper. “My children, bottom line, love a good groove. I wanted to give kids something more than what they usually get on children’s albums.” Harper says there’s a possibility that some of her songs will be turned into illustrated storybooks. We say, start the presses.

As for the thoroughly engaging West End Gate Children’s Theatre, proprietors Stu Morden and wife Jo Ann Grossman have been producing children’s theater for five years in the West End Cafe’s jazz room on Saturday afternoons. Morden’s fall lineup includes (among the storytellers, magicians, puppeteers, and clowns) New York’s Silly Billy two of the most exciting children’s music artists on the scene: Sosso (Oct. 22), whose urban, puncultural, infectious pop is spiced by her pipa tenor sax; and Lou Del Bianco (Dec. 17), an immensely gifted actor/singer/storyteller who is one of the most disarmingly funny, honest, and unique kids’ artists around. The Cafe’s jazz room is ideal for his young audience, strung with comely mums right in front of the stage, and the restaurant itself caters to the clientele with kids’ menu lunches. Morden and Grossman say they draw upwards of 60 children every week (though this particular Saturday’s turnout was comparatively light, due to the five-star weather outside.) The West End Children’s Theater provides valuable exposure for children’s performers—some are the lifeblood of the kids’ entertainment industry—for whom appropriate venues are few and far between. Encouragingly, Morden has done so well with the theater that he plans to debut a Sunday series in the Lincoln Center area called the West End Side Kids Theatre (held at the Lincoln Square Synagogue). The aforementioned Silly Billy kicks things off with a Nov. 6 performance.

CHILD’S PLAY

(Continued from page 71)

INDEPENDENTS

(Continued from preceding page)

raw, blue-ged Gun Club and the shambling, Stones-like Pontiac Brothers (whose ex-lead vocalist, Matt Simon, is the Giants’ drummer today).

“I always played along with the rest of the band’s sensibilities,” Dotson says of his earlier endeavors. “This is really my solo project. I was embarrassed to put my name on it... This is definitely the stuff I wanted to do.”

Dotson, who returned to L.A. from New York a year ago, doesn’t know if he’s ready to take the group (which also includes Lisa Jenio, formerly of the Puaswaya Ihows, on bass) on the road.

“It’s getting kind of long in the tooth,” he says of the low-budget touring experience. “I’ve slept on every living-room floor in America, and they all smell pretty bad.”

TOP NEW AGE ALBUMS

(Continued)

TITLE/ARTIST/LABEL

16. TURN OF THE TIDE/TANGERINE DREAM PRIVATE MUSIC

17. TO RUSSIA WITH LOVE/MANNHEIM STEAMROLLER INTERNATIONAL

18. PRAYER FOR THE WILD THINGS/Paul Winter SIMON & GARFUNKEL

19. LAUGHTER AT DAWN/JIM CHAPPELL MOS/EMERSON, LAKE & PALMER

20. RAIN DANCER/ARNIM-DIETER TMG

21. THE SOUND OF LIGHT FABULOUS NIGERIA

22. NOUVEAU FLAMENCO/OTMAR LIEBERT PASSION LONDON/AG

23. HONORABLE SPIER KATER & R. CARLOS NAKI A'SHAD/LA GUITARRA MUSIC

24. ROMANCE MUSIC FOR PIANO VARIOUS ARTISTS LITTLE DOUGLAS

25. IN MY TIME YANNI PRIVATE MUSIC

3RD FORCE

3RD FORCE, led by William Arwa with special guest Craig Crousseau, explodes on the scene with an extra-ordinary collection of electronic grooves and sound moddles.

“3rd Force One and Two Nights is a smooth blend of guitar (Shahin) and keyboard (Sephar) with Latin jazz, Spanish, Middle Eastern and a bare touch of pop, producing a delicious, spicy, lively New Age Contemporary sound. This is one great album for the drive!”

THE NEW TIMES - SEATTLE, WASHINGTON
PUNKORAMA: When DI recently learned that House Of Punk/Flyside Records was releasing a three-album series called “Live From The Masque 1978,” we were overcome by a wave of something between nostalgia and nausea.

The albums—the first of which is due in early November, distributed by Mordam in San Francisco—are the brainchild of House Of Punk founder Brendan Mullen, the onetime proprietor of the Masque, the first L.A. punk club.

The recordings on “Live From The Masque” are drawn from two of the many benefit concerts held Feb. 24-25, 1978, at the Elks Lodge near L.A.’s MacArthur Park. Although none of the assembled malcontents knew it at the time, those shows marked a historic occasion: As Mullen notes, “It was almost like the first punk-rock concert, outside of a club.”

The shows—which featured 17 local punk bands, including such now-legendary units as X, the Germs, and the Screamers—were held to raise funds for Mullen’s club, which had become Ground Zero for the still-burgeoning L.A. punk scene.

As Mullen recounts in his very funny, sometimes ax-grinding liner notes to Volume I of “Live From The Masque,” he started the club, which was located in the basement of a porno theater on Hollywood Boulevard, in 1977 as a cut-rate band rehearsal space. The Masque soon became a magnet for an assortment of lunatics, disaffected teens, and even a few musicians. The dangerous-looking subterranean firetrap turned into the late-night hangout for a growing cadre of punks—some great, some terrible, all of them exciting.

After the L.A. fire marshals closed the Masque in January 1978 (two days after the Sex Pistols’ last show in San Francisco) for a lack of the proper permits, the punks took over the Elks hall for two days to bail the club out. The shows were captured primitives on four-track tape.

“They were recorded and thrown in a closet, because I was told they were so bad they were unusable,” Mullen says. “But all the engineers I talked to said, ‘These aren’t bad;’ so I either throw them out or do something.”

Thus, the Masque Benefit concerts, transferred to 800-861-WRAP

The first “Live From The Masque” includes performances by the Germs, the Bags, the Weirdos, and the Skulls. Future volumes will contain performances by X, the Screamers, Black Randy & the Metro Squad, the Alleycats, the Zeros, the Dickies, the Deadbeats, and the Eyes, among others—the cream of early Hollywood punks, in all their primitive-sounding glory.

It’s enough to bring a tear to this old punker’s eye. Not Mullen’s, though: With a typical absence of sentiment, he says, “It wasn’t ‘Oh, the good old days.’ I figured it would be 20 years before I would even do it.”

One hopes the Masque compilations will serve as an education to a crew of young listeners apparently in need of some exposure to the punk-rock roots.

“I DJ at the corner bar on Saturday night,” Mullen says with amusement. “I play [the Dickies’ pop-punk classic] “I’m OK, You’re OK,” and the kids come up—‘Is that Green Day?’”

QUICK HITS: Lee Silver has been appointed GM at JVC Music in L.A. Silver previously was VP of sales and marketing at Quality Records, following tours of duty at Atlantic, Capitol, and GRT. . . . Navarre Corp., in New Hope, Minn., has named Vito Lazauskas Midwest/East Coast branch manager. He comes to the indie from Cema, where he served as L.A. branch manager. . . . Upstart Records in Cambridge, Mass., has signed English rocker Nick Lowe; his first album for the Rounder-distributed label will be “The Impossible Bird.”

The Tahitian Choir Vol II • Rapa Iti
Now you can experience this fantastic, world-chart-topping group on a new CD and an hour-long video! Fourth quarter reviews or features will be appearing in Audio, CD Review, Downbeat, Entertainment Weekly, Escape, Jazz Times, Jazziz, LA Reader, Musician, and many more. "This is primitive beauty of the most exotic and haunting kind..." - Los Angeles Times

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SKANDHAR
DISCOVER TWO BEAUTIFUL NEW WORLDS OF MUSIC

The Sweet Sunny North

Henry Kaiser & David Lindley in Norway

DAHSHUT

The Sweet Sunny North

Henry Kaiser & David Lindley in Norway

Sweet Sunny North

Henry Kaiser & David Lindley in Norway

The Sweet Sunny North

Henry Kaiser & David Lindley in Norway

Coming in November - an amazing new release from Tuvan throat singers

Hunnu-Huur-Tu called "The Orphan's Lament" (SH 64058) and a Tuvan tour in early 1995!

Distributed by Koch Int'l.
Mighty Morphins Power Up Audio Sales

by Moira McCormick

on Alacazam? Alacazam, "A Wonderful Life," is one of this child's best records. From talking to the RIAA, it was in New York and the Museum of Television and Radio, which "Storybook Playhouse" series offers valuable exposure for kids' videos (more on that in the next video column, in the Nov. 12 Billboard). Next, we had a tête-à-tête with "Full House" star Mopsy Mary-Kate and Ashley Olsen, whose two new videos are making a splash on Billboard's Top Kid Video chart (details on that in the next column as well). We wound up at the West End Gate Children's Theatre near Columbia University, an important showcase for regional kids' singer-songwriters, who in this era of major-label neglect need all the help they can get.

First, Jessica Harper. With engineering assistance from Mitch Can- tonic, label manager of Waterbury, VT-based Alacazam Records, the svelte brunnette with the creamy alto performed a good portion of her captivating album at Tower Records near Boston's Berkley College of Music. Harper's jazzy, ingeniously worded tunes attracted a good-sized crowd of grown-ups, while lending themselves to the sort of prop- lades kids interacted 'n de rigueur for today's children's performers. Lucky kids in the audience (including Child's Play's 6-year-old Lily) walked away with all kinds of loot, from choc- olate coins (during "Penny In A Hat") to tiny toys ("Little Zoo").

Afterward, the Los Angeles-based mother of two little girls told Child's Play that she plans to continue performing at the in-store level "for the moment. I like the intimacy—I'm keeping it small." Harper, whose film credits include Woody Allen's "Love And Death" and "Manhattan," says his album's cut "One More Round" some time ago. It wasn't until Harper became a mother five years ago, though, that she began composing kids' songs.

(Continued on page 74)
Memphis’ Planet Music Offers A World Of Listening Options

Out and About: Track was in Memphis a couple of weekends back for the Elvis Presley tribute concert and took half a day to do a little store hopping. Memphis, as you might know, has a bit of a heritage in being one of this country’s major music centers, what with Sun Studios supposedly birthing rock ‘n’ roll as we know it. As if that weren’t enough to put the city on the music map, Memphis probably could also claim to have been the heart of soul music back in the 1960s and 70s, when Stax Records and Hi Records were in their prime, ozone the kind of deep soul never heard before or since.

With that kind of environment, Track figured Memphis might have some pretty good record stores to complement the town’s history. Unfortunately, Track never had the chance to find out, because I got waylaid in the first store I called upon, Planet Music, and wound up spending a good part of my afternoon there.

Planet Music is a superstore conceived by Durham, N.C.-based CD Superstore, which was recently acquired by Borders, the book chain operating the Carvel Box Park. Planet Music, in Track’s humble opinion, is a home run, although it is not without its flaws.

On the Sunday afternoon that Track visited, Planet Music had been open about an hour, but already there was a crowd of people looking around the store. The shop measures 30,000 square feet, but this is not a multimedia outlet. Other than music videos, it doesn’t carry self-serve audiocassettes. Nor does it stock computer games or CD-ROM interactive formats. And there isn’t a coffee bean in sight.

To be sure, Planet Music is a record store, and one with a hell of a selection. But what most distinguishes Planet Music is its pricing structure, its website, its e-commerce, and its membership club.

Like any good merchant, those who conceived Planet Music know it’s important to steal good ideas from other retailers. And Planet Music lifts a concept or two from the Price Club.

When a customer walks into the store’s large vestibule area, a couple of employees, behind a counter, try to induce you into joining the store’s Star Club. A one-year membership costs $12 and allows you to buy music at membership prices. It also allows you to listen to any CD in the store. But since Track doesn’t live in Memphis or in Virginia Beach, Va., where the only other outlet is located, I forewent the opportunity to fork over $12, and walked directly into the store.

A couple of quick impressions. The cost of build-out per square foot has to be the lowest of any music superstore around, and, jumping juxtaposition, do they ever get a bang for their buck. The store looks great and is nicely laid out, with a large classical music room in the back, an information desk in the center of the store, and five or six MUZE machines spread throughout.

More impressions: Planet Music’s vestibule and front windows could use some pizazz. Also, the interior could use some more selling real estate strategically placed around the store, to give the great merchandising throughout the store keeps placing product briskly into customers’ hands.

Also, the store has, count ’em, 141 listening stations. Up front are about six large listening racks, each stocked with the top hits in different genres, allowing customers to listen to each CD on the rack with multiple copies right there. Should a CD prove irresistible upon hearing it, there’s a sampling characterizing a single title and others holding five titles. Track was impressed to see new albums from leading acts like Dan Penn and Don Nix available for previewing.

Every CD in the store has two prices marked on it. Let me explain. Among Track’s purchases was the new Robert Gordon CD, which was marked $14.98, with a membership price of $11.77. The average savings on a CD is about $3 for Star Club members, and, with five CDs already in my hands within 15 minutes of my entrance, that $12 membership price was beginning to look like a mighty good bargain.

What made Track finally reach for its wallet was the possibility of visiting the store’s listening room. Looking a study hall, the fenced-in area features about 40 CD players, each in individual cubicles. A customer can bring any CD in the store to the counter, a clerk takes off the shrinkwrap, and the CD can be sampled. If the customer doesn’t want it, the clerk puts a slip-sleeve over the CD, places a new price sticker with the proper bar code on it, and returns it to stock. Customers didn’t seem to care that they were buying a previously listened-to CD.

While Track was there, that was the busiest part of the store. Kids younger than 12 had membership cards and were sipping CDs. Fathers and daughters were listening to music together. Everybody wanted to hear the music, it seemed, before purchasing it.

Store, people in towns other than Memphis and Virginia Beach will get the chance to visit a Planet Music. It will open three more stores before the end of this year: one in Houston and one in Baltimore, and 20 are planned for next year.

A couple of days after Track was there, Michael Jackson and his wife Lisa Marie stopped by Planet Music. Like Track, they apparently are valued customers, and accustomed to the warn-on-of parting with $12 to buy a membership.

Prepack #1: “The Lion King” (“El Rey León”) catalog titles (available 10/10/94)

• timed specifically for the re-release of The Lion King movie
• 48 pieces per shipper

Prepack #2: Holiday Catalog & the new Lion King release (available 10/17/94)

• classic Mickey and Minnie Christmas themed header card
• 60 pieces per shipper

Prepack #3: “Nostalgia en las Americas” (available 10/25/94)

• merchandise in-store during the TV special (first three weeks of December)
• 24 pieces per shipper

Take in all three prepacks for the holiday buying season. It’s easy! Simply call your one-stop order these three prepacks today.
HASTINGS PLOTS A POST-WESTERN COURSE
(Continued from preceding page)

Nye says Altitunes has something for just about everyone, including gospel fans. "We discovered that we needed to have a stronger gospel section," she says. "I don't know whether that's because USAir flies to a lot of Southern destinations, or what."

The main stand, operating from 6 a.m.-9 p.m. seven days a week, is stationed strategically near the restrooms, on the way to USAir's departure gate. "There have been men who have made purchases while waiting for their wives to finish in the ladies' room," Nye says. "And there was one man who said, 'I need a Walkman fast!' and we managed to sell him one just before his flight finished boarding."

While there is a certain sense of urgency in an airport—where Altitunes is the only such game in town for people in a rush—that isn't reflected in the prices. "While we don't beat discounters' prices, we do match most retailers," Nye says. "Because we're priced competitively, we have airport personnel buying from us. With them, we're essentially competing with mall stores, and we're able to, not just because we're more convenient."

Part and parcel of staying competitive is low costs. "The stand is designed to require only one person to man it at a time, which reduces overhead," Nye says. "And this is a kiosk, not a store that we had to build and put a lot of money into and then sell a lot of CDs to recoup the investment."

That fact also helped persuade the airport to give Altitunes a chance. "Because this is a kiosk in a hallway and we're not taking up an already-established retail space, we were able to convince the air terminal that they would only be increasing their revenues by letting us come in," Nye says.

THE SEASON'S BIGGEST HIT!

"Radio response has been FANTASTIC..."

Rod Tremblay
Bullet Marketing

Airline and airport staffers are frequent patrons of the Altitunes music outlet, located in the USAir Terminal at LaGuardia Airport.

NESAK INTERNATIONAL
"The Biggest Little Company In Our Industry"

THE ANIMAL KWACKERS
CHRISTMAS FAVORITES

Hear
The Animals
Sing All
The Christmas
Hits!

#19810-2 • The Animal Kwackers CHRISTMAS FAVORITES

Most Major Retailers Are Continually Reordering Duncan The Magic Dragon Videos

$9.95 Retail

Airline and airport staffers are frequent patrons of the Altitunes music outlet, located in the USAir Terminal at LaGuardia Airport.
Hastings Plots Post-Western Course
New Infrastructure Needed, Marmaduke Says

By Ed Christman

AMARILLO, Tex.—Hastings Books, Music & Video has an interesting challenge in the coming year—to maintain its lead in developing multimedia-entertainment-software stores while building a new company infrastructure. The gift retailer recently sold off its Western Merchandisers division to its president, John Marmaduke, who then sold the company to Anderson News.

The new infrastructure is needed to replace the services previously supplied by Western Merchandisers, the former sister company of Hastings that was sold to Anderson News this past August. Anderson, which bought the company from Wal-Mart, changed the name to Anderson Merchandisers.

As part of the agreement, Marmaduke, who retained the title of Western Merchandisers president, was supposed to split his time evenly between the two companies. But Western’s growth paralleled the rapid Wall expansion, Marmaduke found himself spending two-thirds of his time with Western.

Meanwhile, the world of music retail was changing, and it became apparent that Hastings’ trail-blazing multimedia store was the concept of the future, with many well-financed competitors copying it.

“I knew the window of opportunity wouldn’t be open for long,” Marmaduke said. So he told Wal-Mart he wasn’t interested in renewing his contract, which ultimately led to the dismantling of the company’s Western Merchandising to Anderson News.

Hastings now has about 95 stores, generating some $300 million a year in revenue. The company’s main priority over the next nine months will be putting together its own infrastructure. Hastings has organized away its chasing staff, overseen by Steve Hicks. Also, the company is spending about $1 million to develop a management information system, which will include a point-of-sale system, an inventory-replenishment package, and a new accounting package.

In February, the chain will begin buying new releases, with recorders fulfilled by Anderson Merchandisers.

“We don’t want to be in distribution . . . We will continue to buy from Western!”

During that time, the company will be retooling a second-level, 100,000-square-foot warehouse, first setting up a return depot. In June, distribution is expected to be online. But that flexibility is only expected to handle current product and high-turn catalog product.

“We don’t want to be distribution, particularly for slow-moving stock,” Marmaduke told Billboard. “We will continue to buy from Western. We could get them 15 million to 20 million square feet.”

Building a new infrastructure won’t slow Hastings’ expansion plans, according to Marmaduke. The company plans to open five more stores before Christmas, closing out the year with around 100 stores. Next year, the company plans to open 20 new stores and enlarge 12 others. Hastings’ stores currently average some 25,000 square feet, with the biggest outlet measuring about 47,000 square feet.

The chain’s trade area takes in 15 states in the Southwest and the Rockies, with Nebraska and Missouri targeted as new markets for next year. Instead of opening stores in major cities that already have home-entertainment superstores, Marmaduke said, “we run to daylight. We mainly go into second-order markets, and we think there are a lot of places where there is a need” for a Hastings.

Meanwhile, inside the store, Hastings continues to play its trade. As Marmaduke put it, “we want to sell mysteries to people who come in and buy music, and we want to sell music to people who come in and buy mysteries.”

Hastings continues to upgrade and redesign its stores, keeping in mind that “the customer wants it all,” Marmaduke said. In order to meet that demand, Hastings carries music, books, rental and self-through video, computer games and other computer software, magazines, and other inventory lines, including used CDs.

Most Hastings outlets now carry used CDs, which comprise about 39% of the chain’s business. The used-CD controversy was one of the most overblown issues of all time.” Marmaduke said. “In the strongest used-CD stores, the primary benefit is that it seems to improve sales of new releases of tertiary titles. Customers trade in the CDs they are tired of and buy new ones.”

In his opening address to the convention, Marmaduke paid tribute to his father, Sam, who died Sept. 7, 1993, and outlined his father’s strategy for success. His address began with a video made by Garth Brooks. The country music superstar, who was in Europe for a tour, told Hastings and Anderson Merchandisers that Sam Marmaduke was a “future of the convention in the Sam cheer, asking repeatedly from the video, ‘What are we?’ with the audience responding, ‘We’re entertainment.’”

After the video, John Marmaduke repeated his address. “Look at what he left us,” he said. “We have integrity. In the early days of music retailing, it was very easy to be seduced by unethical, under-the-table deals, but Sam stuck to his integrity.”

Second, John Marmaduke noted that his father hated expenses. “In the early days, Sam and his management staff worried about being run out of business, so they stayed lean, which is still a good recipe for businesses to follow to this day.”

Third, the original Marmaduke run (Continued on page 67)

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Continued from page 62

COMMERCIAL STATIONS

Sweeney

continued from page 62

tent independent promotion company, Ferret & Spanner. "It's fair to say that the radio market is getting awfully fragmented."

Like others, Sweeney welcomes the growing number and widening scope of radio outlets for music—but he fears that, with a tendency for stations to be in either chart music or a specialist market, listeners may not be receiving a balanced aural diet. "That's bad for the music business," he says, "but it's good for listener choice."

Many millions of listeners still continue to choose an unbroken diet of Radio One. Dylan White, a radio consultant at Anglo Plugging, who was voted the U.K.'s pluggers of the year in 1993, emphasizes the station's continuing importance as the U.K.'s only nationwide pop outlet. "You can be on the playlist at 45 local stations," he says, "but it's still only on Radio One that you'll get your record played from Lands End to John O'Groats."

"You know Radio One is important," White continues, "because when they release their playlist, there are 20 or 30 pluggers waiting for it. At Virgin, you'll wonder in and pick it up at some point over a couple of days."

Virgin 121X, launched on the AM band in April 1993, is the U.K.'s second nationwide commercial broadcaster, joining Classic FM, which went on the air in July 1992. Virgin's 3.4 million listeners a week give it 3.2% of the U.K. radio market, according to figures from Radio Audience Research Limited (RAJAR). The station's policy of rock-oriented album tracks and "the best in new music" provides another outlet to promotion staffs looking to break records.

Record companies also have been given new opportunities through the rising numbers of influential niche and cult stations in the commercial sector, as exemplified by former pirate and now legitimate Londonwide broadcaster Kiss FM. Such is kiss' stature in the dance and soul market that it has franchised its name and much of its programming philosophy to an unconnected company, Faze FM Radio, which is launching Kiss 102 in Manchester. Radio One is also broadening the listening spectrum by pursuing a policy under controller Matthew Bannister of providing an alternative to the overwhelmingly chart-oriented commercial sector. His philosophy, announced in detail in the spring, dictates that new talent now accounts for 31% of Radio One's airtime compared with 24% previously, and catalog tracks have been reduced from 39% to 30% to accommodate this.

Record companies are also optimistic about yet more opportunities that will come from the newly approved commercial stations that are due to take to the airwaves later this year and into the next. The first of these are the four district stations in major population centers that will sign on this year, to be followed by a network of regional companies that will be franchised by the U.K. Radio Authority in 1995. The first district station is Heart FM, owned by Chrysalis Radio, which began broadcasting in September in the West Midlands of England.

Heart FM is a pioneer in the U.K. in the adult-contemporary format, and Chrysalis Radio is one of 10 broadcasters that have applied for MC licenses in London.

Record-company promotion executives currently agree that breaking a record requires all areas of the broadcast market—Radio One and the independent local radio stations. They point out that commercial stations will hold a chart record's sales with high-rotation plays 24 hours a day. But they add that they are unlikely to move a record onto the singles chart in the first place without nationwide exposure on Radio One.

Says Dylan White at Anglo Plugging, "The whole thing is like a big machine, and you need all the wheels turning in your favor. Radio One is still the biggest wheel."

BANNISTER Q & A

Continued from page 65

found such difficulty beyond the U.K.?"

MB: There does seem to appear to be a divergence of taste between Europe and the United States, and that must be one of the problems. In a sense, there's no innovation going on over here in styles of music which is not going on in the States—and which maybe the States isn't ready for yet. Wise minds than I have thought long and hard about this and have not agreed yet on what the answer is. But my interest in this is in the British audience being able to hear a good range of music and an innovative range of music. And I think actually there's plenty of material for us to go after as a U.K. broadcaster.

BB: What is Matthew Bannister's pick as the top album of the past year or so?"

MB: I'm always loath to answer this question. I always prefer to say that my personal musical tastes do not influence the professional was in which the radio station is programmed. The democracy of the exercise means that I am influential but not necessarily dictatorial. But I am on record as saying that my favorite album of all time is R.E.M.'s "Automatic For The People," which is a beautifully crafted, beautifully produced, excellently written album...

BB: ... of American rock 'n' roll."

MB: That's right. (laughs).
BANNISTER Q & A
Continued from page 92

tioned by any kind of playlist. Those are individuals who I trust, who the audience trusts, who the industry trusts, going out there and saying we champion new bands on this radio station. And that's unprecedented. I would expect, outside college radio in the United States.

BB: What responsibility does Radio One have toward the pop music produced by the British music industry?
MB: We have to have a relationship with the record industry for this reason, and that is that we are very powerful. And despite all the newspaper headlines that you see, we still have 14.4 million people listening to Radio One every week (including more than 2 million under age 15). That means that we can be instrumental in making and breaking artists, and we must acknowledge that responsibility.

But I'm quite clear that our priority is to program music that we believe is right for the radio station, not because it's a priority of the record industry.

BB: Are there radio stations outside Britain that you think highly of?
MB: I'm not as well-traveled as I should be, to be honest. And one of the things that I'm planning is a trip to the States to travel around and try to understand radio, because there are undoubtedly things to be learned from the experience in the U.S. I'm not sure that you can lift them up and apply them lock, stock and barrel in the U.K., because the culture and history here is very different. We start from having had a history of the BBC monopoly, having had mixed public-service channels, with huge audiences, which people understand.

There's a big debate going on in the industry at the moment as to how far into niche broadcasting the U.K. audiences are prepared to go—and at what speed—and I think that's an interesting debate. Therefore, it's important to look at what's happened in America.

BB: What do you view the current health of the British music scene?
MB: There are obviously some very talented artists about. All of us want to see artists who mature and develop and produce a good body of work. That's the way forward for the British music industry. I don't think there's a shortage of talent out there, and I think we are hearing on the Evening Session and on John Peel's program, for example, some very strong bands.

BB: Why then have you not British bands
Continued on page 66
RIGHT AND WRONG
Continued from page 62

Paul Burton
Chairman and CEO, Sony Music U.K.

I have been considering doing a docu-
mentary film about radio. The points that have
come to mind are: radio is a very
personal medium, it's occasionally
quixotic, there is a certain stickin'
liveness. (The negatives) A lim-
ited variety of format, too much
dependence on advertising, and
which have no radio input, and no
national FM commercial rock station.

David Hepworth
Editorial Editor, EMAP Consumer
Magazines

BBC Radio Four is a great and justifies
the [radio and television]
license fee on its own, as does
Danny East, Today's, of the Saturday
morning show on BBC Radio One FM. There are many
things wrong. For one, dabling
politicians and bureaucrats jam
the airwaves with irritating minority
formats while protecting the fat cats
genuine competition.

Alistair Wain
General Manager, Orange FM

Considering its late arrival—it was
prematurely delayed in December and
just before the start of the Saturday
afternoon show on BBC Radio One FM. There are many
tings wrong. For one, allowing
politicians and bureaucrats jam
the airwaves with irritating minority
formats while protecting the fat cats
genuine competition.

Truth In Advertising

Over-all, advertising—co-promo-
tion and promotion of sales and
in radio and on television, is
which is very, very important because it hits your target
market.

All of the promoters profess to
eek a good working relationships
with radio stations—particularly the
radio stations that radio has to do more to help
meet one of the most important chal-
ges facing British music today.

We need to try to break new acts that
become lasting acts, says Danny
Betesh, MD of Kennedy Street
Enterprises.

Danny East, Today's, of the Saturday
afternoon show on BBC Radio One FM. There are many
tings wrong. For one, allowing
politicians and bureaucrats jam
the airwaves with irritating minority
formats while protecting the fat cats
genuine competition.

Inflexible Formats And
Limited Playlists Strain The
Promotional Relationship Between
Live Shows And Radio

BY RICHARD BUSKIN

“Inflexible” is a word that is men-
tioned time and again by promot-
ors and agents with regard to many
radio stations—especially the
BBC Network stations—and the view
they do not truly represent the
tastes of their commercial
stations.

Whilst the likes of
Radio One almost refuse
to play music by what
one would call really
popular artists—those
who can actually sell
300,000 or 400,000 con-
cert tickets—this
is continuing to be reflec-
ted in their declining
numbers.

Mel Bush, managing
director of the Mel Bush
Organization. “In gener-
ally they just seem to
concentrate on minor-
ity artists.”

With some of their shows, it’s very
difficult to find a suitable radio sta-
tion,” adds Paul Fenn, joint
managing director of Augard Promotions Ltd. “I
mean, if I’m in the middle of a Dwight
Yoakam tour, where do I go? We’re
in bed with Capital Radio [the
leading commercial London pop sta-
tion]...they were promoting the Yoakam
tour. But it’s a complete waste of time
[in terms of playlist exposure].”

Fenn says that promotion
and as an agent for artists
selling talent to other
promoters within and
beyond the U.K.

Martin Hopewell,
managing director of
Primary Talent, one of the
leading U.K. booking
agencies, says radio
playlists often don’t
reflect the numbers of
artists on the road. “I
don’t think the materi-
al that radio stations play
are too long, I think they
are too short,” he says.

Promoter Harvey Goldsmith
Says the gold standard of
radio promotion is to
concentrate on minority
artists.

No Guarantees

“For us, the biggest problem
with Radio One FM is that getting
play can be a real issue. This
time on, there’s been
limited success in getting
airplay, but I do get
solicited—by people who
really want to promote
minority artists.”

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GIANT BBC RADIO ADJUSTS TO COMPETITION AS COMMERCIAL STATIONS STRIKE UP THEIR BANDS

BY JEFF CLARK-MAEDER

The top man at the top pop station in the land, Matthew Bannister, managing director of BBC Radio One in October 1993—and proceeded to shake things up.

Matthew Bannister: “Radio One was facing two facings, two generations, and the other was a very real threat in the future about the BBC...”

BB: You were criticized by some for the speed and abrupt manner of changes in the air staff.

MB: Ideally, one would have done it more slowly. I don’t know if your American 'We’d understand Sma- and Vodafone?' These are caricatures of aging DJs, who are absolutely furious, out of touch and full of ego..."

It is inevitable that we will lose audience share as commercial radio increases its market share. It is important to us that we deliver a substantial audience of people as we can't possibly get down to the actual number of people that we put on, on the station. We have to make sure we keep growing..."

JEFF CLARK-MAEDER

Tuning In The UK

The Question of Right And Wrong On Radio

What is right and what is wrong today on U.K. radio? What is right, what is wrong with U.K. radio in the '90s? Billboard put the question to a cross section of observers of the British scene—including some inside the U.K.

Bill Reedy
President, MMR, National, Europe

What is right?
Commercial radio is being listened to and is expanding. Radio One has moved into the top of the '90s. Classic radio has introduced music and has introduced music into classical music. What is wrong? Programming directors who think 'select' (the leading U.K. radio programing company) is God. There's no select center in London—a huge void—and there's a lack of experimentation and innovation.

Jean Francois Cecillon
Managing Director, EMI Records U.K.

The balance in the U.K. between stations owned and commercial radio is about right. The stricter policy is now clear when your record is on or off. It treats me as if I were a fake station that doesn't want to be heard. There are lots of fake stations in the U.K. radio and 90% of the radio is pop.

Strict policy is a good move by having you record by when your record is on or off. It treats me as if I were a fake station that doesn't want to be heard. There are lots of fake stations in the U.K. radio and 90% of the radio is pop.

Jett Pollard
CEO, Pollard Radio Group

The good news is that U.K. radio continues to show advances in many local markets with more sophisticated programming. Also worth noting are the well-programmed national stations, Virgin 1215 and Atlantic 252. On the negative side, there is no continuity of taste for the music. The radio stations are too close together and too much music is being played.

Continued on page 64

BANDIT SPOTLIGHT

BILDBOARD OCTOBER 29, 1994
Come on a tour of Britain, motoring from the Cornwall coast in the south to the peaks of Scotland in the north, spinning the car radio dial all the while.

The BBC Radio Network stations still clearly dominate the British airwaves with their nationwide signals and audiences. But almost monthly now, new commercial stations are signing on and seeking new listeners, making the '90s the most competitive era in broadcasting that Britain has ever seen.

Consider these new outlets, approved within the past year by the Radio Authority: On the Cornwall peninsula, Gemini Radio is due to sign on in Exeter early in 1996. Country radio, previously available full-time only from satellite broadcaster CMR, is now heard in London on Country 1035 AM. The jazz, blues and soul of London's JFM (formerly Jazz FM) and the dance grooves of Kiss FM are now heard on new outlets in Manchester.

Adult contemporary music is the mainstay of Heart FM in the West Midlands, Stray FM in Northern England and Scot FM in Central Scotland, among others. Talk Radio U.K. will be Britain's first 24-hour commercial phone-in talk station—and only its third national commercial service after Classic FM and rock-oriented Virgin 1215. Some of these new stations have signed on as we write; others begin broadcasting within the months ahead. This is just a sampling, and the Radio Authority expects to license additional commercial outlets through 1995.

Despite the dominant role of the BBC, commercial radio has been around in Britain for more than 20 years. Radio Clyde in Glasgow and Capital FM in London signed on in 1973, while BRMB FM in Birmingham was launched in early 1974. But the Broadcasting Act of 1990 accelerated its growth, setting up the Radio Authority to regulate and license independent (non-BBC) radio stations. Since January 1991, the Radio Authority has awarded more than 40 new independent local radio (ILR) licenses, in addition to the three national services.

In this newly competitive climate, can the BBC survive as a uniquely publicly funded broadcaster? The question has been particularly pressing for BBC Radio One, as some discuss whether the national pop station should be spun off into the private sector.

But the government announced in July, as part of a wide-ranging White Paper on the future of the BBC, that there would be no reduction in existing radio or TV services. As the new radio landscape unfolds before us, however, plenty of other questions arise over the impact that commercial radio in Britain is having on the British music industry—and the music scene worldwide, which is influenced by the U.K. This Billboard Spotlight considers these questions:

- Have record companies changed the way they promote hits, as major regional commercial stations lure listeners away from Radio One?
- What do executives say is right—and wrong—with British radio today?
- And how does Matthew Bannister, the number-one man at BBC Radio One, respond to criticism of his first year on the job? Stay tuned.

TOM DUFFY

THE BILLBOARD SPOTLIGHT
Belanger, Dion Lead Quebec's Felix Winners
Top Female Overcomes Backlash From Anglo Success

BY LARRY LEBlANC

MONTREAL—Audio-gram’s Daniel Belanger and Epite’s Celine Dion were the top winners at the 16th annual Félix Awards, held at the Théâtre St. Denis here Oct. 17.

Presented by the Assn. Québécoise de la Musique (ADISQ), the predominantly Francophone association of independent producers and labels, the awards show is the most significant event in the French-Canadian pop world. Last year’s awards, also aired by the TV network Radio-Canal, drew a viewing audience of 2 million in Quebec.

Dion was chosen top female singer, as well as the most renowned Quebec artist, outside of Quebec, and the most renowned Quebec artist performing in a language other than French.

From an outsider’s perspective, with her career based both in Quebec and the US, Dion’s wins might have seemed preordained. Her current album, “The Colour Of My Love,” has sold 945,000 units to date, according to Rick Camilleri, president of Sony Music Entertainment (Canada). He also noted the French backlash in Quebec against Dion, its biggest star, was a distinct possibility again this year. Last year, Dion failed to win the top female singer award, losing to Marie-Carmen. Furthermore, ADISQ organizers had refused to let Dion perform a song from the then-upcoming “Colour Of My Love” album because it is in English. Dion had been highly critical of ADISQ for having rules that specifically hinder Quebec singers working outside the province.

Coincidently, Dion’s awards this year bring her Félix total to 24, making her the most decorated female artist in the awards’ history. The total includes the now-defunct top Anglophone singer award she scored in 1994 for her first English-language album, “Unison,” Dion, arguing she wasn’t an English-speaking artist, refused to accept the award. This year, she was again ignored for a second award, this time for her singing in English.

This year’s big Félix winner was Folk-styled singer/songwriter Belanger, who won four awards: top male singer; best-selling album, for “Les Insomniques S’Amusent” on Audio-gram Records; best video, for his Que- Beeh hit “Ensevralee”; and show of the year.

However, in the top song category, Belanger lost to Laurence Jelbert, his strong-voiced Audio-gram label mate. He won with her Quebec hit “Encore Et Encore,” an emotional tribute to a 14-year-old Val d’Or, Quebec, girl who was raped, tortured, and murdered. Jelbert, who released the song exclusively for sale in Quebec, was the first Quebec musician Gerry Boulet, who died of cancer four years ago.

ADISQ’s 700 delegates voted in 46 categories, this year including 24 prizes—top male singer, top female singer, and top song—were based on fan nominations.

The three-hour awards ceremony moved at a slow pace, despite being hosted superbly by comedian Yvon Fallou, the Second choice, who won for best Félix album. The ceremony also featured strong performances by the re-formed folk group Beau Dommage, rock newcomer Epite Lapointe, pop singers Marie-Denise Pelletier and Jelbert, and a jazz group led by pianist Renée Lee and pianist Oliver Jones. But there were far too many on-air presentations.

Backstage, where a dozen TV announcers and crews, 35 radio interviewers, and a dozen print journalists jostled all night to pick up quotes from winners, was more lively—a show of its own, in fact. Dion, attracting the most attention from the media pack, faced swarms of interviewers during her 10-minute stay.

Dion admitted she was particularly delighted with her win for top female singer because the award was voted for “fans. It is a special one, an individual.”

Singers Daniel Belanger, left, and Celine Dion dominated the 16th annual Félix Awards. (Photo: Charles Richer)

IMAGery

Paul Eastwood has been named national promotion manager at MCA Records Canada.

Toronto-based EMI Music Canada and Duckworth Atlantic Distribution have hired Paul Eastwood in St. John’s, Newfoundland, and Halifax, Nova Scotia, have signed a two-tiered agreement which provides for the distribution of the Duckworth Atlantic catalog nationally, and for the creation of an independent label, Latitude, to be headed by Graham Stairs. Among the 40 catalog albums being launched this month under the agreement are recordings by Terry Kelly, Plankerton, John Allen Cameron, and Evan & Doherty.

The cutting-edge Expandable gets credit for the catchy hook heard on last year’s mega-single “The Key, The Secret” by Urban Cookie Collective. Natalie says, “We point out to them their U.K. record label, Pulse-S, that the Urban Cookie Collective’s riff was the same as the one from our project. We put up song samples of the demos and ‘The Crossing.’ And EMI Berlitz will capitalize on Manuel Barreus’s promotion to the guitarist in Belgium, Holland, and Germany.”

Belanger’s “Dion Lead Quebec’s Felix Winners”
Top Female Overcomes Backlash From Anglo Success

BY MARC MAES

ANTWERP, Belgium—If attendance figures match ticket sales, some 170,000 people will be attending this weekend’s “First Night Of The Proms” (with the London Symphony Orchestra) and the city will have another 10th-anniversary concerts of the “Night Of The Proms,” a rival event, for which the organizers have increased the number of tickets available.

TV marketer EVA is among the labels hoping to capitalize on the popularity of the concerts by releasing live recordings of this year’s event, as it did last year.

The idea of organizing the “Proms” was born in 1984 when student Jan Van Esbroeck and his colleague Jan Van Ver- ceke decided to start the nonprofit organization Prommuzik. One year later, the “First Night Of The Proms” saw daylight at the Antwerp Sportpaleis: 13,500 attended the mix of light classical music and pop, featuring harmonious vio- rines by Thijs van Leer and John Miles.

Today, after an impressive series of “Proms” presentations, featuring artists such as Art Garfunkel, Al Stewart, the Alan Parsons Project, Joe Cocker, and, last year, Colin Blunstone and Sting, the organizers can say they have a highly successful operation.

This year’s edition, the 20th Century Orchestra conducted by Ro- bert Creeley—as well as other popular artists Paul Young and Toto, plus Cuban-born guitar player Manuel Barreus—will also feature a full German performance Monday (24) in the 15,000-capacity Westfalenhalle in Dortmund.

Audiences have proven to be loyal to the concept, and soon the one-day event became two concerts, culminating in this year’s six-day marathon event. With 120,000 tickets sold more than a month before, this is the most successful musical event ever to hit Belgium.

Van Esbroeck and Van Verseeke say that the success of the “Proms” is the result of a unique combination of light classical music (with full orchestra and a 60-member choir) and pop classics. The formula also proved successful in Hol-
HITS OF THE WORLD CONTINUED

EUROCHART HOT 100

WEEK 10/7/94

SINGLES

1 NEW SATURDAY NIGHT WHISFIELD SYMPHONIC ORCHESTRA
2 NEW LOVE ME FOR A REASON BOYZONE POLYGRAM
3 NEW SURE TAKE THAT
4 NEW GUAGLIONI PEREZ-PEREZ FRADO RCA
5 NEW ZAMBIE THE ISLAND ISLAND
6 NEW ALONG BOY MARVIN POLYGRAM
7 NEW THE NIGHT OF THE CORONA WEA
8 NEW INVERNESS BILL WHELAN POLYGRAM
9 NEW I’LL MAKE LOVE TO YOU BOY II MEN MOTOWN
10 NEW MONICA MY TRUE LOVE AT THE POINT COLUMBIA

BELGIUM IFPI Belgium/Garamus 10/22/94

WEEK 10/7/94

SINGLES

1 NEW BILLBOARD 10/22/94
2 NEW COTTON EYE JOE REDNEX BURG
3 NEW HAPPY NEW YEAR 1995 POLYGRAM
4 NEW COTTON EYE JOE REDNEX BURG
5 NEW HAPPY NEW YEAR 1995 POLYGRAM
6 NEW COTTON EYE JOE REDNEX BURG
7 NEW HAPPY NEW YEAR 1995 POLYGRAM
8 NEW COTTON EYE JOE REDNEX BURG
9 NEW HAPPY NEW YEAR 1995 POLYGRAM
10 NEW COTTON EYE JOE REDNEX BURG

DENMARK IFPI/Hit Marketing Research 1/10/94

WEEK 1/10/94

SINGLES

1 NEW COTTON EYE JOE REDNEX BURG
2 NEW SATURDAY NIGHT WHISFIELD SYMPHONIC ORCHESTRA
3 NEW LOVE IS ALL AROUND WET WET WET POLYGRAM
4 NEW SWINGING THE GRID UV
5 NEW ANOTHER DAY WHISFIELD SYMPHONIC ORCHESTRA
6 NEW EVERYBODY CONFY GON’ TWO COWBOYS POLYGRAM
7 NEW I’LL MAKE LOVE TO YOU BOY II MEN MOTOWN
8 NEW MARIAN CAREY MUSIC BOX COLLECTIVE
9 NEW WAH WAH POLYGRAM
10 NEW 7 SECONDS YOUSOU N’DOUR & NENEH CHERRY POLYGRAM

PORTUGAL (PortugueseRIFF) 1/10/94

WEEK 1/10/94

SINGLES

1 NEW VARIOUS 16 TOP WORLD CHARTS 94 VIRGIN
2 NEW FREDO ARANGERIO EVANGELES VIGENS POLYGRAM
3 NEW VARIOUS DANCE POWER POWER POLYGRAM
4 NEW R.E.M. MONSTER WARNER
5 NEW GABRIEL O PENSADOR GABRIEL O PENSADOR POLYGRAM
6 NEW BEAUTIFUL WORLD IN EXISTENCE 5 Carlson
7 NEW MARIAN CAREY MUSIC BOX COLLECTIVE
8 NEW VARIOUS ROCK BALLADS POLYGRAM
9 NEW VARIOUS GIPSY KINGS GIPSY KINGS POLYGRAM
10 NEW VARIOUS GIPSY KINGS GIPSY KINGS POLYGRAM

HONG KONG (IFPI Hong Kong Group) 1/22/94

WEEK 1/22/94

SINGLES

1 NEW AARON KWK IN RAIN CURTAIN TEMPTATION PHILIPS
2 NEW WINNIE LAU LINGERING POLYGRAM
3 NEW LEE MAN LI WIRE’S LARGEST HITS POLYGRAM
4 NEW CASS PHANG UNFINISHED NOBEL POLYGRAM
5 NEW WILLIAM SO MINI SHOPOY POLYGRAM
6 NEW JACKIE CHEE CHAINED HEART POLYGRAM
7 NEW ALEX TO NO CHANGE AT ALL POLYGRAM
8 NEW VARIOUS 500 CANTON HITS POLYGRAM
9 NEW VARIOUS 500 CANTON HITS POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: The achievements of Georges Delerue, one of the country’s most prolific and revered film score composers, who died in March 1992, will be celebrated by some of his peers at a special concert to be held Nov. 12 in the city of Le Puy du Fou, Brittany. During the evening, works composed by Delerue will be performed by the Philharmonie Orchestra of the Lorraine region, and guests will include composers Michael Nyman, Pierre Amoyal, filmmakers Pierre Schoendoerffer and Philippe de Broca, and singer Yves Duteil. The show, supported by the French performing rights society SACEM, will combine music, film extracts, and conversations from people who knew Delerue. It will also mark the first public performance of Delerue’s piano concerto, Symphonique Concertante For Piano E Orchestre. Born in 1925 in the north of France, Delerue composed 186 film scores, including recent hits such as “Platoon”; countless scores for TV programs and stage shows; and several classical works. He won an Award in 1979 for his soundtrack to George Roy Hill’s movie “A Little Romance.” He died a few days after his 67th birthday in Los Angeles, a city where he worked for various Hollywood filmmakers, including George Cukor, John Huston, Mike Nichols, Fred Zinnemann, and Oliver Stone.

EMMANUEL LEGRAND

POLAND: “Abrassax,” the new album by De Mono, is another splendid collection of soft-rock ballads and upempo dancefloor material, with thoughtful lyrics about love, friendship, nostalgia, and the sorrow of leaving. A guest vocalist is the gifted Aneta Lipnicka of the group Various Manx, and her performance is the revelation of the year. Currently celebrating their 10th anniversary, De Mono was founded when three musicians got together, initially calling themselves Mono, and played a debut gig at the one-fashionable Warsaw students’ club Park. Since then, the band has toured extensively here and, enjoyed at least one successful club tour of the U.S. It has released a series of impressive albums, including “Kocháćимezę” (To Love In A Different Way), “Oh Yeah,” and “Stop.”

BEATA PĘDZIELSKA

TAIWAN: Is the country ready for Schutzee? Opinion was divided after his startling debut appearance on International Community Radio Taipei (ICRT). Heavy metal music à la Motorhead performed by a band fronted by a singer/guitarist with a shaved forehead and waist-length hair is certainly a first here. Yet the adventurous, Chinese-born painter/musician, who immigrated to New York and arrived in Taiwan by chance two years ago, is nonplussed. “The question is not whether Taiwan is ready,” he says. “When music has something to say from the heart, people will feel it and try to understand.” Schutzee released a根据 his April award in Taiwan, because it most closely resembles the sound of his real name, Shl Tswun. He arrived in the U.S. in 1987, took up residence on Bleecker Street in New York’s Greenwich Village, and was soon exhibiting his abstract paintings. Schutzee’s rule at rock’n’roll music “music is easy to communicate to an audience than it is painting,” he launched a band called TATTOOMYTHEET with Vic Barocas (drums) and Nick Callano (bass). Later, after coming to Taiwan, Schutzee was encouraged by the production house Fei Ni to cut an album with his New York band. The result is a collector’s item, “In Manda’s House,” released in Woodstock, N.Y., sung in Mandarin, and released on Taipei’s Friendly Dogs label, it has already excited considerable media attention here.

GLENN SMITH

IRELAND: The latest album from Gilbert O’Sullivan, the Irish singer-songwriter who enjoyed a series of U.K. and U.S. hits in the 1970s, is a back-to-basics, voice and piano album, with orchestral arrangements by Bill Whelan. “I always wanted to make records with just piano and voice,” O’Sullivan says. “But because of the association that has with demos and the fact that it might sound cheap, I then had the idea of adding a larger orchestra, but used sparingly.” The record sleeve is plain, too, a black-and-white drawing by veteran cartoonist Larry (who uses only his first name professionally)—hence the title of the album, “By Larry” (Park Records). O’Sullivan is one of this country’s best-known artists internationally and has won many honors, including a BMI 4-millioś-performance award for his 1972 hit “Ain’t A Natural (Again).” More recently, “Tomorrow, Today” was a hit in Japan, and an album, “Live In Japan ’93,” is in the pipeline.

KEN STEWART

SPAIN: Abandoning the frivolities and uncertainties of New Flamenco, the aristocracy of Spanish flamenco has just ended an 18-day festival. Dozens of artists took part in the 26 shows that comprised the eighth Seville Flamenco Art Biennial, held in the city considered by many to be the cradle of modern flamenco. The festival was opened by three top-grade performers—singer Emilio Moncayo, guitarist Jesus Valverde, and dancer Mario Maya—at the 1,800-capacity Maestranza theater. It was closed by the world’s premier flamenco guitarist, Paco de Lucia, accompanied by musical giants Pepe de Lucia (his brother), Jorge Pardo, Carles Benavent, and Ruben Dantas. Other acts who appeared over the course of the event were singer Carmen Linares, El Fele, Jose Mercé, Selva, Manuel Galiano, guitarists Ruben Amigo, Rafael Riqueni, and Gerardo Nunez; and dancer Cristina Hoyos. After the festival, Paco de Lucia was scheduled to tour Kuwait, Bahrain, Abu Dhabi, and Dubai, where tickets for his concerts have long been sold out to Arab royalty, diplomats, and Gulf business leaders.

HOWELL LEWELLYN

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U.K. Labels Send Execs To Seashore For Sales Conferences

U.K. labels once again made their time-honored pilgrimage to seaside resorts for the annual sales conferences this fall. Captured here are some of the U.K. and international personnel and artists who braced the brisk breezes of England's South Coast.

BMG Records' U.K. conference in Bournemouth featured live performances from BMG Classics composer Steve Martland and his band; Those 2 Girls; Out Of My Hair; and the duo Ezio, which was joined by Eurovision winner Niamh Kavanagh. Shown after the showcase, from left, are Arista A&R exec Chris Hill; Ezio's Booga; Kavanagh; Ezio; Arista managing director Diana Graham; Arista A&R chief Nigel Grainge; and BMG U.K. chairman John Preston.

Sony Music's outing to Torquay once again was a focus for international artists and visitors; Sony acts Mariah Carey, Msty Oldland, Cyndi Lauper, Manic Street Preachers, Michael Ball, and Jamiroquai were in town for the bash. Shown, from left, are host Paul Burger, chairman/CEO of Sony Music U.K.; Tommy Mottola, president/CEO of Sony Music Entertainment; Norio Ohga, president/CEO of the Sony Corp.; and Paul Russell, president of Sony Entertainment Europe.

Cyndi Lauper gets cozy with Sony execs. Shown, from left, are Denis Handlin, chairman of Sony Music Australia; Stuart Young, Lauper's U.K. manager; Sony Music Entertainment Europe president Paul Russell; Lauper; Sony Music U.K. chairman/CEO Paul Burger; and Kevin Kelleher, senior VP/CFO of Sony Music Entertainment.

Sony Music U.K. chairman/CEO Paul Burger, left, and Epic U.K. managing director Rob Stringer, right, find a place to lay their weary elbows on the Manic Street Preachers' James Dean Bradfield.

EMI Records U.K. chose Brighton for its bash, taking over both the Grand and the Metropole seafront hotels. Live performances included sets from Terrorvision, Adam Ant, and Eternal, as well as Food Records act Shampoo. Chrysalis' Sinead O'Connor, left, and EMI's Adam Ant, right, are shown chatting over a cuppa with EMI Records U.K. & Eire president Rupert Perry.


Vanessa Mae gets wild with her unique blend of classical and rock violin in an EMI showcase.

Blu's Damon Albarn, left, exchanges a cheesy grin for Adam Ant's worldly grimace at the EMI confab.

Angel Records president Steve Murphy, left, prays that the Benedictine monks' Gregorian Chant record keeps selling, along with EMI Classics marketing director Rick Klimbie, center; meanwhile, Peter Buckleigh, regional director of Toshiba-EMI in Japan, offers a bloom to the gods.

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EMI Records U.K. and Eire president Rupert Perry, left, shares a tip for the front page with Tip Sheet editor in chief Jonathan King.
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(Sunday 15th October '95 issue)

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International Music Video Battle Heats Up

MTV’s Japanese Licensee Sets Sights On Winning More Viewers

by Steve McClure

TOKYO—MTV may appear intent on world domination, but as yet it has had little impact in the world’s second largest music market since it came on the air two years ago.

Cable subscribers to Music Channel, MTV’s Japanese licensee, number a modest 850,000, while satellite viewers total just 21,000. In a country where 99% of the 42.5 million households have color TV sets, that’s not exactly impressive.

“There’s nothing wrong with the programming, and there’s certainly nothing wrong with the enthusiasm with which they go about developing their relations with the record companies,” says Peter Burkeigh, EMI Music’s resident director for Japan. “But their influence is limited by the fact that they can’t reach enough homes.”

Ted Karasawa, Music Channel’s director/CEO since May, admits that MTV hasn’t signed up as many subscribers as it originally hoped.

“We should have had 100,000 satellite-subscribers by this point,” says Karasawa, who was general manager of Pioneer’s North American division before joining Music Channel.

“It’s a big problem—I came here to solve that problem,” he adds.

In contrast to other major music markets such as continental Europe, MTV plays only a marginal role in promoting music in Japan.

Another common criticism is that the companies in the Music Channel consortium don’t know enough about the music business. The three firms are Pioneer Electronic Corp., TDK Corp., and advertising firm Tokyo Agency, which hold a combined stake in Music Channel of just over 50%. The rest of the equity is owned by several minor shareholders, while MTV parent company Viacom has stock option rights.

One industry source here says MTV decided to go with Pioneer, TDK, and Tokyo because of what it perceived as their marketing clout.

However, the source adds, there’s little evidence of that supposed clout, as MTV remains “next to invisible” in the Japanese market.

Karasawa says one of his goals is to develop an MTV express de corps among Music Channel’s 28 employees.

“We should have that kind of atmosphere,” says Karasawa. “I’m an MTV guy. I don’t want to go back to Pion er.”

Karasawa has his work cut out for him. One of MTV’s biggest problems in Japan involves broadcast fees charged by Japanese record companies for their music videos. As a rule, each company has its own set fee for one-year unlimited broadcast rights for all of its videos. Depending on the label, such fees can run as high as 100,000 yen ($1,000) per clip, regardless of the artist, says this irks Karasawa.

“When MTV began in the U.S., all the record companies let their videos free of charge,” he says. “Why not here in Japan? I have a very strange feeling about this. Record companies could lose the chance to promote new singers and groups. So I’m starting talks with them.”

Japanese labels defend their broadcast-fee policy.

“We have, on several occasions, discussed this matter with the European labels.”

IMM ’95 Meet Sets May Dates

LONDON—The third International Music Market (IMM) is scheduled to be held next May 17-20 in Singapore.

Organized by London-based International Music Markets, the conference and trade show is centered on doing business in Asia. It aims to attract 1,000 delegates, an increase of 100% over attendance at the ’94 show.

For the first time, however, IMM will be competing with a similar event, MIDEM Asia, which is to take place May 23-25 in Hong Kong (see Billboard, May 17, p. 17).

The Singapore conference will feature a dozen seminars, a trade exhibition, showcase concerts, and, for 1995—a music video awards program and a multimedia display area. The IMM venue is Singapore’s Hyatt Regency Hotel.

Seminars will include marketing, media, charts, local repertoire, music publishing, and touring. Panelists and keynote speakers will be announced later.

On The Beat: BMG Records U.K. chairman John Preston thanks chief superintendent Linda Newham of London’s Kentish Town police station for the force’s efforts in combating music piracy. The station’s beat covers the Camden Market area, a notorious spot for pirate-tape peddlers, and police, working with the BPI’s Anti-Piracy Unit, have made significant inroads into the problem.

Preston, also vice chairman of the BPI, presented Newham with a framed letter of thanks from Phil Collins and a camouflage jacket.
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Jerome Kern and Oscar Hammerstein's sprawling, landmark American musical, chronicling generations of performers abroad in the glitzy Bloo Blossom showboat, has been restored to noble proportions. Imported from Toronto's North York Performing Arts Centre, the new production offers up a smart celebration of America, circa 1980-1920. At three hours, and tight to a drum, "Show Boat" delivers on every possible level.

The cast is without a weak link, from John Martin's magnificent Maude la joie's coyly Gaylord Ravenal. And as the heartbroken Julie, Lonette McKee emerges as the show's real star. Her sexy and soulful "Can't Help Lovin' Dat Man" shines as the musical highlight, even ousting the mightiest "Man of Arto" to be delivered by Melba. With a voice as deep as the Mississippi, Bell's version

stopped touring before their audience had peaked; but there weren't a lot of tickets left.

WHY do you think that is?

There are two reasons for this. One is that most of this talent is incredibly devoted to its art - and doesn't really want to go into places where people can't see, or they may think that the audience is being charged too much money. The other reason is that the arena curfew hasn't been broken that [that] if Green Day has sold something like 2.7 million records, I would bet that a million of those records have been bought by people who are under driving age. I think a large percentage of [those] records were bought at a time when they were the result of a dishonest approach, and I think the only thing that remains is that, having shelled out $12 for the CD and maybe bought a T-shirt at retail for $15 or $20, they just don't have the resources to spring for another $20 to go to the show. We've created a marketplace where kids who would have to make $20,000 a year just to do a sound of what we want to do.

We may have priced ourselves out of the market. So how does that relate to Paradise Lost?

The Fair Warning deal will give us global reach, so that if we sign up a band here and it is available for world-wide representation, then we can earn the money around the world. Because on a big touring act, where maybe 10 years ago the reverse was true and does sometimes place the place you go to get money. It's still the place you go to break because, in America, Kusal Lumbar earns among the highest. For example, if you go on an American tour, you can earn more than twice as much in South America and Europe, and the Orient is opening up. So for touring, America has kind of slipped into the second place to the place you go to get money. It's still the place you go to break because, in America, Kusal Lumbar earns among the highest. For example, if you go on an American tour, you can earn more than twice as much in South America and Europe, the Orient is opening up. So for touring, America has kind of slipped into the second place.

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Black, RCA Explore 70 mm Format

Wide-Screen Vids To Get Theater, Cable Play

BY DEBORAH RUSSELL

LOS ANGELES—Country crooner Clint Black set his sights on the big screen—the really big screen—when he directed his new video “I Can’t Find My Mind” and “Summer’s Comin’.”

Both clips will be featured in a 70 mm counterpart to a cable television set to debut this winter at Connecticut’s Foxwoods Cinetropolis, a movie-based specialty theater complex created by Iwerks Entertainment of Burbank, Calif.

The RCA production marks the first time that 70 mm technology has been used to reel conceptual, as opposed to performance-based, music videos. They also mark the first time the clips will be formatted to air simultaneously on Iwerks’ oversized movie screens and on such small-screen outlets as CMT.

“’I Can’t Find My Mind’ is airing on country videos outlets now. ‘Summer’s Comin’’ is scheduled for release in late November. “Country music ranks very high in the demographics we are targeting,” says Iwerks production supervisor David Weiss, noting that the Black videos will be intercut with 70 mm concert footage of Willie Nelson and Suzy Bogguss. He co-executive produced the videos with Mary Hamilton, creative director at RCA.

“Our biggest push now is to create story pieces,” says Weiss. “We’ve done concerts, and we believe there are other ways to tell stories in this big-screen format.”

Telling Black’s stories in the 70 mm context presented a unique challenge to director of photography Dick Buckley. The camera alone weighs about 70 pounds, which is twice the average weight of a standard movie film camera. In most 70 mm productions, the camera remains stationary, but the conceptual Black productions called for the unit to be mounted on a remote crane head.

In addition, one roll of film weighs about 22 pounds and lasts only three or four minutes. The stock is so big that the camera needs its own (four) interior vacuum device just to hold it flat inside the film gate.

Plus, the camera has no zoom lens, which meant the crew was required to change lenses quite often.

“’I was amazed at how easy it was to work with, once we understood the limitations,” Buckley says. “The camera itself worked very easily. The [technician] who pulled focus leaned his really fast. Anybody could cross over and shoot on this format.”

Yet Buckley admits he was forced to rethink his own style as a cinematographer: in shooting the clips for simultaneously release on two different formats.

“You have to frame the shots differently for each screen,” says Buckley.

The big-screen format calls for wide shots, with an expense of space across the top of the frame. TV programmers often seek the opposite—extreme close-ups (or chokers).

“You can’t do chokers in a 70 mm film, or you’ll scare the hell out of everyone in the front row,” Buckley notes. “So you wind up shooting almost everything as a top shot.”

In addition, the camera allows only limited focus and a shallow depth of field, Buckley adds. “I’ve just let the artist run around while you wing it; you need a very specific shot list,” he says.

Fortunately, RCA had the luxury of a two-month pre-production schedule, enabling Black and producer Brent Hodgcock to plot out the specific actions necessary for each production.

Black and crew reeled “I Can’t Find My Mind” during a two-day shoot on location outside Nashville. The team lensed the footage on color film, removing the color in post-production to create a stylish black-and-white video.

“Summer’s Comin’” is a colorful, California-based clip shot in three days. The wacky video features cameos by Charlie Chase, Dick Clark, David Caruso, Janis Joplin, and Moose, the dog from the “Frasier” TV series.

RCA was eager to work with Iwerks in exposing Black to new dimensions through its chain of specialty theaters. Hamilton says, “It’s always fun and beneficial to be on the cutting edge.”

He says, noting that the label may revisit 70 mm with other artists.

“It all depends on the nature of the song and the artist,” Hamilton says. “I would not rule it out. We’ve already got two videos under our belt, so I guess we’re ahead of the game.”

**PRODUCTION NOTES**

**LOS ANGELES**

- Don Jagwar’s Priority video “Who Do You Fear” is a Smash! Films production directed by Alfred Gragg (Al G.). Ericson Core directed photography on the shoot; Ken Dupa produced.
- Oil Factory Films director Frank Saccamanto recently wrapped Sir Mix-A-Lot’s new American video, “Ride.” He reeled the clip inside L.A.’s Velodrome. Saccamanto is the eye behind Riddin’ Kross’ cover of the Carpenters classic “Yes, I Can Make It.”

**NEW YORK**

- Propaganda Films director Stephan Sedaouna is the eye behind Mix-A-Lot’s new video, “Can’t Find My Mind.”
- The Jump Pictures director Michele Rodier lensed Milo’s Zombies’ video “Can’t Get On Up” on location in Manhattan’s Midtown. Biz Markie makes a cameo appearance in the video, which was produced by Karen Pettengill.
- Matt Mindlin directed photography.

**NASHVILLE**

- Scene Three’s director John Lloyd Miller recently reeled Mac McAnally’s MCA video “Down the Road” with DP Denver Collins. Anne Grace produced the shoot.

**OTHER CITIES**

- London also was the site of the Cult’s new Warner Bros. video, “Coming Down,” directed by Paul Boyd.

**MUCH Too MUCH**

Scotty Brooks, artist “Weird Al” Yankovic, left, performed his spoof of the Crash Test Dummies’ hit “Mmm Mmm Mmm Mmm” at the Canadian Music Video Awards Oct. 6. Yankovic is pictured backstage at the ceremony, with Declan McManus (president/executive producer, Much Music, Brad Roberts, Crash Test Dummies) and Josh Sapan, president/COO of Rainbow Programming Holdings Inc.
Lundy says the deal with Word will give Maranatha! better distribution and more "marketing muscle."

AND THE NOMINEES ARE: Congratulations to the contemporary Christian artists nominated for this year’s Billboard Music Video Awards (Billboard, Oct. 15). Christian music videos once were a scarce commodity, but thanks to the increase in outlets, record labels are churning out more clips these days.


Nominees for best local/regional video show are CCM-TV on the Family Channel in Nashville; Lighthouse of Wall, Pa.; and Signal Exchange of Tulsa, Okla.

The awards will be presented Nov. 4 during a ceremony hosted by Forword/Rhino recording artist Buster Poinciana. The ceremony is part of the 16th annual Billboard Music Video Awards Convention, Nov. 2-4, at the Los Angeles Santa Monica Hotel. For further information, call Melissa Subach at 212-508-3018.

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Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units, a RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl available © 1994 Billboard/EP Communications.


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In just one year, Intersound contributed over a dozen new Gospel albums, commemorating 1994 — The Year of Gospel Music. Intersound presents both established artists and tomorrow's brightest talents, building the Gospel home — today!

Thirty voices strong, James Hall and Worship and Praise present their debut album, God Is In Control. A collection of traditional, contemporary and jazz-styled Gospel songs, God Is In Control offers an appealing variety of inspirational music. The music and the message make it one of the most requested titles in the country.

Available on CD and Cassette.
Artists & Music

In the SPIRIT

by Lisa Collins

CHRISTMAS HARVEST: Set for release this week is Columbia’s “Joyful Christmas,” 12 interpretations of holiday standards combining gospel, Christmas carols, and some of the industry’s hottest talents. Peabo Bryson sings “Silent Night,” and D.C. Talk offers a stirring rendition of “We Three Kings.” Patst LaBelle beckons “take me to heaven” in “Away In A Manger.” Annotated gets funky on “God Rest You Merry Gentlemen.” And Oleta Adams serves up a melody “O Come All Ye Faithful.” Also featured are Lou Rawls, Eddie DeGarmo, Commissioned, and 13-year-old newcomer Kayvee Grogan, whose electric run on “A Christmas Message” is one reason she’s a major talent in development at Columbia Records.

A crowning touch, at least for me, is Nancy Wilson with Kirk Whalum on a cut entitled “Shining Star,” written by Ed in Hawkins, who produced the project. “What you hear is just me and God, and it was long overdue,” Wilson says. “If you’re a believer, you just get caught up in the recording and the songs take over. It doesn’t get any better.” Also spotlighted during the holiday cheer is CGI with “A Soul & Gospel Christmas,” featuring Stevie Wonder, Smokey Robinson & the Miracles, Dionne Warwick, the Original Five Blind Boys, Merry Clayton, Daryl Coley, the Swan Silvertones, Shirley Caesar, Rawls, Allen & Allen, James Earl Jones, and the Original Caravans on a double-CD compilation drawing on the Light, CGI, VJ Records, and PGB catalogs.

PULLING OUT THE STOPS: Intersound gospel director James Bullard recently feted the Los Angeles gospel community with a sit-down brunch at the J.W. Marriott. However, his announcement that “Intersound is out to get any gospel talent not already nailed down” didn’t come as any surprise, as his label’s burgeoning gospel roster now numbers 14 acts. When he signed on last November, Jennifer Holliday (whose album shipped Sept. 29) was the only gospel signee. Bullard also formally announced Intersound’s recent pact with Benson for distribution to the contemporary Christian marketplace. Meanwhile, Intersound artist Vickie Winans, who is official spokesperson for the Quaker Oats Voices Of Tomorrow Youth Choir competition, was on hand for the recent kickoff of the program’s third year of operation at Quaker headquarters in Chicago. Also there were national board members Kirk Franklin, DeLeon Richard, Daryl Coley, and Yolanda Adams.

Last year, winning choirs in Raleigh-Durham, N.C., Memphis, Detroit, Chicago, Washington, D.C., and Philadelphia split $150,000 in cash and scholarship funds. This year, the program expanded to include Los Angeles and Baltimore. Getting under way in Los Angeles was the 9th annual National Heritage Conference (October 19-22) at the Burbank, Calif., Hilton.

BRIEFLY: On Monday (24), Sparrow will release a greatest hits collection from Deniece Williams. The project contains 12 gospel and inspirational cuts, including “His Eye Is On The Sparrow,” “They Say” (with Sandi Patty), “We Sing Praises” (with Natalie Cole) and “God Is Amazing.” Marvin Buntun, president of Philadelphia’s Paradise Records, recently signed a distribution pact with Tyscot.

ON A SOMBER NOTE: Harvey Watkins Sr., elder statesman for the Canton Spirituals, has been hospitalized with cancer. Notes, cards, and/or flowers can be directed to the Baptist Hospital in Jackson, Miss.
LATIN NOTAS
(Continued from preceding page)

In an effort to finally break Serrat's stateside, Jesús López, BMG's VP Latin, North America, says that the label is releasing a greatest hits package in November that will be supported by a television ad campaign. Simultaneously, a special packet containing all of Serrat's back catalog will be released.

 López opines that Serrat could create the U.S. market if stateside radio programmers "find space for his music on their stations. If they would put Serrat on a similar rotation as an artist like Raphael or El Puma (José Luis Rodríguez), we would sell 200,000 units of his product. If not—and the radio here has not been into his music—with our TV campaign we could still hit 100,000 units."

Fuentes' Dynamite Court Win, After nearly three years of legal tussling, a U.S. district court judge in California has ruled that Colombian record company Discos Fuentes is the legitimate owner of the name of one of the label's mainstays: Sonora Dinamita.

On Oct. 3, Judge Manuel Real slapped an injunction on California-based co-defendants: Promessa Show Business Inc. and New World Presents, preventing the two outfits from using the Sonora Dinamita and Dinamita names in any commercial endeavor, musical or otherwise.

Alejandro Fuentes, production manager of Fuentes' U.S.-based subsidiary, Vedelis Records, says he was "very relieved" by the decision, adding that with only one Sonora Dinamita in the market, the label will be better able to promote the band, formed more than 30 years ago.

"We are going to be able to finally reach the goals that we have for Sonora Dinamita, not only in record sales but also in concerts," says Fuentes. "We can coordinate marketing and Latin music activities with the label."

An odd sort of entertainment animal, Sonora Dinamita always has been signed to Fuentes, but often the band has remained an independent entity as a live act.

Fuentes recalls awarding the band's licensing rights as a concert attraction several years ago to Kiko Vargas, founder of Promessa Show Business, Inc. "But the problem was that Kiko became a bit too ambitious," Fuentes says. "He wanted to make records, and we said no."

Vargas proceeded anyway, helping form New World Presents last year and eventually cutting two records with a Sonora Dinamita knockoff called La Internacional Sonora Dinamita. Fuentes estimates that New World sold between 150,000 and 200,000 units of product by selling its Sonora Dinamita CDs at a 35% discount from the price being offered by Fuentes' Vedelis licensee. "And New World wasn't paying songwriters' royalties either, so he was making a killing," says Fuentes.

Vargas was unavailable for comment. Interestingly, with the legal dust now settled, Fuentes has hired another independent promoter to handle Sonora Dinamita's bookings: Carlos Juezuela. Asked why he chose to use another free-lance promoter, Fuentes replies that he does not have time to book and promote Sonora Dinamita. Still, Fuentes is confident that his new promoter does not harbor the same desires that earned Vargas a lawsuit.

CHART NOTES: Selena’s “Bidi Bidi Bom Bom” (EMI Latin) holds steady at No. 1 for the second consecutive week, with no challenger in sight. Luis Miguel’s still-strong “El Dia Que Me Quieras” (WEA Latin) remains No. 2, but loses points, as do eight of this week’s top 10 entries. Bucking the downward trend are “Vivir” by Karen/BMG act Juan Luis Guerra 4.40—up 5— and “En Las Nubes” by Rodven’s Edgar Joel, which leaps 18.

One important reminder: The Hot Latin Tracks chart will convert to a BDS-based chart beginning with the Nov. 12 issue.

On the retail side, as Luis Miguel’s “Segundo Romance” (WEA Latin) stays comfortably ahead of the rest of the pack, Carlos Vives’ “Clásica De La Provincia” (PolyGram Latin) increases its sales by 68% and moves 4-2 with a bullet. The hottest-selling record in the past month, “Clásica” gets the Greatest Gainer award for the third straight week.

Assistance in preparing this column provided by Howard Leesellny in Madrid and Enor Pianino in São Paulo, Brazil.
Perfect Imperfection: When asked about his 30th album, "Nadie Es Perfecto," Joan Manuel Serrat says, "I find it impossible to describe the record." Well, it is possible. Serrat's latest BMG effort, released last week in the U.S., boasts another passage of poigniant, socially conscious anecdotes and touching romantic vignettes that underscore why Serrat is one of Spain's premier singer-songsmiths.

And, as usual, Serrat's questioning, even-keeled buton gives his delivery an observant, nearly detached tone. Only when he invests heartfelt sentiment into a song's choral segment does Serrat transform his quiver into a quake.

In any case, Serrat does eventually begin to talk about "Nadie Es Perfecto," a former No. 1 entry on Spain's retail chart, which shipped gold (35,000 units) last month in Argentina.

Noting that the meaning of the album's title, "Nadie Es Perfecto," is self-evident, Serrat adds that even though everyone possesses imperfect traits, "some people end up being more accomplished than others."

"If I had a preferred song on the album," Serrat says, "I suppose it would be 'Te Guste O No,' because it most reflects what I am now. It starts with 'You might or

might not like me, but the fact is, we have a lot in common.'"

Such was not the case in the '80s and '70s, when Serrat's staunch and outspoken defense of his native Catalunya and its Catalan language attracted the wrath of Spain's long-dominant strongman, Francisco Franco. Serrat later would seek frequent, semi-impersonal exile in Latin America, where he was met with open arms except in Argentina and Chile, which were ruled by right-wing military regimes sympathetic to Franco.

"I've had a 25-year love affair with Latin America," Serrat says. "I feel very Latin American, because I've lived there many times. I bought a motor home in Los Angeles and toured Mexico in 1975-76, playing the villages, towns, and cities with my group—a wonderful way to get to know a country."

"I've always thought a man is not just from where he was born," Serrat adds, "but from where he lives, eats, sleeps, makes love. This has helped me a lot to discover that people are more similar than we might think. For this reason, I hate intolerance."

Now 50, Serrat could easily kick back and assume the past of exalted statesman for Spain's singer-songwriters. Instead, he embarked in August on a yearlong tour of Spain and Latin America that also will include several November shows in one of the few countries Serrat has yet to crank—the U.S.

"I've sung in the U.S. several times,—in Los Angeles, Miami, and New York, generally to Hispanic audiences," Serrat says. "The most amazing concert was at New York's Lincoln Center two years ago. My voice went out for the first time in 27 years of singing. But the audience sang the songs instead of me. It was sensational. At the end, the New York Times critic said the show had been very interesting, but he would still like to know how I sing."

(Continued on next page)
THE T.J. MARTELL FOUNDATION for LEUKEMIA, CANCER & AIDS RESEARCH
11th Annual Music Industry Tennis Party
The National Tennis Center
Saturday, November 19, 1994 7:00 PM

Special Silent Auction of Celebrity Memorabilia!

For information, please contact Herb Linsky (201) 394-8700 ext. 534
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<th>Title</th>
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Complied from a national sample of retail store and CD sales reports collected, compiled, and provided by Billboard.
RACING TO HIS NINTH CAREER No. 1 wish “Livin’ On Love” (6-1) is Jack Jackson. The song was written by Jackson and produced by Keith Stegall. Since then he has debuted with “Blued Woman” in October 1989, Jackson has rushed off 16 consecutive top five singles—nine No. 1s, two No. 2s, three No. 3s, two No. 4s. One of Music City’s hottest writers, Jackson not only is a top songwriter, but also has one of the best stage shows in the业务. He also has a reputation for being one of the most enjoyable artists to work with and has an acute vision as to what works for him. Lost among his many accomplishments is that his album tracks have been on the cutting-edge—an important trend in the country radio format.

ALBUM TRACKS KEEP SURFACING on Billboard’s Hot Country Singles & Tracks chart. Jack Jackson’s albums have been a source for radio program directors who like to air such tracks. Songs Jackson never released as singles, but which charted nevertheless, include “Tropical Depression,” from “A Lot About Livin’ and A Little About Love,” which moves 31-28 on Top Country Albums this week; “Tequila Sunrise,” from “Common Thread: The Songs Of The Eagles”; and “Gone Country” (which drops 66-68 on this week’s singles chart), from his current album “Who I Am.” The latter album holds at No. 4 in its 16th week on the Top Country Albums chart, and “Gone Country” is now in its 10th week on the singles chart. Other album tracks appearing on the singles chart are “Girl Thang” (69-70) by Tammy Wynette with Wynonna, from Wynette’s new album, “Without Walls,” and “PMS Blues” by Donie Kalil from her album “Heartsongs” (19-18), which re-enters the chart at No. 74. Without the BDS detection system, it is doubtful that the industry would be aware of radio play on these album tracks, much less be able to value such airplay from any particular album.

THE HOTTEST SINGLE on the Hot Country Singles & Tracks chart is “Pick Up Man” (66-67) by Joe Diffie. The track follows on the heels of his success with “The Way She Walks,” which hit No. 1 on the singles chart in the Sept. 24 issue. Tracks also making large gains are “I Don’t Know Where I’m Going” (38-27) by Vince Gill; “The Big One” (25-18) by George Strait; “Third Edition” by Kenny Rogers (49-38) by Randy Travis; “Take Me As I Am” (22-8) by Gary Allan; “I’ll Find Myself Later” (66-26) by Mark Chesnutt; “The City Put The Country Back In Me” (11-8) by Neal McCoy; “Shut Up And Kiss Me” (12-9) by Mary Chapin Carpenter; and “Livin’ On Love” (6-1) by Alan Jackson.

COUNTRY ALBUM SALES continue to shine following the CMA awards. Retail sales are up 5% over the previous week. The combined two-week sales for new, current and re-releases amounted to 2,150,000 albums. Twenty-five title albums had sales of 10,000 units or more, and 11 of those sold 20,000-plus units. “Stones In The Road” by Mary Chapin Carpenter reenters the Top 10 position for the second consecutive week. “Not A Moment Too Soon” (3-3) by Tim McGraw is the week’s greatest Gainer, and “Take Me As I Am” (38-24) by Faith Hill captures the Paezesser award. Albums included in the top 10 showed the greatest increases. Up by more than 6,000 units over the previous week were the various singles albums "The Find It In You” (7-6) by Vince Gill, and “The Tractors” (6-5) by the Tractors.

Second Christian Country Music Awards Set
Fledging Association Hopes To Hold Its Own Fan Fest

NASHVILLE—Singer/songwriter Paul Overstreet and “TNN Country News” host Debra Mallett will co-host the Second Christian Country Music Awards. Awards show Nov. 9 at the Grand Ole Opry House in Nashville. The show will conclude the Christian Country Music Convention (Nov. 4-8) at the Music Valley Drive Ramada Inn; the confab will include seminars, workshops, and showcases focusing on the Christian country segment of the industry.

The Christian Country Music Association was founded in September 1992 by writer/artist Gene Higgins, and currently boasts more than 600 members, most of whom fall into the professional membership category. The organization also has a category for fans, the Devotion Club; while membership in that category has lagged in its initial three years, the CCMA association hopes to boost fan support for the Christian country genre by having an awards show, "The Christian Country Awards," in 1995. Plans for that event are still in the infancy stages, however, as the organization has focused on the upcoming convention and awards show.

Some people in the industry believe that the Christian country music might be on the verge of an explosion similar to its secular counterpart, and Higgins says he saw a need for an organization to facilitate the genre’s growth. “I saw a mainstream singer as a way to open a lot of country artists out there who are Christian, and also a lot of Christian artists out there who perform the Christian country style,” Higgins says. “There was no place for these people. They didn’t have their own representation from an organization, as far as I know of. They didn’t have a convention or anything … I thought this music is going to go, and it needs its own organization.

Higgins admits that the organization was met with some initial skepticism. “The first step wasn’t the need for another major organization, because there is the CMA and the GMA,” he says. “They stood back and watched us and made sure we were legitimate, and we knew what we were doing before they wanted to get involved. It’s taken a year and a half … People know this organization is for real. They’re saying, ‘They’re not going away, and we’re going to help them do this.’”

The organization is to undergo restructuring to entice CCMA board members from various segments of the industry. “I would like to have a situation where people with expertise in marketing and expertise in radio and different phases of the industry are on the board, directing us on how the CCMA can get involved in all areas and create a system to help the sales and marketing of Christian country product,” he says.

According to Higgins, TNN was interested in airing the show, but there wasn’t enough time to get the sponsors and fund together to do a live special broadcast this year. However, the show may be taped and turned into a special on Christian country music, to be aired at a later date.

The awards are voted on by the CCMA membership in a three-ballot system, with the winner on the first ballot were win-based on material released between July 1983 and July 1994. The top 10 were selected, a special round of balloting narrowed it to the top five in each category. The nominees are:

Vocal group of the year: Cross Roads, The Days, The Fox Brothers, the Manual Family Band, Mid-South, the Travis Brothers

Male vocalist of the year: Brian Barrett, Bruce Haynes, Ken Holloway, David Patillo, Del Way

Female vocalist of the year: Andy Lands, Susie Luchinger, Terri Lynn, Paula McCullar, Betty Gene Robinson, the Year of the year: Brian Barrett, Paula McCullar, Don Rich, Susan Collins, the Clark’s, the Earls.

Vocal duo of the year: Jeff & Sherry McCloud, the Boys & Girls, the Carters, Andy & Lunar, the Overstreet Brothers, Rivers & Rivers, [Jed & Claire] Senora, Margo Smith & Holly, the Song of the year: “Child Of The Father,” written by Chuck Day (Cengery Music Group); “He Doesn’t Live Here Anymore,” written by Lynn Haines (Cengery Music Group); “I Saw Him In Your Eyes,” recorded by Susie Luchinger, written by Billy Aerts, Claire Clouzard, and Paul Overstreet (Aerts Clouzard Music)."
HOT COUNTRY
SINGLES & TRACKS

Compiled from a national sample of radio stations supplied by Broadcast Data Systems' radio track service. 130 country stations are monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

** Hot Shot Debut ***

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** Hot Country Recurring ***

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** Billboard December 2 9, 1994 **

** New 1 **

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Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. Video availability: Catalog number is for cassette single, or if cassette is unavailable, (C) Cassette single availability. (D) CD single availability. (M) Cassette-maxi single availability. (V) Vinyl single availability. (X) CD maxi single availability. © 1994, Billboard/BPI Communications.
Music City Rolls Out Nommies In January

WINNER WONDERLAND: For those who need some kudos to snack on while waiting for the Grammy awards and the feast of awards shows to follow, Music City thoughtfully offers the NAMMIES (Nashville Music Awards). Recipients of these honors will be announced Jan. 18 during a stage show (featuring performances) at the Ryman Auditorium. Leadership Music is the sponsoring organization. Since there are a daunting 32 categories of competition, we'll list here only the nominees for outstanding albums in the various musical formats. That should be sufficient to indicate the sweep of this new undertaking.

Bluegrass: Alison Krauss & Union Station and the Cox Family, "I Know Who Holds Tomorrow"; Lonesome Standard Time, "Mighty Powerhouse"; the Del McCoury Band, "A Deeper Shade Of Blue"; the Nashville Bluegrass Band, "Waitin' For The Hard Times To Go"; and the Osborne Brothers, "When The Roses Bloom In Dixieland!"


Contemporary Christian: Susan Ashton, Margaret Becker, and Christine Dente, "Along The Road"; Steven Crowder, "The Lion Of The Sky"; the Crosswalk Band, "Deeper Than A Sea"; Paul Leary, "Taste Of Heaven In The Real World"; the Newsboys, "Going Public"; Out Of The Grey, "Diamond Days"; and Steven Taylor, "Squint."


Country: David Ball, "Thinkin' Problem"; Alan Jackson, "Who I Am"; Patty Loveless, "When Fallen Angels Fly"; the Mavericks, "What A Crying Shame"; and Pam Tillis, "Sweetheart's Dance."


R&B/Urban: Dan Penn, "Do Right Man"; Al Kooper, "ReKoopulation"; Tuske. 6, "Join The Band"; various artists, "Rhythm Country & Blues"; and Belle & Becco Winans, "Relationships."

Country Artists & Music

Radio's Ready For Clinton Gregory

Polydor Artist No Stranger To Stations

BY PETER CRONIN

NASHVILLE — Getting radio airplay these days is an uphill battle for any country artist, but as he puts the finishing touches on his self-titled major-label debut (due in February), Clinton Gregory will enter the fray with more ammunition than most.

Over the past five years, as country music's most visible indie-label artist, the affable singer/multi-instrumentalist has toured incessantly and has worked hard to build a sizable fan base and establish all-important relationships at country radio. Steve Miller, VP of marketing at Polydor. Gregory's new major-label home, says it is that groundwork that will separate the singer from the pack.

"Clinton is a master at developing those relationships," says Miller. "He's done a lot of good work out there with the radio stations, which has really created an identity for himself."

Miller also gives credit to Step One Records, the singer's Nashville-based label home for the past five years, pointing out that the company filled "a tremendous need, considering their resources and kind of distribution network they work through." Gregory released five albums and 12 singles on the label, and his biggest hits—"If It Weren't For Country Music (I'd Go Crazy)" and "Play, Ruby, Play"—were performed respectively on Billboard's Hot Country Singles & Tracks chart, rising to Nos. 26 and 22, respectively.

But as complimentary as he is of Step One's efforts, Miller is equally anxious to free Gregory of his indie-label identity.

"We really want to let Clinton take a step up from Step One," says Miller. "We feel very conscious of that from the start; with the photo shoots and things like that."

Gregory's image has indeed been polished slightly, but the most obvious changes are musical. Producer/Polydor president Harold Shedd and co-producer Ed Seay have reworked the synth-heavy sound of Gregory's earlier recordings with what Shedd describes as "an A&R, national country band," for an earlier, more acoustic production.

"This stuff is as country as you can get and still get away with the quality of the music will ultimately decide the fate of Gregory's first major-label effort," Doug Baker, PD at Nashville's WSIX, says Gregory's status as a master musician and his relationship with radio could make a difference.

"Clinton has helped us out several times with benefit shows," Baker says. "He's always been accessible when we needed him to come by to do things, so he's already established his way that I also think Clinton had several hit records that were missed, and unfortunately I think that may have been because of the stigma attached to an independent label."

Obviously, Gregory is hoping that his new major-label status will take him to the next level, but if he has his way, the old cliche — that it is that the music has to come first.

"I've got some clout behind me now; I've just been signed to an indie label," says Gregory. "Harold and Ed dragged stuff out of me that I didn't know was there, and every song we're doing is something I've lived."
The 1994 CMA Award for Female Vocalist Of The Year. An acclaimed new Gold album, Sweetheart's Dance.

For Pam Tillis, the rewards are matched only by the artistry.

As a singer, songwriter and performer, Pam Tillis has always been respected as a true Country original. Now, her 1994 CMA Award as Female Vocalist Of The Year has confirmed what most have always known. And her third Gold album, Sweetheart's Dance, is her best - and biggest-yet.

New Country Magazine recently said "Sweetheart's Dance will have you pulling out your favorite albums to see if maybe, just maybe, this is the best Country album by a woman in the '90s." We agree. And we think a few million more people are about to feel the same way.

Because for Pam Tillis, her artistry just keeps growing. And the rewards have only just begun.
### Billboard Hot Dance Music

**Club Play**

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<td>BRETT DAVIS</td>
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**New**

1. *Secret Weapon* - Madonna
2. *Runaway Away* - Nicole
3. *Power Pick* - Tommy Boy
4. *Forever and a Day* -balance
5. *Age of Loneliness* - Sandra Bernard
6. *Dance To The Rhythm* - The ORLOVERS
7. *Whistling in Paradise* - J. Soundtools
8. *Luvstuff* - Sagat

### Maxi-Singles Sales

<table>
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<tr>
<th>No.</th>
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<td>Word Is Bond (Pt. 1)</td>
<td>Brand Nubian</td>
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<td>Here Comes The Steppin'</td>
<td>Ini Kamoze</td>
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<td>3</td>
<td>Short Day Man (Pt. 1)</td>
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| 4 | Turn The Beat Around | Global Etefara

**New**

1. *Talk Of The Town* - D. Sample
2. *Lovemaking* -pepsi
3. *Good Time* - James Brown
4. *Love Child* - The Emperors
5. *Read My Lips* - Peppermint P.

### Maxi's Motion Potion

**SAGAT My Poem Is...**

Includes the hits: "Why is it? Funk Dat", "Funk Dat", his new single "Lovestuff" plus 8 new cuts

Available on CD, Cassette & Limited Edition Vinyl

### Daphne "Change"

Produced by Danny Tenaglia and Peter Dauo

The follow-up to her hit "When You Love Someone" Double 12" includes the remix of "When You Love Someone

#MA-2019

**no tricks, all treats**

P © 1994 MAXI RECORDS/SELECTIVE COLLECTIVE CORP. 36 W 22ND ST. NEW YORK 10010
N.Y.’s Freeze Thaws Out With Its Dream Team Jam

**GROOVES-A-GRINDIN’:** Freeze Records pops from its New York base to make some beautiful noise with a few phat, new singles.

“Love Is What We Need” is rightly credited to an act called the Dream Team, combining the studio talents of Roger Sanchez, Benji Candelario, Kenny “Dope” Gonzalez, and Todd Terry, as well as the vocal gifts of Michael Watford and Kathy Sledge. The track simmers with a lush blend of gospel reverberations, tribal rhythms, and R&B spice, leaving Watford and Sledge plenty of room to vamp, chant, and howl freely. Although it would have been lovely to hear them in a more tightly structured song, we have no qualms with the way they handled the task. A sure-fire smash that comes in four smokin’ incarnations. Pick one.

Freeze also delights with a five-cut EP from producer/composer Jason Nevins that strews with African percussion and house precision. We are in a major sweat over “Get Ready To Ride” and “So N.Y.U.” The label’s Moonroof subsidiary presented on a handcrafted CD serves folks in a hip-hop frame of mind with a self-titled jam by 1lFrookie, which sews thick beats with acid-jazz-like horn flourishes. Deep and delightful.

Former adult-film siren Traci Lords takes a dip in trance/rave waters on “Control,” her recording debut on RadioActive Records. Lords does not sing so much as she purrs, preens, and plays the dominéering mistress with dark and hypnotic intensity. There is something in the way she proclaims “I will control your soul” that tells you she is playing for keeps. Her flair for psychodynamics is enhanced by a rush of rigid and racing synth lines. Juno Reactor and the Overlords man the production helm to solid, highly programmatic effect. An album is in the works, and we hear that Lords is working overtime to perfect her turntable skills with an eye toward hitting the rave DJ circuit by early ’95. How ‘bout her?

Developing producer “Brutal Bill” Marquez delivers his most memorable single to date with “Esta Nena (Que Buena),” a dub that smolders with an insinuating stew of Latin chants and tribal breakdowns. He pads the arrangement with an accessible tone by floating a subtle and pillowy keyboard line over the beat. It could help bring a broader cross section of DJs to the fold.

The underground props bestowed upon Karen Finley’s recent 12-inch single, “Lick It,” has inspired Pow Wow Records to mine through albums from its late-’80s alliance with the button-pushing performance artist and refashion the cut “Tales Of Taboo” for tribal cultists. Wickedly explicit in her language, Finley is surrounded by state-of-the-art-techno remixes by Dee-Lite’s Super DJ Dmitry, On-E, Billy Be-yond, Paulo Dinola, Alternations, and the omnipresent Junior Vasquez. Each mix focuses on a different portion of the original piece, and is clearly designed to titillate, as well as inspire jiggling. Pow Wow offers the “Fear Of Living” compilation in early November, which is the same time Rykodisse issues Finley’s debut, “A Certain Level Of De-nial.”

**WALKING IN THE JUNGLE:** As the refreshing and exciting jungle movement rises to manic proportions in Britain, U.S. taste makers are apparently beginning to get a handle on it.

Shortly after visionary DJ/Profile & A&R executive DB explored the origins of the music on the radio show Of Our World” multi-act CD, Gee Street Records will go one step further by issuing a variety of 12-inch jungle records over the next few months.

Promotion of the tracks will be enhanced by a number of rave-like jungle events that the label will mount around the States. Early ’95, label head Jon Baker says Gee Street will begin developing jungle music created by U.S. hip-hop acts.

“Jungle music is really a strange mix of wide acceptance by American urban youth,” he says. This is a bold leadership move that places Gee Street at the forefront of what will surely be a massive phenomenon here.

**SIDEWALK TALK:** EastWest’s ongoing presence on mainstream floors will increase upon impact of several future projects. “I believe by 3rd Nation is the latest offshoot from the label’s marriage with still-hot European indie Champion Records, and it benefits from an all-encompassing promotional campaign that range from bright hi-NRG to heavy tribal-house. EastWest was also the victim in the heated bidding war that picked up “The Tribe Of The Night,” a popular Italian twirler by Corona, and is rushing it out to clubs and radio ASAP. Giddy as can be, this single sounds best in the hands of Ludvick and Nick Hussey, whose “Tequila On A Spoon” remix is good for happy DJs. Finally, do not miss “The Sound Of Hope,” a glorious set of funk and gospel tunes by the Boys Choir Of Harlem (see story, page 1). The label plans to issue the house-an-chored “Power” to clubs early next month.

We are humbled to report that Chantay Taylor was one of the victims of the recent downsizing at Imago Records. She had a sterling reputation in the head of dance music promotion at the label and is currently on the hunt for a new position. We have faith that a person this talented will find an open market for long . . . Way-cool club DJ Ronnie Ventura continues to prove himself as an equally solid post-producer on the E.Y.C.’s “Black Book.” He teamed with Funky Felix for the Gasoline Alley/MCA mover, pacing its slow urban groove into a raving house and in-jecting some much-needed life into the chorus. Keep Ventura in mind for future projects . . . After a lengthy absence, N-Joi, one of the first true bands of the techno movement, returns with “Earthquake,” a four-cut EP that casts the act in a considerably tamer light. Each of the instrumental tracks rumbles with a trance sound that is clearly akin to such Giorgio Moroder classics as “The Chase.” Cute stuff. No word yet on a U.S. label home.

**Atlanta DJ’s Spinning Puts Premium On Variety**

**STUART GARDINER ENJOYS** his status as one of the longest-running DJs reporting his playlist to Billboard’s Club Play Chart. Besides the industry cachet resulting from playing such an influential role in the lifespan of a dance record, he also has a reputation for educating his audiences with a wide variety of sounds and styles.

Currently the primary spinner at Backstreets in Atlanta, the Philadelphia native has been honing his turntable skills since 1979, when he worked twentysome years like “Savage Lover” by the King at Coming Out After Dark in Jackson, Miss.

“I was having fun playing house parties for a while, but everything came together in my head after the first time I walked into a gay club,” he says. ‘That’s when I realized that there were people who went to clubs to discover new music, and then there was a lot more going on than what I heard on the radio. It seemed like the great music was never-ending.’

From that point, Gardiner began an odyssey at various venues and around Atlanta, including the Festiva Discoteque, Norcross, Georgia, and the Other Side. In 1988, he also had a radio mix-show slot on local station WYOC. Depending on the audience, Gardiner average between house and R&B to techno and reggae, which he says keeps him sharp and versatile. “These days, DJs are way too specialized and limited,” he says.

Gardiner has been spinning at Backstreets for more than a year now, serving punters a playlist that includes “Changing Your Mind” by South Street Players, “The Real Thing” by Tony D’Bart, and “Exiled” by M People.

“Backstreets is the epitome of club decadence,” he says. “It opens on Thursdays and does not shut down until Tuesday.”

The venue holds approximately 3,500 people, and features four levels of entertainment. Backstreets has two dancefloors, Backstreets offers a chill-out lounge and a cabaret that regularly showcases local drag queens. There is also a mini-restaurant and boutique that sells candy and sexual novelty items. At the Streets Dixie Dance Kings record pool confab, Backstreets was named best club of the year, and Gardiner was named best DJ, Southeast region.

Unlike many of his turntable colleagues, the next step in Gardiner’s career is not toward production and remixing. Rather, he is focusing his attention toward joining the ranks of record company promoters over the next year or so. “My goal is to learn more about the music business and industry,” he says. “It thoroughly fascinates me. And I truly believe it’s where my future lies.”

Beyond The Mix is a regular feature on club DJs worldwide. Send a current playlist and a photo to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036.
Summit Attendees Find Ways To Be Down, Both At Panels And At Showcase Venues

C AN I GET DOWN?: Oct. 7 brought the 2nd annual How Can I Be Down invasion of color to Miami's predominantly white South Beach. The "new-jack power summit," which lasted three days, presented panels at the Ritz Hotel, but gave its estimated 1,200 delegates (up from 300 last year) the opportunity to do.

The meet's president/CEO, Peter Thomas, says, "My goal was to do a conference that was informative to people in the business, as well as people trying to get into the business. If they wanted to be informed and learn something, they could do that at the Hotel. If they want to club and bar-hop, there were lots of places outside for that, including the venues where we hosted shows.

On the information front, How Can I Be Down featured focused panels and discussions that included key creative and business issues. The panels, which included "How To Get Paid," "Entertainment Law," "How To React To Your First Epic Failure," and "Black Radio—Friend Or Foe," were coordinated by Wendy Day of the New York-based Rap Coalition.

The radio panel looked at programing practices and artists' attitudes. WEBS Atlanta rap show mixer Talib Shakabazz pointed out that "a lot of acts don't make it their responsibility to call and introduce themselves to the DJs in the cities they visit."

KKBV Los Angeles rap-show mixer Sway noted that some rap artists curse and start fights at visits. "Don't bite the hand that feeds you," he said.

At the artist development and publicity panel, Charm Warren-Celestone, director of promotion at RCA, urged artists to learn every aspect of the business, including how to break an artist. MC Serch, VP of promotion for Epic, looked forward and said, "there's a big hole in artist development." Mercury director of publicity Wayne Edwards expressed concern about inexperienced managers flooding the industry.

G O D B L E S S Y A L I F E: We were sorry to learn of the death Sept. 30 of Harry Fobs, the former director of rap promotions at EMJ Records. Fobs, who died of complications following a stroke, was 33. Condolences can be conveyed to Fobs' girlfriend, Shelia Johnson, at 901 Drew St., Apt. 401, Brooklyn, NY 11208.

A F R O P U FF S: With the union of three different groups—Channel 3, the S.B.'s, and R-Reality the Madpack combines cushiony basslines, jazzy keyboards, and sampled horn blunts with swiftly cascading rhy. Its Heatwave Records single, "Six Souls Singin'" b/w "Kill A Kopy Kat," brings some of the flavor of Naughty By Nature... When he's not touring in hard-rocking Henry Rollins' band, Melvin Gibbs sometimes produces rap records. Despite the corny name, his latest act, People Without Shoes, kicks ghetto-flav. "Evil For Eternity" and "Green Shoe Laces" feature atmospheric chords and a loopy hop-and-drop groove supporting psychotic verbal transactions... For the cool in you, be sure to check out Alphab Pet Shop. The group folds sparse, bratty-smooth rap vocals into intricately deconstructing (contemporary hard-band swing tracks, complete with extended horn solos, gentle guitars, and breezy keys).

The group's mature, socially conscious album, "Layin' Low In The Cut," arrives next spring. For adult alternative radio stations looking for a little fresh spunk, check this one out... Kid from N'Ply is managing Bas Blasta, a rapper from Waterbury, Conn. He is signed to RCA... The latest single from the Scotti Bros. rap compilation "The Raiders Of The Lost Art" is "Somebody Else," by Da Original (formerly the Original Spindrells). The set, which came out earlier this year, is a concept album featuring true-school artists (Kool Moe Dee, the Treacherous Three, Busy Bee, Afrika Bambassait, the Furious Five, Fearless Four, and Kurtis Blow, along with Da Original) and new-school producers... A.D.O.R. has been released from its Atlantic recording deal... After its triumph with Outkast, La Face Records is planning to release two more rap acts in '95: the Goodie Mob, which Organized Noise is producing, and Mad Drama, who is associated with Eddie F. and the Un- touchables... London's React Music Ltd. has announced the formation of a U.S. division.
SLIM PICKINGS: In general, R&B album and singles sales are down this week. As a result of this trend, there are fewer bulletted records on the Hot R&B Albums and Hot R&B Singles charts. This trend is sure to be short-lived, as holiday releases are just around the corner.

GETTING CLOSER: "Here Comes The Hotstepper" by Ini Kamoze (Columbia) takes another step closer to the top of the Hot R&B Singles chart. It has now moved to the top of the list in total points. "Hotstepper" continues to blow up at radio; it ranks No. 1 at nine stations, including WRRS New York, KJMZ Dallas, and WFXA Augusta, Ga. With its 32% increase in sales, it moves into the No. 1 slot on the Hot R&B Singles Sales chart. "Practice What You Preach" by the ever-soulful Barry White (A&M) continues to move along smoothly. With solid gains in both airplay and sales, it slides into the No. 4 position on the overall chart. "Practice" ranks No. 1 at 10 outlets, including WBLX Mobile, Ala., WZAK Cleveland, and WJOK Tallahassee. "Before I Let You Go" by Blackstreet (Interscope) sees impressive increases of 57% in sales and 22% in airplay, moving into the top 10. It's No. 1 at six stations, including WAMO Pittsburgh, WKYS Washington, D.C., and WBOU Dayton, Ohio. If it continues to grow at this rate, it could be a future contender for the top of the chart.

DOUBLE HONORS: It is rare that one record earns both Greatest Ganister awards, but this week "You Want This" by Janet Jackson (Virgin) garners both the airplay and sales nod. With the chart's largest increase in total points, it soars 40-2 and debuts at No. 22 on the sales chart. "You Want This" is No. 1 at WXFX Fayetteville, N.C., WJTP Chattanooga, Tenn., and WTMF-AM Tampa, Fla.

COMIN' ON STRONG: This week's Hot Shot Debut on the R&B singles chart is "Blacks Coffee" by Heavy D & the Boyz (Uptown), debuting at No. 29. This track has been receiving strong airplay for the past 12 weeks, but has just become commercially available as a single. "Blacks Coffee" is No. 1 at WJMJ Jackson, Miss., and WPLL Richmond, Va., while receiving top five rotation at WHLS New York, WGCQ Chicago, WXCD Richmond, and KMJQ Houston. Tupac Shakur's posse, Thug Life, muses on the album chart at No. 6 with "Volume 1" (Interscope), giving it the Hot Shot Debut. Tupac is featured heavily on this album—so much, in fact, that one could confuse it for a Tupac album.

RECORD TO WATCH: "The Most Beautifullest Thing In This World" by Keith Murray (Jive) explodes on the scene. It is one of the hottest-selling singles out there, powered mainly by video visibility. Radio is just starting to warm up to it. KJMZ Dallas and WWZQ Charleston, S.C., are among those to give it exposure.

GONE BUT NOT FORGOTTEN: The friends of Gerry Bledsoe have established the Gerry Bledsoe Memorial Scholarship. This scholarship will be presented to an outstanding student in the field of broadcasting at the National Black Broadcasters Coalition convention in New Orleans Nov. 2-4. All contributions should be made to NBSC, P.O. Box 2261, Mobile, Ala. 36602-2261. For further details, contact Hank Spanner at Warner Bros. at 818-363-8323.

R&B ARTISTS & MUSIC

PO', BROKE & LONELY SUE EAZY-E OVER RELATIVITY CONTRACT

(Continued from page 12)

Ruthless' attorney, Michael Bourbeau, sent a letter to Atlantic, requesting that the label "cease and desist further interference" with Po', Broke & Lonely.

It is further alleged that "[a]s a result of [Ruthless'] interference, Interscope has refused to enter into an agreement with [the group]."

Speaking on behalf of Ruthless, Bourbeau says that Ruthless' contract with the group is still in effect, "and we paid them money on that contract [this year]. We made a substantial investment in that artist."

Bourbeau characterizes the suit as "a tool they're using to renegotiate the deal." The attorney adds, however, that he believes the dispute can be resolved without going to trial.

The Big Affair. Columbia recording artist Nancy Wilson is congratulated following her performance in Washington, D.C., at Sony's annual "La Grande Affaire." The event was held during the Congressional Black Caucus Annual Legislative Conference at the Corcoran Gallery Of Art. Pictured, from left, are Yvonne Taylor, wife of LeBaron Taylor; Kwesi Mfume, chairman of the Congressional Black Caucus; Wilson; actress Lynn Whitfield; and LeBaron Taylor, senior VP of Corporate Affairs for Sony Music Entertainment Inc.

JAZZ BLUE NOTES

by Jeff Levenson

WORLD MUSIC PLUS ONE: Add ska to the list of world music conspicuously incorporating jazz into their mix. Shannah's "Hi-Bop Ska." The 20th Anniv. The event was held during the Congressional Black Caucus Annual Legislative Conference at the Corcoran Gallery Of Art. Pictured, from left, are Yvonne Taylor, wife of LeBaron Taylor; Kwesi Mfume, chairman of the Congressional Black Caucus; Wilson; actress Lynn Whitfield; and LeBaron Taylor, senior VP of Corporate Affairs for Sony Music Entertainment Inc.

folk Music"—a far-reaching saga chronicling the epochal passage of blacks from Africa to America. The albums are a modernist's take on jazz's rich socio-musical genesis, and they get my vote for best works of the '80s (which might not make them viable candidates for reissue—though a boxed set would be rather nice).

VIDES 'R US: Mallet player Dave Samuels, a longtime member of Spyro Gyra (12 years, 18 albums), has decided to give the genre-forming group a rest. He's left the band, he says, "to move on to some different musical directions." The vibes and marimba player already has a leg up on his solo career (four recordings, including "Del Sol," on GRP). His immediate plans? Tour with a group called the Caribbean Jazz Project, featuring saxophonist Paquito D'Rivera and steel pan specialist Andy Narell.

The Winner is... The Thelonious Monk Jazz competition, which is devoted this year to vocalists (Nov. 21 at the Kennedy Center in Washington, D.C.), has pared down its field to a precious (lucky?) few. Remaining in the hunt (for a cool $10,000 and the ears of count- less A&R guys), are 11 semifinalists, nine women and two men, representing four countries. Judging the proceedings? Shirley Horn, Diane Reeves, Jon Hendricks, Jimmy Scott, Abbey Lincoln, and Cleo Laine. If the winner needs inspiration of any kind, he/she can look to Joshua Redman, Marcus Roberts, Jacky Terrasson, and Ryan Kisor, all of whom converted their top honors to record deals in a flash. Also on tap for the gala evening? The BMI Composers Competition winner, Stephen Groves of Maine; he'll be performing his winning composition, "Thirteen Ways Of Looking At A Black Bird."
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**Notes:**
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- The Greatest Gainer/Alpay is for songs gaining the most positions in the chart.
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### Hot R&B Airplay

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<td><em>You Make Me Feel</em></td>
<td>D'Angelo/Universal</td>
</tr>
<tr>
<td>3</td>
<td><em>Lover</em></td>
<td>Ty Dolla $ign/Interscope</td>
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<tr>
<td>4</td>
<td><em>So Much Love</em></td>
<td>Liz Kay/Big Machine</td>
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<tr>
<td>5</td>
<td><em>Look What You Made Me Do</em></td>
<td>Lizzo/Universal/Phorcas</td>
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<td>6</td>
<td><em>Lose You to Love</em></td>
<td>SZA/Fresh/Interscope</td>
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<td>7</td>
<td><em>Good Thing</em></td>
<td>Leon Bridges/Atlantic</td>
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<td>8</td>
<td><em>Love + Money</em></td>
<td>Texture/Grand/Atlantic</td>
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<tr>
<td>9</td>
<td><em>Cry Baby</em></td>
<td>Nasty C/Dope/Atlantic</td>
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<td>10</td>
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<td>Miguel/Atlantic</td>
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<td><em>In the Midnight</em></td>
<td>Megan Thee Stallion/Atlantic</td>
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<td><em>The Other Clay</em></td>
<td>ExxBlk/Atlantic</td>
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<td>16</td>
<td><em>Can't Help Myself</em></td>
<td>Michael Clevenger/Atlantic</td>
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<td>17</td>
<td><em>Right Here</em></td>
<td>Kelela/Atlantic</td>
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<td><em>Ain't No Sunshine</em></td>
<td>Maggie Rogers/Atlantic</td>
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<td><em>I'm Not OK</em></td>
<td>Lil Gotit/Atlantic</td>
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<td><em>Don't Say It</em></td>
<td>James Fauntleroy/Atlantic</td>
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<td>21</td>
<td><em>Mad for the Magic</em></td>
<td>Mystery Machine/Atlantic</td>
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<td><em>You'll Never Find</em></td>
<td>Khalid/Atlantic</td>
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<td><em>The Way That You Love</em></td>
<td>Stevie Wonder/Atlantic</td>
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<td>24</td>
<td><em>7s</em></td>
<td>Mabel/Atlantic</td>
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<td>25</td>
<td><em>Let It Be</em></td>
<td>Teenage Mutants/Atlantic</td>
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<td><em>Love Me Forever</em></td>
<td>The Weeknd/Interscope</td>
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<td><em>Black Is Better</em></td>
<td>Meek Mill/Atlantic</td>
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<td><em>Good on Me</em></td>
<td>Lauren London/Atlantic</td>
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<td><em>I'm Not Done</em></td>
<td>Monique Sun/Atlantic</td>
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<td>30</td>
<td><em>Flame</em></td>
<td>EDD/Atlantic</td>
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### Hot R&B Singles A-Z

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<tr>
<th>Title</th>
<th>Artist/Label/Distributing Label</th>
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<tr>
<td><em>YOU MADE ME</em></td>
<td>Andra Day/Atlantic</td>
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<td><em>WHERE IS THE ONE</em></td>
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<td>Ty Dolla $ign/Interscope</td>
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<td><em>TOUCH ME</em></td>
<td>Liz Kay/Big Machine</td>
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<td><em>LOOK</em></td>
<td>Leon Bridges/Atlantic</td>
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<tr>
<td><em>AMOR</em></td>
<td>Texture/Grand/Atlantic</td>
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<td><em>NO MORE</em></td>
<td>Nasty C/Dope/Atlantic</td>
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<td><em>BAD ENEMY</em></td>
<td>Miguel/Atlantic</td>
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<td><em>THE LAST TIME</em></td>
<td>Ariana Grande/Columbia Records</td>
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<td><em>YOU MAKE ME FEEL</em></td>
<td>Brandy/Atlantic</td>
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Tracks moving up the chart with Cheryl Gaines. © 1994 BillboardBPI Communications.
THE RHYTHM AND THE BLUES

Continued from preceding page

black-owned independent Jet Star Distribution during her London visit. She sees parallels between music distribution problems in the U.S. and in the U.K.

"How you work street music in the U.K. is similar to in U.S.," she says. "Executives at Jet Star) said major U.K. labels should go through indie distributors who work with black independent retailers. They're closer to black consumers, who will go to a corner indie store before traveling all the way into town to Tower Records. Majors do a good job with what they do, but it's a question of access." Both Scott and Anderson spotted the popular genre known as jungle music as the next big sound coming from the U.K.

"It's got a hip-hop groove, but it's 180 beats per minute and incorporates the Miami bass sound as a base—with reggae vocals," says Scott. "The artists are black, and the producers are black. The original consumer was also black, but now the mainstream has picked up on it." (Jungle music is the subject of this week's Billboard Report. See page 1.)

HOOISER MUSIC: August 1995 marks the 25th anniversary of the Indianapolis 500 Mile Race. During the celebration, IBE will introduce the first annual musical confab, the Indiana National Music Conference, to run concurrently with the longstanding Indy event.

Founded in 1970 by Rev. Charles Williams (who also oversees the Coca-Cola Circle City Football clas-

s), the IBE has been a steady propo-

nent of black community empowerment, emphasizing fair financing.

James Harvey of New York-based Harvey-Gallagher Communications is the INMC's executive coordinator. "Other (record business) conferences merely serve the needs of serious music people," says Harvey. "I'm looking to artists and executives in the industry, asking for their opinions and suggestions. I'll base the (INMC) agenda on what they tell me."

Harvey hopes to make INMC panel discussions issue-oriented and hopes to target veteran music business people, without ignoring less ini-


tiated registrants.

"The mix will be about 70-30," she says. "There'll be something interesting for anyone looking for information and knowledge."

Additionally, the INMC will fea-

 feature a few shows and several new artist showcases. In the past, performers such as the Isley Brothers, Parliament-Funkadelic, and Patti LaBelle have been featured during IBE closing-night entertainment.

Asistance in preparing this column was provided by Havelock Nelson.
Poetic Groove Calls A ‘State Of Emergency’

**Action Stressed At LA Rap Confab**

**Nickelodeon To Debut Series Featuring Comedy, R&B, Hip-Hop, And All That**

**BY J.R. REYNOLDS**

LOS ANGELES—Greater community responsibility, better music business education, and hip-hop's expanding global role were the central topics explored Oct. 8 at the seventh annual Los Angeles Rap Symposium.

The day-long event was co-sponsored by the American Federation of Musicians Local No. 47 and ASCAP, and featured panel sessions and lectures that focused on business and cultural problems affecting hip-hop.

A centerpiece of the meeting, which was founded by Poetic Groove Records president Jerry Davis, was “State Of Emergency (Society In Crisis Vol. 1),” an eclectic rap album that issues socio-political statements regarding repressed minority communities.

Davis said, “One of the complaints about seminars is that they’re all talk. This album was inspired by all those past conferences that did nothing.”

“State Of Emergency” was released on the Poetic Groove imprint through Mardi Soud/Motown Oct. 3. Davis said a portion of the proceeds from the album will benefit local community service organizations.

Album co-producer and civil-rights activist Kenneth Carr said rap artists should demonstrate increased social responsibility with regard to their actions and lyrics. He expressed concern that the criminal element in America has too much influence on hip-hop.

“Hip-hop is raising kids...and the prison system is molding the hip-hop culture,” said Carr. “Most rappers are only on stage for just a moment (career-wise), but what they’re saying is affecting kids.”

Registrants discussed the importance of non-American rap, as well as the global impact of American rappers.

“We have to get them to understand that what you do and say here is seen and heard by the whole world,” said Carr.

“Japanese kids back home don’t understand the lyrics to the songs of American rappers, but they feel the vibe,” said Japanese rapper DJ Utaka.

“American rappers are very popular in Japan, and people try to be so much like [them].”

Artist/producer Def Jef said hip-hop artists should be wary of label rip-offs. “Brothers need to get with the program regarding the way things are structured at record companies,” he said. “It takes time for things to produce seven years and produced gold and platinum records. Somebody’s making some bucks, but it ain’t me.”

Of great concern was how naive hip-hop artists are seduced into signing sour management and recording deals. Said artist/record label Los Angeles DJ Poet, “I’m tired of hearing about artists who get a thousand dollars a year to sign a deal then see their records and videos selling in stores but aren’t getting paid. It ain’t right.”

Artists were advised to seek out qualified managers or consider self-representation for record deal negotiations. However, a consensus was reached in favor of artists educating themselves about the music business before entering into any negotiations.

Developing broader creative skills was suggested as one method for gaining more of a foothold in the financial mainstream. For example, Lifestyle Records, owned by artist/producer DJ Battlecat, boasts six A&M producers who work with more than hip-hop.

“You have to be flexible in today’s business world,” said Battlecat. “We’ve got producers who work on jazz, rap, R&B, and believe it or not, country projects. I’ve produced for artists ranging from Splice the whole to Tom Jones.”

(Battlecat produced “I Don’t Think So,” for Jones’ new Interscope album, “The Least And How To Swing It.”)

Support for the positive aspects of hip-hop was expressed by Benjamin Davis, former executive director/CEO of the NAACP, who issued a keynote speech to the estimated 250 conference registrants.

“It’s important to gain an understanding of everyone in the community—despite our differences—and for all of us to work together,” said Davis.

Before being ousted from the NAACP, Davis said he is working with Poetic Groove’s Davis and activist Carr to promote “State Of Emergency,” and is looking forward to taking an active role in recording the second album in the series.

“Hip-hop is deeply embedded in the black and Hispanic community, which has both political and economic ramifications,” said Davis. “My priority is to get more blacks involved in the business aspects of music.”

Robbins says that once label executives heard there was a kids’ variety show that features hip-hop and R&B, they were knocking the door down to book their acts. “So far, we’ve pretty much been able to pick and choose musical guests,” he says.

Recording acts usually perform midway through the program and sometimes appear in the comedy sketches—often playing themselves.

One of the problems Robbins predicts is the timing of musical guest appearances. “It’s becoming a game of guessing the future—who’s going to be hot and on the charts,” he says.

**AAAM COMMENTS:** The second annual U.K. conference held recently by London in the International Assn. of African American Media (IAAM) was focused on the future of R&B music (Billboard, Oct. 22).

The 3-year-old organization’s U.K. meetings have helped foster global communication among U.S. black music executives and their European counterparts.

The brass ring is there, but certain methods of doing business must be modified to move forward.

Says one major-label executive, “I’d love to work harder on the international aspects of my artists’ careers, but all the benefits of my work goes to my U.K. label counterpart’s department. If there was some way for my department to be compensated, I’d do a lot more.”

Other executives who attended the conference were more optimistic: “Major artists get 60% of their business from outside the U.S.,” says Tony Anderson, senior VP of black music for Columbia.

“We feel that black music offers the world opportunity for growth, but you have to nurture the process through education,” says Anderson. “A lot of music doesn’t translate well because of the language. Artists have to look at their careers from a global perspective and move in directions that will allow them to penetrate as many markets as possible.”

Vivian Scott, VP of black music for Epic, met with...
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5 oliver's army
6 accidents will happen
7 love for tender
8 i can't stand up for falling down
9 possession
10 new amsterdam
11 high fidelity
12 clubland
13 new lace sleeves
14 good year for the roses
15 sweet dreams
16 you little fool
17 everyday i write the book
18 let them all talk
19 the only flame in town
20 i wanna be loved
21 don't let me be misunderstood

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**Billboard's Heatseekers Album Chart**

**Compiled for Weekend Ending Oct. 29, 1994 from a National Sample of Retail Store and Rack Sales Reports Collected, SoundScan-verified, and Provided by SoundScan**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>IMPRESSION</th>
<th>RANK</th>
<th>DATE</th>
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<tbody>
<tr>
<td>MARTINA MCBRIDE</td>
<td>THE WAY THAT I AM</td>
<td>IMMATURE</td>
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<td>1</td>
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<td>EMI/CAPITOL</td>
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<td>RESURRECTION</td>
<td>NYE</td>
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<td>USHER</td>
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<td>A DREAM WITHIN</td>
<td>INTERMEDIATE</td>
<td>8</td>
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<td>A DIFFERENT STORY</td>
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<td>Sire</td>
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</tbody>
</table>

**Top 20**

1. MARTINA MCBRIDE
2. PARIS
3. ILL AL SKRATCH
4. USHER
5. COMMON SENSE
6. RAPP 'N' TAY
7. LUCASF
8. DEAD EYE DICK
9. ADAM SANDLER
10. VERUSA SALT
11. RODDY FERRELL
12. CRYSTAL WATERS
13. KEN MELLONS
14. MOUNTAIN BAND
15. LARI WHITE
16. LUCIOUS JACKSON
17. MARTINA MCBRIDE
18. PARIS
19. ILL AL SKRATCH
20. USHER

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

**American Highway Fiver**

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**North American Highway Fiver**

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**Kirk Franklin and the Family**

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**Melvin Riley**

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**Big Mountain**

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**Joshua Beckner Band**

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**Whitehead Bros.**

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**Rae Narenkard Ladies**

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

**Sickly Sounds, Queens, N.Y.**

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

**Monsters of Rock: RCA isn’t letting singing some of the high-profile hard-rock releases get in the way of "Suffer- system," the major-label debut of Toronto-based hard-core rock act Monster Voodoo Machine, due Oct. 25. In fact, the label hopes that a prominent rock station in Los Angeles will join forces with some of those artists to help launch the band. RCA has teamed up with mom-and-pop retail stores to give away a cassette of the first single, "Bastard Is As Bastard Does," with the purchase of the new American Recordings releases from Slayer or Danzig. The promotion runs through the street date of "Suf- fersystem." In addition, RCA is handing out 10,000 cassettes at shows by such bands as Columbia's En- tombed and Zoo Entertainment's Killing Joke. "There's so much traffic out there, and a lot of kids in stores and at shows now," says Tom Dee, director of artist develop- ment at RCA. "It makes sense to go to where they are." The label also has included "Suffersystem" in Concrete Marketing's November retail campaign in 300 stores. The album receives in-store displays, pricing and positioning in the "Concrete Corner" section of the store, and inclusion on a sampler cassette of all the bands included in the month's promotion. "Bastard Is As Bastard Does" is also included on Evan Scosar Production's "Right Between The arrows" show in the Biohazard/Hostile Fan Tour, which wraps this week. Labels pay to have a song included on the ESB tape, which airs between acts on various tours. "We had a good reaction from the last time we did it, so we figured we'd try it again," says Dee. The band is playing its hometown tour through early November before hitting the U.S. for a string of dates through December. A video for "Bastard Is As Bastard Does," directed by Paris Mayhew (Bio-hazard, Onyx), will be serviced this week.**

**Bastard Is As Bastard Does**

**Debut Dates. A.R. Kane is making its U.S. performance debut with a string of New York dates Oct. 29-Nov. 2. The act is supporting its second American album, the dreamy pop collection "New Clear Child," on David Byrne's Luaka Bop label, distributed by Warner Bros.**

**Soul's Unusual is that they combine hip-hop with R&B with a cool, laid-back sound," says Julie Greenwald, VP of mar- keting at R&B affiliate Def Jam. "They can handle a straight-up R&B song or flip the script right into hip-hop. They're also one of the greatest live performing acts, and that's really their greatest selling point."
The Mormon Tabernacle Choir

This Is Christmas

Recorded especially for Christmas '94, This Is Christmas is the latest recording by the Mormon Tabernacle Choir. Warm, inviting and inspirational, this collection is part of a legacy spanning over 100 years, five gold records and performances in more than 25 countries. Featured are 16 popular carols, including Deck the Hall, What Child Is This? and Carol of the Bells, all recorded in digital stereo in Salt Lake City's historic Mormon Tabernacle.

Noel

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Artists & Music

ICM KEEPS PACE WITH CHANGES IN CONCERT BOOKING INDUSTRY

(BB: You purchased independent booking agency Twin Towers in May, the agency that books the Lennyheads and Liza Minnelli. Why?

BE: I love the future that I passionately believe is coming. I believe that genting is about to enter another golden epoch of time. I so wanted to be involved with that that I was fixed with [the question], Do I leave ICM and become that, in a very purist sort of way? Or do I say that, well, if Atlantic Records can own Madonna Records and allow it all of the freedom and all of the independence that it does, why can’t an agency?

VANESSA WILLIAMS

(Continued from page 22)

puses through ExpressStop Music Sales Centers, a chain of vending machines that carry various titles. Williams and Mercury are considering two projects in addition to “The Sweetest Days.” The first would have the singer recording a four-cut EP of dance music that Bruce Carbone, a senior A&R director at the label, describes as “taking care of the people in the clubs who were with her from the start.” Proceeds from that record would benefit an AIDS-related charity.

There also is discussion of Williams fronting a second cast recording of “Kiss Of The Spiderwoman,” which could be cut and released in early January. Williams credits her tenure with the show as adding to the level of respect she is earning as an artist.

“In this kind of setting, you either sink or swim,” she says. “And it feels good to finally prove that I can swim. And, to be honest, I feel most comfortable working in a theater situation that allows you to shape your performance and get an instant response from people.”

Williams says she often used acting methods in recording the songs for “The Sweetest Days,” many of which are arranged with spare and acoustic instrumentation that places most of the listener’s attention on her voice. She says working with red-hot producer/artist Babyface was “actually very much like working with a stage director who was [as] interested in motivation as he was in notes and chords.”

Looking toward 1995, Williams is preparing for her first concert tour in the fall. She is even putting together ideas for her next full-length album, which likely will be a traditional jazz collection. It is a concept that suits Mercury president and longtime Williams mentor Ed Eckstein just fine.

“The worst that can happen to an artist is to deny the natural process of maturity,” he says. “My creative role with Vanessa has been [to serve] as training wheels—to be an auxiliary to her as long as it’s necessary. It’s exciting to see how far she has come—and how far I think she can go.”

BB: You’re obviously also expanding overseas. You purchased U.K-based Fair Warning a few years ago, and last month you bought Wasted Talent and merged the two together to form ICM International. What will that mean in terms of ICM’s worldwide strength?

BE: What’s new is that joining these two high-profile companies together, ICM becomes either the largest or second-largest agency in the U.K. I am hoping that through [ICM International managing directors] Ian Flocke and John Jackson that we can get higher-profile, higher-revenue types of acts than we have in the past.

Additionally, we’re right at a point of learning something. I think, with this Green Day tour. Prior to Green Day kind of breaking the arena barrier, there haven’t been a lot of the newer alternative acts that have been able to put 10,000 people in a building. Nirvana never really got the chance; Pearl Jam

(Continued on page 50)
led to a number of sensationalist stories highlighting perceived problems of drug abuse, gangsterism, and racketeering.

Innovators such as Goldie see this as an inevitable side-effect that conceals the musical value. "What we're trying to do is to musically take it forward," says Goldie, who is remixing an Ice Cube track with his programming partner Rob Playford, owner and managing director of the label Moving Shadow Records and a member of 2 Bad Mice. "As soon as other people start doing something, then we move on," adds Playford. "That's the secret, really."

THE FUTURE IS HYBRID

The range of musical styles that jungle incorporates can be heard on compilations such as the "Drum & Bass Selection" series released by Breakdown Records. Part of the indie Suburban Base label, Breakdown will release its third compilation in October.

The mix of ambient music with lighting-fast beats has emerged into a style known as future jungle, exemplified by the blissful serenity of L.T.J. Bukem, the dislocated moods of Leviticus, or the cyber-jazz of A Guy Called Gerald.

Gerald Simpson, whose working name is A Guy Called Gerald, created one of the first credible U.K. house/techno tracks, "Voodoo Ray," in the late '80s. He has re-emerged after an unhappy 1990 deal with CBS and runs his own Manchester-based Juice Box label. Simpson is due to release a new album, "Black Secret Technology," in January.

Like Simpson, Moving Shadow's Playford has roots as an artist, beginning as a DJ at illegal raves. Four and a half years ago, Playford released a bedroom production of his own under the name the Orbital Project. Selling 1,500 copies out of the back of his car in a few weeks, he realized he had a record company.

Simpson's influences include Detroit techno, dub reggae, and mid-'80s hip-hop acts such as Mantronix. Citing Goldie and 4-Hero's "Parallel Universe" album on Reinforced as his influences, he rejects the ragga-vo-cal/drum-and-bass formula of much jungle music in favor of experimenta- tion and a music that reflects a spe- cific identity. It has found its home in a South England black accent.

That identity may be what gives jungle music its cohesion among fans and artists. The U.K. top 40 impact of the "Original Nuttah" single by UK Apachi with Shy FX on S.O.U.R encourages the label's managing director, David Stone, in the belief that jungle is a loyal record-buying scene that gelled before the media attention picked up. "The worst thing that can happen," he says, "is for labels to sell out to majors. The big jungle tracks can sell enough records without a barcode to take them into the top 40."

But Stone feels that for the club-oriented jungle phenomenon to truly cross over in the U.S. and other coun- tries, jungle artists need to develop their own identities and be prepared to tour. "We are actively pushing artists, rather than just tunes," says Stone. "It's about these artists having the ability and support to take what they do on stage. If jungle doesn't have an artistic identity, then all we'll get in America is compilations."

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ICM KEEPS PACE

(Continued from page 10)

and Neil Young, among others, with her. You brought in Jon Podell to run the New York music department. While at William Morris, he was largely credited with turning their music career around. Why all the activity?

BE: A couple of years ago, I sat back and I realized that on the one extreme, you have CAA, who had put together a team of agents that never, in public, was disrespectful of each other. And if you offended one of them, they all came over to your house and beat you up. At the other extreme, you have the strong, smaller agencies, like Wayne Forte's or Dennis Arfa's or Howard Rose's, where they are the business. There is no significant No. 2, so the concept of teamwork and cooperation doesn't even apply there.

BB: Where does ICM fit?

BE: In the middle area, you had William Morris and ICM, which was a bi-coastal company, was heavily populated with people of chronological maturity, and also was populated with people who, in the most part, had never made a conscious decision to work together, and here's where my own myopia comes into play. In truth, I probably was not managing well.

BB: And you were not happy.

BE: And I was not happy. And from that, I realized that a lot of the divisiveness and the atmosphere where I had allowed dissensions to ferment was actually destroying the whole department. We went through some fairly ex-cruciating periods of internal self-analysis, but for whatever reason, I was not able to evoke a complete enough change (without changing some of the staff).

(Continued on next page)
JUNGLE GENRE'S MIX OF INFLUENCES DEFIES EASY LABELING

(Continued from page 1)

Although jungle is marked by a strong U.K. identity, including raps done in a South England black accent, observers say the genre is gradually finding interest in other countries, including the U.S., Canada, France, and Belgium.

In the U.S., New York-based Gee Street Records announced its commitment to jungle Oct. 17, with plans for releases and events later this year (see Dance Trax, page 30).

Meanwhile, Moving Shadow Records' biggest-selling single to date—“Bombsharer,” from the “Hold It Down” EP by the band 2 Bad Mice—has been licensed by Profile for the U.S. release. And Sounds Of The Underground Records (SOUR) has entered a compilation-album deal for the U.S. release of “Laws Of The Jungle” with Moonshine in Los Angeles.

In addition, SOUR has signed a label deal with Avex in Japan.

It is the ongoing permutations of jungle that some observers say gives the genre its cachet. Goldie's single "Timeless," his first on London Records, is a 22-minute jazz/soul/ambient/breakbeat epic that suggests that the experimental end of jungle may offer better long-term album prospects to record companies than the fly-by-night singles deals, compilations, and jungle remixes that have dominated the genre thus far. Working under the name Metalheads, this graffiti artist and veteran of old-school hip-hop has signed to London for a two-album deal with a seven-figure advance.

While the music that falls under the heading of jungle can change from week to week, integrity is a core value of the scene. "This is the underground culture of the U.K.," says Goldie. Other observers call jungle the U.K.'s first indigenous form of black dance music. For the mainstream audience, however, the underground ambience has been toned down, and jungle is now being marketed as a commercial product.

JUNGLE FEVER

(Continued from page 20)

to a BBC Radio 1 spokesman, jungle gets regular rotation on the station's specialized evening shows hosted by Pete Tong, John Peel, and Mark Tonderi. "We are waiting for it to cross over into a more pop format, when it will be considered for the daytime playlist on Radio 1," says the spokesman.

One track that sources say could get played on Radio 1 is "Sweet Love" by M Beat, because it resembles a "real song," offering a jungleized take on the original Anita Baker track.

As often occurs with grass-roots music trends, there is a fierce debate on the jungle scene about keeping things underground and independent. Some take the radical line that this is the music of the people, made for the people by the people, and doesn't belong to multinational corporations. But the growing major-label interest is hard to ignore.

Most observers agree that the future of jungle is very fluid. It probably will get slower and begin to incorporate styles other than reggae. Already there is a genre called "future jungle" that incorporates abstract and atmospheric ambience, and producers keep experimenting with the sound.

There are quite distinct subdivisions between the pop releases, the ragga sample style, the hardcore drum-and-bass jungle groove, and the progressive type. However, as Simon Goffe says, "The split between ragga jungle and future jungle is very vague. They are different developments at the moment, with some artists more influenced by the ragga and traditional black soul and rare-groove scene, while others are coming from dub. In the future, the better underground labels such as Moving Shadow, Phibbleslam, and V Records will no doubt develop along the lines of indigenous labels such as Network/Pulse 8, which are now no longer regarded as left-of-center. But the real talents will develop albums and move on to become the Pioneers of the scene."

If these predictions are fulfilled, and jungle goes global, then Jamaica could be a major influence. Opinion is divided over whether Jamaican producers will give it a new twist. Some observers say Jamaican national pride in its own music will limit jungle's development there. Jungle is seen as a British innovation and not directly relevant to their passion for ragga, dancehall, and roots. On the other hand, some say that if jungle becomes a more popular form of music, it will have to deal creatively with other musicians and international forms of music.

Overall, however, hopes are high that jungle, one of the few genres to come up from the streets since punk, will have the same lasting and catalytic effect on music as did that 1976 trend.
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Artists & Music

**THESE ARE VANESSA WILLIAMS' 'DAYS'**
(Continued from page 13)

Campaign behind "The Sweetest Days" has required a high degree of imagination, due to the fact that Williams is anchored in New York through the end of 1994, where she is starring in "Kiss Of The Spider Woman" on Broadway. As a result, the standard trek to radio stations across the U.S. has been eliminated from the plan temporarily. Instead, the label will focus more on television, press, and local in-store appearances. One of the first things Williams will do is a satellite press day, wherein she moves from one TV program to the next over the course of five hours. Radio will be addressed via telephone interviews and pre-recorded station identifications.

At the retail level, Maidenberg says Mercury will aim to enhance purchasing incentive for the first single by including non-album material on a CD-5 and then changing the additional songs midway through its shelf life. Upon release, the CD-5 of "The Sweetest Days" will feature the holiday standards "What Child Is This" and "Have Yourself A Merry Little Christmas," as well as "Whatever Happens," a cut from Williams' 1990 debut, "The Right Stuff." That pressing will be phased out by Jan. 1, and will be replaced by a CD-5 that features the previous hits "Save The Best For Last," "Dreaming," and "Love Is," a duet with Brian McKnight that earned a Grammy nomination in 1993. Throughout the life span of the single, "Love Is" will be the flipside of the cassette version.

"This will be a terrific way of bringing in both longtime fans who are collectors and people who are just getting into Vanessa," says Anna Shermack, buyer/manager of Sound Hatch in Detroit, of the plan supporting the single. "In general, I think she brings something to the table that no one else has this season. Everyone loves a great love song—especially this time of year—and she does it so well. I expect this album to do really well for us."

Mercury also is mining relatively new sales territory for this project. New Yorkers who attend "Kiss Of The Spider Woman" will have access to the album in the Broadhurst Theater lobby, where it will be sold along with Williams' first two albums. The set also will be sold at movie theaters and on college campus, including New York University, where Williams will perform on Nov. 26.

"The Sweetest Days" appears in Billboard this week. (Continued on page 21)

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**Rick Krims Crosses Over From MTV To EMI Music**

PUBS LABEL OUTLOOK: For Rick Krim, the new deal at EMI Music Worldwide is a terrific talent acquisition and marketing opportunity at EMI Music Worldwide, his job has a familiar scenario in many ways—but a good thing that it does.

In trading an executive slot at MTV for his new post at EMI Music Publishing Worldwide's New York headquarters, Krim is setting out a mandate similar to that of his predecessor, John Sykes, another MTV veteran who left the same publishing setup recently to become president of MTV's sister station, VH1.

In fact, Krim, who had been at MTV for 12 years, worked with Sykes at MTV.

"He created the job at EMI Music, and he would call me at MTV to work acts, much like a record company person would," says Krim. "Part of my job at MTV was to find new talent—talent already signed, of course. We were very careful in choosing acts to support, and it was fun to find acts that lots of people weren't aware of. Ninety-five percent of every piece of music that labels came out with came through us. I got exposure for the music, most was pro-active with labels. At EMI, I expect to be talking to much the same people."

Krim says that "for the time being, until I'm more into it, I'll be dealing more with signing bands than just songwriters," paying particular attention to rock and alternative sounds. "Others will deal with the more songwriter-driven areas of R&B or pop pop."

The system calls for Krim to report in part from Evan Lambreg's creative staff, which remains under Lambreg'segis. On Wednesday, Krim met with his new team and he notes that he learned at MTV that there is more to "breaking an act than playing videos. Besides record company support, there is exposure on MTV News, on shows and specialty programming. My job was A&R and marketing, artist development, and promotion."

Krim, who reports directly to EMI Music chairman Martin Bandier, admits that he has much to learn about the mechanics of music publishing. "I told them that, but they didn't hire me as a music publishing expert. Actually, having worked for Price Waterhouse, the money thing is easy for me. My problem, though, is seeking out new talent, keep up with my contacts." Krim does note that Lambreg has given him a "crash course on music publishing." Otherwise, he adds, "I'm a free agent, in a floating position."

HAVING IT ALL: Warner/Chappell Music has purchased all of Warnerbongs, the music publishing company it owned jointly with Warner/Reprise Nashville. Warner/Chappell's current writers and producers whom are Frank Dycus, Roger Brown, and the members of Take 6, are linked to new label firm's catalog to Warner/Chappell.

NEARING PORT: "A Song Floating..." is a new review, set to open Nov. 26 at the Westbeth Theatre in New York's Greenwich Village, based on new and catalog songs penned by composer Phil Springer and such lyricist collaborators as E.Y. Harburg, Carolyn Leigh, Bob Hilliard, Buddy Kaye, Richard Adler, and Joan Juvita. Springer's standards include "How Little We Know," "Santa Baby," and "Moonlight Gambler," along with a melody that accompanies one of Harburg's last lyrics, "Time, You Old Gypsy Man."

According to Springer, the concept of the show is "expressed in the first eight bars of the title song: A song floating on the wind/Reaching someone's ear/Rescuing someone's heart/This is what I'll leave. What I want to give."

Springer says he hopes to produce a number of singles from the score, and is shopping a record deal. The show, conceived and produced by Springer, is financed by friends and colleagues, along with the Harburg Theatre Foundation.

BIG SCORES: The BMI Foundation is offering its seventh annual Pete Carpenter Fellowship for all film composers under the age of 35. The fellowship was established by the foundation and Carpenter's family, colleagues, friends to honor the late composer of such TV themes and scores as The-A-Team, "Magnum P.I.," "The Rockford Files," "Hardcastle And McCormick," "Hunter," and "Riptide." The winner, selected by an advisory panel and members of the board of the BMI Foundation, will work for one month on a day-to-day basis with theatrical film and TV composers. He or she will also receive a $2,000 award for travel and living expenses while in Los Angeles for the period of the fellowship. Applications, available through BMI's headquarters in New York, must be received by Nov. 30.

PRINT ON PRINT: The followings are the best-selling folios at Billboard's New York lane Music:

1. Guns 'N' Roses, Anthology
2.Soundgarden, Superunknown
3. Sepultura, Beneath The Remains
4. Sepultura, Arise
5. Roxette, Crash Boom Bang!
Have yourself a classic Merry Christmas!
**Jungle Fever Spreads in U.K. as Reggae/Trance Hybrid Grows Quickly**

(Continued from page 1)

black form of music, the atmosphere at jungle sessions is racially mixed, steamy, and electric. Serious dancing styles are on view, especially from the west Indian and African areas for the occasion in outrageous outfits.

Fans are united in seeing jungle as a unifying force that is helping to create a new British post-rave multiculturalism. Hip-hop, a predominantly U.S. style, has dominated black music here for most of the last decade, and there is considerable jeer, both inside and outside the jungle community, that a new kind of dance music has sprung up from the streets.

At the moment, most of the releases are coming from small independent labels and DJs. But September saw jungle's first U.K. top chart entry with General Levy and M-Beat’s "Incredible." The song peaked at No. 8 on Bill- board's R&B Chart (U.K. chart, Billboard, Oct. 1).

Although the music has caught the imagination of listeners in London, it has yet to break beyond the capital and the southern city of Bristol.

**LED BY DJs**

The scene is led by the DJs who create the sonic soundscapes that exude the intensity of the dance floor. London, home to the scene, is a hotbed of eager talent, and its DJ talent has given rise to a new generation of dance music producers.

DJs such as Jumpin’ Jack Frost, M-Flo, and Roadblock own their sound, and the trademark sound of these DJs is the jungle, a mixture of reggae and hip-hop.

**RAVE/TECHNO ROOTS**

Jungle did not appear overnight. Its roots can be traced back to 1980, when rave/techno tunes featuring reggae cutups first appeared. The Hackney Warehouse was the East London club, and the earlier warehouse scenes are now considered part of jungle’s heritage.

The label that sparked the dance floor was started in 1989, when it released the popular track "5-6-7-8," which was the first to feature the speed-up breakbeats that became the hallmark of jungle. But the first acts that could truly be called jungle were the Raggas Twins, Hooligan 69, and Spiffithead. The hits that marked the Raggas’ debut and El Daekay began in 1989, these came close to crossing over to the jungle underground.

Hit songs followed with a No. 2 hit on the U.K. single charts, "Raving And Raving" by Peter Bouncer. Other trailblazers were the Moody Boys and Longday G with "This Is SkA," and Rebel MC, whose albums "Rebel MusiC" and "Black Meaning Good" influ- enced mixed elements of techno and reggae.

Jungle, in its current form, started picking up steam in 1993, when produc- ers started incorporating reggae samples into their mixes. This led to the creation of drum-and-bass breakbeat tracks. They began to experiment with the param- eters of the drum-and-bass mix-and-found there were no barriers.

Popularity in the clubs led to big sales in specialty shops such as Bitz in Dalston. This store has been a hub of the scene since the days of the first warehouse parties. Bitz consistently carries its own jungle tracks on its own label, and has its own club, Jungle Spas.

Other top retail addresses include Unity in London's West End, a core- rare rave shop. Lucky Spin in North London is virtually pure jungle, and Black Market, also in the West End, was one of the first places to sell a wide range of specialist dance shows to set up in the area. Black Market has a basement that is entirely devoted to jungle, run by hard- core veteran Nicky Blackmarket.

The majority of jungle releases are sold on vinyl. A big hit earlier this year, "The Jungle" by Jetman, on Moving Shadow Records, sold more than 10,000 copies, according to the la- bel: "The most underground hit, "War- ries In The Dance" by Stretch, has also sold more than 10,000 units.

It’s not just specialty stores that are reporting strong sales of jungle. A 12-inch jungle single that has been released independently, Mainstream black music outlets such as Red Rec- ords in Bristol, are finding that their store door as fast as it can be shipped. Reggae stores also enjoy a healthy trade, as do larger chains, although sales are mainly of CD compilations. Record company figures put sales of "Incredible" at more than 150,000 units. Last month, the Street Tuff label released "Jungle Fried" (”Jungle Vol. 1"), and it has been leaving the shops as quickly as it can be brought in.

The compilation reached No. 1 on the U.K. dance album charts and No. 5 on the U.K. compilation albums chart, where it currently stands at No. 29.

The company has prepared the next generation of tracks for "Jungle Hits Vol. 2," which includes half the reggae artist "Greeting." Producer Soundman is also working on jungle tunes with live instruments and vocals. Levy, previously best known for his U.K. reggae hits such as "Heat & The Wigs," reworked one of his recent tracks, "The Wickedest General," to create a jungle version. This recent re- based record (see story, below), Started three years ago, Renk and its successful hit "Hip Hop," and which can be found in a new computer programmer, had been pioneering the ragga-breakbeat fusion and had developed one of the most commercial sounds with record "Breakbeat Dance," "Shuffle," and "Boskaya."

London Records, which had previ- ously rejected Levy for jungle, was put in "Incredible" in the U.S. in November.

The next potential crossover hit, "Grooverider" by Rudi, featured Shy FX on Sound Of The Underground Records (SOUR), is already in the lower reaches of the top 10. The mix of reggae and jungle has opened the scene, featuring a bhangra remix. The MC, UK Apache, is Indian, and the track’s producer, Shy FX, is Black British. Bhanga, the new genre of Indian music that is massive with Indian youth (Billboard, Oct. 1), is one of the many styles that observers say will have an impact on the jungle scene.

Levy has also worked with Indian Bhanga-muffin superstar Apache Indian on his next release, "The New Style," for Outcaste Records. Bhanga DJ and Outcaste staff DJ Ritu says, "Jungle has drawn together all kinds of British youth, including Asian British, which accounts for the wide popular- ity of jungle on the Asian club scene."

"Jungle is usually a multi-racial environment, and Levy’s hit for hit status includes hit producer Goldie, with his remix of Cutty Ranks’ "Armed & Dangerous," and Mangoo’s Rebel MC, who produced a hit by Conquering Lion called "Code Red," featuring Supercret. Rebel MC also produced an upcoming release called "The Jungle Riddim.""

The Brick Top pose has also been getting attention. As DJ and producer Si- mon Goﬀe says, "The Brick Top scene is very club and today, based around Rob Smith of Smith & Mighty. Rini Size and DJ Crust are also influenced by the Jungle vibe, but have a defi- nite jungle leaning."

If you Can’t Beat EM ... "Jungle Hits Vol. 1" actually began as Street Tuff’s attempt to protect its reggae copyrights.

The label is part of Jet Star, the leading independent black music distri- butor and producer. "When the jen- gle scene started to dip into reggae for the samples, they started using a lot of music coming out of Jet Star for their tracks, without permission," says Jet Star promotion chief Karen Palmer. "So we said, ‘Why do you have to do that?’ We told them, ‘just use what you want, we can promote it, and everybody is happy.’"

Another compilation of jungle music is "Dancehall Bass," from Breakdown Records, part of Suburban Base, based in Romford, east of London.

**AHOY MATES**

Until recently, jungle has been ex- clusively the domain of pirate-radio stations. Flagrantly broadcasting from tower blocks, they saturate the airwaves with live-DJ mixing and information about where the sessions are taking place.

Stations such as Kool FM and Rush, which were among the first, reveal that they were using pirate radio to take the music up- and-down tempo as they see fit, and as far out as they feel. The radio mixes break down into even more abstract forms that would be possible in clubs.

But jungle has begun to be heard on licensed stations as well. Dance sta- tion KISS FM has started a jungle show, and Capital Radio’s David Rodi- gan has been playing it in his reggae show. The indie black labels, like Choice, are playing it regularly.

However, BBC Radio 1 has thus far stayed away from the genre on its day- time programming, even though Levy’s tune did not make it onto the daytime play- list at the station. However, according to (Continued on page 21)
ICM KEEPS PACE
(Continued from page 1)
low a tour promoter a much larger percentage of the profit.
Mick Jagger doesn’t really have a manager, and so he’s not going to be dealing with “Should we do Cleveland on Tuesday, or Chicago?”
BB: Is there going to be a sponsor?
BE: I don’t think so. I know that there was a massive offer from a beer company, and it was turned down by both Roberts and Jimmy because of their feeling that they don’t want to seem to be promoting alcohol consumption, in view of the nature of the battles that different people have been over that.
BB: What kind of ticket prices are you considering?
BE: I believe there will be a premium band of tickets in the $40 range. The next-best seats might be $30, and there might be 2,000 seats every night that would be in the area of $20. The idea was to have these tiers of pricing so that the economics didn’t negatively affect somebody’s ability to see it.
BB: In addition to superstars like Plant and Page, you also book many new acts. Let’s talk about Green Day, whom you’ve had a lot of success with.
BE: Green Day is am management, their agent Andy Sommers, and he promoter in Detroit came up with the idea of going into [Detroit’s] Cobo Hall on a ridiculously cheap ticket, I think either $7.50 or $10, and it sold out in minutes. Andy has been doing that in other major cities with equal success. I don’t think it would [be happening] if the tickets were $25.
BB: Do you find that the acts are amenable to dropping the price?
BE: The factor that seems to be influencing the bands’ opinions on ticket prices seems to be how their own experience relates to the subject of the cost of goods. So Eddie Vedder is young enough to remember buying tickets; he’s young enough to remember eating dog food on tour. So a $50 ticket to him—that’s a hell of a lot of money to go to a show. On the other hand—and this is not a criticism of the Stones or Pink Floyd—you’re talking about people who are in their 40s and 50s who have made enormous sums of money for longer than most of their fans have been alive, to whom $50 is almost a ridiculous amount.
BB: Over the last few years, you’ve undertaken an effort to restore ICM to where it used to be. The result is that some of your top agents left. Most notable is Mitch Wein, who went to William Morris and took Elvis Costello.
(Continued on page 25)
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Artists & Music

NASHVILLE RCA EXECs
(Continued from preceding page)

What label will afford us a quicker move into the marketplace?" "

Relieved of marketing functions, the label can concentrate on such essentials as artist development and "supervising" country radio, says Goodman. "

Says Galante: "It's important that we don't consider BNA a second label. We consider them both equal, and it is important to us that when somebody comes to Thom or me to sign to the company, they will look at the opportunity for BNA or RCA as being equal. That's why the staffs are exactly the same. We think the complexion of the labels changes only with the personalities of the two people running them."

Furthermore, he says, "managers coming in don't have to sit there having 57 different dialogues; instead, they can have a discussion with the label manager, and the label manager becomes a conduit for the company in terms of the information that runs through.

Galante says that he, Goodman, Schupple, Danieli, and Turner "have all been on the phone to the artists to tell them [to alert them to the new changes], and we're coming back down to meet with them again. That was our first and major concern."

The labels will not have larger rosters, Galante adds. "Thom and Randy and I all agree it's about quality, and not about quantity... The marketplace has shown, by the rise of Atlantic and the rise of Arista in the last couple of years, that it's still wide open."

Reunion Records, the contemporary Christian label, will be a part of the RLG sales group, connecting through Howie.

Among those who have left RCA and BNA in recent weeks are Ric Pepin, former VP/GM of BNA; Erin Morris, former associate director of artist development for RCA; and Terri Polley, former manager of creative services at BNA.

R.E.M. AWAITs WORD
(Continued from page 10)

"We're going to play Madison Square Garden," says the R.E.M. source. He foresees three possible Justice Department scenarios in January: It either will find nothing wrong with Ticketmaster's practices, will deem Ticketmaster's contracts with venues to be monopolistic and order them to be reopened to all interested bidders (which likely would bring in new, high-profile players), or simply will fail to make a ruling. (A Justice Department spokeswoman would say only that the investigation is "ongoing."

If the department finds nothing out of the ordinary, the band plans to approach Ticketmaster in hopes of negotiating a deal to keep service charges down, though not as low as the $1.80 per ticket Pearl Jam proposed this summer. Containing charges could be made easier by the fact that, unlike many acts, R.E.M. does not pocket a portion of ticket service charges, according to the source.

Although several acts publicly supported Pearl Jam's stand against Ticketmaster over the summer, Goldstein says that if and when R.E.M. approaches the company about searching for ways to cut service fees, the band would be the first act to do so since the pricing controversy erupted.
**Artists & Music**

**Joplin, Led Zep Among Nominees For Rock Hall**

NEW YORK—The Allman Brothers Band, Led Zeppelin, Parliament-Funkadelic, Al Green, Janis Joplin, and Neil Young are this year’s first-time nominees for induction into the Rock And Roll Hall Of Fame.

Young also is nominated as a member of Buffalo Springfield, which is up for induction for the second time. Other returning nominees are the Jefferson Airplane, the Shirelles, Little Willie John, the Jackson 5, Martha & the Vandellas, Joni Mitchell, the Velvet Underground, and Frank Zappa.

Ballots have been mailed to members of the voting body and are to be returned to the Rock Hall Foundation by Oct. 28. The 10th annual induction ceremony and dinner will take place Jan. 12 at the Waldorf Astoria in New York.

Meanwhile, in Cleveland, construction is continuing on the Hall Of Fame building. The structure is expected to be completed in June, according to executive director Susan Evans. The grand opening is scheduled for September 1995.

The hall recently received a major donation of John Lennon memorabilia from his vision, Yoko Ono.

**NEW RCA GROUP**

(*Continued from page 12*)

Van Durand will return to RIA (where he once served as director of national promotion) as VP of promotions. He will report to Turner. Mike Wilson, now senior director of promotion for RCA Nashville, will become VP of promotion for the label and report directly to Daniel.

The new core marketing group will support both RCA and RIA in sales, media, creative services, and production. It consists of Ron Howie, VP of sales/RLG; Mary Hamilton, senior director of creative services/RLG; Glenda Break, director of production and scheduling/RLG; and a yet-to-be-named media head for RLG. Each of these officers will report to Goodman.

Howie was VP of sales for RCA Records in New York. Hamilton was director of creative services for RCA Nashville, and Break was associate director of production and scheduling for RCA Nashville.

"What we've done is centralize a lot of managerial talent," says Galante. "But there's still two distinct personalities between Dale and Tony and their organizations for each of the labels."

A&R will be a centralized function shared by Galante, Schuyler, Garth Fundis (currently VP of A&R for RCA Nashville), and Sam Hisham (director of A&R for RCA Nashville).

"We'll decide which artists go on which label," says Galante.

"Both labels were set up to be completely freestanding," Goldblatt says. "Now, I think what will happen, with the A&R situation being the way it is...we'll be able to look at an act and say, "How will this act be better served in terms of getting into the marketplace?"

(*Continued on next page*)
Bar/None Seeks Wider Appeal For Epic Soundtracks

BY DAVID SPRAGUE

NEW YORK—It's becoming an alternative rock tradition for newly risen stars to pay tribute to the artists that served as formative inspiration. Epic Soundtracks, who co-founded such seminal bands as the Swell Maps and Crime & the City Solution, is the latest underground demi-légend to benefit from the endorsement of an acolyte—in his case, head Lemonhead Evan Dando.

"I knew Evan and I thought the same way about music, so I got him a copy of my first album and he suggested we collaborate on some Epic Soundtracks songs," says Soundtracks, whose second solo album, "Sleeping Star," is set for a Dec. 5 release on Bar/None Records. "We'll also be doing some shows together in November, with both of us playing acoustic sets."

Tom Pendergast, president of the Hoboken, N.J.-based label, thinks the two-week trek with Dando will help broaden Soundtracks' cult audience. "Epic is a very engaging performer, and given half a chance, he can win over most crowds," says Pendergast. "Even though his solo work is very different from his earlier work, it's been received enthusiastically."

"Sleeping Star" is certainly a cry from the doggedly iconoclastic avant-rock Soundtracks and elder brother Nikki Sudden pursued in the mid-'70s with the Birmingham, England-based Swell Maps. It bears just as little similarity to the explosive sounds generated in his stints drumming for experimental outfits like the Red Crayola and These Immortal Souls.

"This is the kind of music I've always wanted to do, but it wasn't possible to do it in the bands I was in," says Soundtracks, who abandoned his less colorful birth name, Paul Golley, years back. "His use of the name necessitated Epic Records calling its film music division Epic Soundtracks. "Since I started playing before punk, I think I'm a bit more broad-minded. I never dismissed the Beatles or Beach Boys as irrelevant. You've got to have respect for the past."

Soundtracks' new set is awash in classic pop melodies. Songs like "There's Been A Change" and "Don't Go To School" are certain to appeal to devotees of cult heroes like Scott Walker and Lee Hazlewood, as well as to fans of pure Brill Building pop.

"While his approach is mainstream on the surface, the content is more cutting edge," says Pendergast, who hopes to bring the singer-keyboards back to the States for a longer tour in the spring. "The term might be a loaded one, but I consider Epic a singer/songwriter in the greatest sense of the word."

(Continued on page 30)
These Are Vanessa Williams’ ‘Days’
Mercury Singer/Actress Matures On 3rd Album

By Larry Flick

NEW YORK—When Vanessa Williams’ third Mercury collection, “The Sweetest Days,” reaches retail Dec. 6, it will begin a new chapter in the performer’s recording career that focuses more on her notable creative growth than on her post-Miss America celebrity.

Produced largely by Williams with up-and-comer Gerry Brown, the album eschews the trend-consciousness that peppered her 1992 platinum opus, “The Comfort Zone,” in favor of a sleek and mature musical tone that explores more classic R&B and jazz styles. Even momentary flirtations into new-jack and hip-hop idioms are interpreted by a voice that is unmistakably adult and world-savvy.

“It’s been a process,” Williams says. “On the first two albums, we had to come up with certain sounds and songs in order to prove that I was commercially viable. It’s been nice to compromise less on this album, and to exist in a creative situation that allowed me to more fully explore and develop who I truly am as an artist.

In the case of “The Sweetest Days,” sophistication does not equal a diminished interest in singles with the potential for universal appeal. The title track, which goes to several radio formats Oct. 31, flutters with an air of pop-orchestral romance similar to Williams’ 1992 smash “Save The Best For Last,” while “The Way You Love,” which features a guest appearance by vintag

ICM Keeps Pace With Changes In Concert Booking Industry

By Melinda Newman

NEW YORK—International Creative Management has long been one of the most powerful booking agencies in the industry. Among the more than 150 musical acts booked by ICM are Bryan Adams, the Allman Brothers Band, Blind Melon, Boyz II Men, Buffalo Tom, Faith No More, Green Day, INXS, Al Jarreau, the Moody Blues, Dolly Parton, Liz Phair, Rush, Robi Seger, and Luther Vandross.

Additionally, ICM is booking what promises to be one of the most talked-about tours of 1995—the Robert Plant/Jimmy Page outing, which starts in February. We had a wide-ranging interview with Bill Elson, head of ICM’s music division, about the Plant/Page tour, recent changes at the agency, and where the booking industry is headed.

BILLBOARD: Tell me every single thing you care about the Plant/Page tour.
BILL ELSON: Right now, we’re laying out a routing. And we’re going directly to the buildings for that. Very often, if you ask a promoter to do something, quite naturally it yields a proprietorial relationship with that date that he has on hold that you may not want to have him promote. We’re looking at 50 dates in 40 cities.

BB: Is this going to have a national promoter, like the Rolling Stones’ tour?
BE: No. In the case of [manager] Bill Curbsibly and Jimmy Page and Robert Plant, those three people are incredibly astute, and do enjoy a hands-on relationship with the micro aspect of touring, which is, “Tell me about the deal with Detroit.” They go on the premise that it is cheaper to pay an agent a commission of the gross than it is to do it themselves.

NEWS FROM THE ARTIST FORMERLY KNOWN AS PRINCE: Handlerz for [imagine the symbol here] have put out a press release insinuating that his relationship with Warner Bros. has deteriorated to the point that he fears his new record, “The Gold Experience,” may never come out. (Maybe WB execs just don’t know how to ask for him when they call on the phone.) The release maintains that Prince has been overheard commenting (what? he speaks???) that negotiations with Warner Bros. have stalled, and he now feels that his much-publicized $100,000,000 deal may have just been a way to lock him into “institutionalized schizophrenia for composers.” Well, all we can say is that for $100,000,000, we’d walk barefoot across hot coals singing “Raspberry Beret” in Swahili. Or maybe we’d realize we were getting paid way more than we ever deserved and gracefully shut up and cash the check. Warner Bros. had no comment on the release, and Prince’s camp did not elaborate.

BREAKING UP: Citing commitments to his new label, Trans America, manager Rob Kahaner has split with client George Michael. Michael is not seeking new management. Since he parted ways with his manager, Trudy Green, Janet Jackson’s business affairs are being handled by Jaime Mendoza at Jackson’s company, DJJ. Rene Elizondo is overseeing the creative aspects of her career.

Roy Ayers, coasts on the type of urban/funk rhythm necessary to increase the singer’s already sturdy base at R&B radio.

“She gained a mass audience with ‘Save The Best For Last,’ and this album definitely goes one step further—in every possible way,” says Marty Maidenberg, senior director of marketing at Mercury. “It’s different for her, but mostly in that she’s speaking about things she knows about, and she’s singing more emotionally. When you do that—and you couple it with great songs—your appeal to people is tremendous, regardless of the beat or style of production.”

Mounting a promotional cam (Continued on page 22)

I Believe In Baywatch. “Baywatch” star David Hasselhoff, center, is shown taking a break from filming his successful television show to work on the “Baywatch” soundtrack, which hits stores Oct. 11. The collection, on Scotti Bros. Records, includes a duet between Hasselhoff and Laura Branigan called “I Believe.” Pictured, from left, are album executive producers Richie Wise and Steve Love; Hasselhoff; Branigan; and Scotti Bros. president Chuck Gulo.

Mazy Star’s ‘Halah’ Hangs Brightly; A Perplexing Missive From Paisley Park

In the Studio: Areta Franklin is working on an album of duets that will come out on Arista in early 1996... Shag is wrapping up his solo album, “It’s Five O’Clock Somewhere,” for release by Geffen Records in February. “Solo” album is something of a misnomer here, since the Guns N’ Roses guitarist is joined by GRN drummer Matt Sorum on the record, as well as Alice In Chains bassist Mike Inez, rhythm guitarist Gilby Clarke (another GRN alum), and former Jellyfish member Eric Dover, who sings lead vocals.

This and That: Won’t 250 Tom Petty fans be surprised when they bring his new CD, “Wildflowers” home from the record store, take off the shrink wrap, and discover that Petty has autographed the release. That’s right, Petty signed 250 copies of the new disc and sent them to the WEA plant in Pennsylvania, from where they will be shipped to stores across the country. Is it as good as finding a gold wrapper in your cranky bar, a “Willie Wonka And The Chocolate Factory?” Not a chance, but still pretty cool... Jerry Lee Lewis, Boyz II Men, and Heavy D will appear on “Halloween Jam III,” ABC’s fright-night homage airing Oct. 29... We are thrilled to report that Upstart Records, which is routed through Rounder Records, has picked up Nick Lowe’s new record, “The Impossible Bird”... Pink Floyd’s Nov. 1 pay-per-view performance will feature the band playing the entire “Dark Side Of The Moon” album for the first time ever in concert, as well as a number of its hits.

Berry Speaks: In a Barbara Walters interview that airs Friday (29) on “20/20,” Motown founder Berry Gordy denies that artists who recorded for the label ever received less than their fair share, and, in fact, says the acts should be grateful to Motown. He tells Walters, “I’m saying that because of what we did at Motown, they have an opportunity today to go out and write books, to perform, and to be listened to and to be heard... These artists that have complained and so forth, year after year, or whenever their contracts were up, they signed again.” Look for more on Gordy in a spotlight in next week’s Billboard.

On the Road: TVT act the Connells is headlining the 1994 Rolling Stone New Music tour this fall. Support act is Lotion... Bootsy Collins and his New Rubber Band are on the road through the end of this month supporting his latest release, “Blasters Of The Universe”... Jeff Buckley kicks off his first tour since the release of his “Grace” album Saturday (Oct. 22) in Brooklyn.

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Bel Blv Devoe
Congratulations to these PRS writer and publisher members whose hit songs were among the most performed in 1993! They were honored at the annual ASCAP PRS Awards on October 14th.
LONDON—Drug helpline charities throughout Europe are expected to benefit from the continent-wide release of a dance compilation initiated by the European Commission.

"High On Dance" was released Oct. 17 by PolyGram TV, and is designed to attract much-needed royalties for European artists.

The project was assembled by the European Cultural Centre, with "arms-length" assistance from the European Commission, according to a Centre spokesman.

While the club and rave scene is often associated with recreational drugs, Wells-Thorpe does not believe that will be seen as an issue. "The

(Continued on page 108)

The Imago Recording Co. has gone through a restructuring with the hopes of recapturing the freedom and flexibility of a small label, according to its founder and president, Terry Ellis. As a result, the label has closed its L.A. office and let go eight employees.

The contract of VP of sales Jim Kelly, which expires at the end of the year, will not be renewed, although Kelly will consult the label.

Ellis admits that the label was headed in the wrong direction. "I started running Imago the way I ran Chrysalis when I left [in 1984], but by that time, Chrysalis was a largely successful international corporation with a couple hundred employees," he says. "I forgot that when Chrysalis started, it was a small organization of young and enthusiastic folk. We need to get back to that structure and run a small company like a small company."

Ellis decided to shut down the three-person L.A. office following the departure of A&R executive Matt Altman, who recently left Imago for Capitol.

In addition, the label has trimmed its regional promotion staff from eight to five, and dismissed three assistants from its home office in New York.

Imago was launched in late 1990 as a joint venture between Terry Ellis and the Bertelsmann Music Group, which distributes the label. The company shuttered its Australian office in the summer of 1998 and its London outpost in November 1998.

At one point, when Imago had offices in London and Australia, the label employed 45. With the recent cuts, the label's staff now stands at 31.

Ellis says "We allowed the company to go too bureaucratic and territorial, and we lost the benefits of being a small company," Ellis says. "We have to compete with the big companies by using the advantages we have by being a small company."

Ellis says that a loosely structured small company allows its employees more creativity and flexibility.

While Imago has trimmed its work force, the label's roster remains intact. According to Ellis, 14 acts, including such critically acclaimed artists as Aimee Mann and Paula Cole, remain signed.

Imago's recent chart successes include the Rollins Band's "Weight," which climbed to No. 30 on The Billboard 200, and Love Spit Love, a new band led by former Psychdelic Furs front man Richard Butler. The group's "Am I Wrong" recently reached No. 3 on the Modern Rock Tracks chart.

"We will be focusing on alternative music, which is where our expertise and love lies," says Ellis. "In the past, we had allowed our musical focus to wander and get a little too broad." However, two of Imago's biggest releases for early 1998 are the label debuts by dance-pop diva Kylie Minogue and pop-rocker John Waite.

(Continued on page 108)

RECORD COMPANIES. Paul Cooper is named VP of Warner Music-U.S. in Los Angeles. He was senior VP/West Coast GM of Atlantic Records.

Peter Holden is appointed director of international for Virgin Records Amercia in Los Angeles. He was marketing executive, European Repertoire, for EMI Music Europe in London.

Linda De Muro is promoted to director of international marketing, licensed repertoire division, for BMG International in New York. She was international product manager.

Charlie Walk is promoted to director of pop promotion for Columbia Records in New York. He was associate director of pop promotion.

Robert McGuire is appointed senior vice president of Sony Music Entertainment in New York. He was director of royalties for Sony Music International.

Stephanie Watanabe is promoted to international coordinator for Giant Records in Los Angeles. She was assistant to the head of international.

Liz Murphy is appointed national manager of media relations for Rhino Records in Los Angeles. She was media relations coordinator at Epic.

Zoo Entertainment in Los Angeles names Teddi Gilderman director of national secondary promotions, and Marilyn Silvern manager of artist development. They were, respectively, coordinator of secondary CHR radio and adult contemporary radio for Zon, and manager of artist marketing for BMG Music Canada in Toronto.

Amy Campbell is promoted to manager of promotion at Private Music in Los Angeles. She was coordinator in the radio promotion department.

Peter Raush is named product manager for Warner Bros. Records in Los Angeles. He was a manager at Gold Mountain Entertainment.

Michelle Karas is promoted to director of film and television music for First Com/Music House/Chappell, based in Zomba's Los Angeles office. She was manager of film and television music.

David Safir is appointed associate director, Europe, for ASCAP in London. He was head of international relations at the Performing Rights Society.

RELATED FIELDS. Robert Kraft is named executive VP of music for Twentieth Century Fox in Los Angeles. He was VP of music at Jim Hen- son Productions.

Barrie Hollins is appointed manager of prime-time programming for TNN: The Network in Nashville. She was coordinating producer/publicist for RedDog Productions.
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THE 1994 COUNTRY MUSIC ASSOCIATION

"Album of the Year"
As Tour Nears, R.E.M. Awaits Word On Ticketmaster Inquiry

By Eric Boehlert

NEW YORK—As the members of R.E.M. prepare for the group's first tour in five years, more than any of their attention is being focused on an unlikely source: the Justice Department's antitrust division.

R.E.M.'s tour, which includes stops in 24 cities (including Los Angeles on September 1—among other cities), is the first major tour for the band. Its members and managers are anxiously awaiting a decision on whether, during its inquiry into Ticketmaster, the department has found any evidence of "anti-competitive practices" within the ticketing industry (Billboard, July 11) and, if so, how that evidence would affect the band's extensive 1995 tour, set to kick off in Australia in January.

R.E.M.'s tour, which will play American shows until the spring, statefairs dates will be announced starting in January, so the band will have to have its ticket pricing policy in order by that time.

EMI Buys Star Song, Creates Groupish New Unit; Distrib Arm Planned

By Deborah Evans Price

NASHVILLE—In a move that further strengthens its involvement in the Christian music market, EMI has purchased Nashville-based Star Song Communications, one of contemporary Christian music's most successful independent labels.

EMI now will form the EMI Christian Music Group, which will include Star Song, Sparrow Communications—which it purchased in 1992—and a new distribution company to handle product for the Christian marketplace. The new group will be based in Nashville and co-chaired by Jimmy Bowen and Billy Ray Harris, the company chairman and president of Sparrow.

Bowen also is president of EMI's Music Liberty Records. Star Song, whose artist roster includes Bella Paris, winner of this year's Gospel Music Award for female vocalist, as well as the Newsboys, Brian Barrett, Aaren Gofrey, Andy Landis, and Phillips, Craig & Dean, will continue to operate under the leadership of CEO Stan Mosely, executive VP/COO Jeff Moseley, and president Darrell Harris. According to a source, EMI paid $15 million for Star Song parent Jubilee Communications Corp. The acquisition includes several publishing entities and the recently developed book and educational products publishing division of Jubilee.

"This is just part of the vision I have for this music," says Bowen. "EMI, in a way, gives us a chance to have the power we need to really move this music forward."

According to June 11 Star, Star Song will continue to distribute its own product until Jan. 1, 1995, when it will begin being distributed to mainstream outlets. EMI plans to fold the company into its current distribution network.

Bowen says the new company is being formed out of what is now Sparrow Distribution. In addition to Star Song's and Star Song's releases, the company will handle titles from the Star Song-distributed Forefront and Sparrow-distributed Gospo-Centric labels.

"We will have a distribution company that will be like Cema is," Bowen says. "It will be a stand-alone profit center, reporting to the EMI Christian Music Group."

Bowen and Mosely acknowledge that dialog between Star Song and EMI started more than two years ago. "We talked off and on for six months about the possibility of EMI acquiring Star Song. At that point, this was before they bought Sparrow," Mosely says. "Frankly, we just weren't ready as a company. We had just launched our own sales organization to the Christian market. We were in kind of a maturing phase. It wasn't time. What EMI really needed at that point was a more mature company. You couldn't pair them up with a stronger artist base. Sparrow fit that bill better."

The success EMI has had with Sparrow paves the way for the Star Song purchase. "When we attained 20% of our (Continued on page 17)
Knockin' On Heaven's Door
Tangled Up In Blue
Forever Young
Series Of Dreams
Jokerman
Hurricane
Gotta Serve Somebody
The Groom's Still Waiting At The Altar
Silvio
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**RIAA Offers Help On Enhanced-CD Standard**

**BY MARILYN A. GILLEN**

NEW YORK—As the allure of "enhanced CDs" increases among record labels, the Recording Industry Association of America is stepping in to help assure that the attraction extends to music retailers and consumers alike.

The trade group says it plans through its New Technology and Multimedia Committee, to assist in the development of a voluntary industry standard for the emerging new breed of audio/visual discs, which play like traditional CDs on existing players, but can display computer graphics, music video, and/or liner notes and text when played back on computers equipped with CD-ROM drives.

Several labels are planning to release enhanced CDs this year or next.

The RIAA also will work to "facilitate industry discussion" on determining consumer preferences for the new enhanced-CD products and, where applicable, work on a consumer-awareness campaign in conjunction with the retail community, according to RIAA president Hilary Rose.

"The RIAA has historically played this role with new formats," says RIAA executive VP Daniel Rosen, "but each individual company's interest to spend their resources promoting their individual products. So, to the extent this policy is about consumer information and consumer awareness, we can help free them up to do that."

"In the coming months, the RIAA will institute consumer focus groups to determine specific interactive or enhanced features."

(Continued on page 107)

**Ticketmaster To Buy 50% Of Video Jukebox In U.K.**

**BY DEBORAH RUSSELL**

LOS ANGELES—With the purchase by Ticketmaster of a 50% stake in the U.K. subsidiary of Video Jukebox Inc., the Los Angeles-based video operation will become a laboratory for a variety of home-shopping and marketing ventures.

Ticketmaster, the Los Angeles-based ticket distributor, has agreed in principle to purchase $2 million in stock in Video Jukebox Network International Ltd. Ticketmaster also will loan VJN International approximately $1.4 million in working capital.

Miami-based VJN owns and operates the video-programming and music video networks in the U.S. and plans to use the video network in Los Angeles and the West Coast to go into the video networks in Europe.

Domestically, Ticketmaster is allied with Warner Music Group, PolyGram Software, EMI Music, PolyGram Holding Inc., and BMG in a plan to create a music video network to rival MTV. The VJN agreement does not affect the ticket vendor's plans for that venture, Rosen says.

(Continued on page 107)

**Warner 3rd-Quarter Profits, Sales Up**

**BY DON JEFFREY**

NEW YORK—Warner Music Group, reaping benefits from strong releases in the domestic and international markets, reports record third-quarter profits and sales.

For the three months that ended Sept. 30, revenues at Time Warner Inc.'s recorded music and music publishing unit jumped 38.4%, to $1.051 billion from $759 million in the same period a year ago (revenue at Time Warner Inc.'s cable network division; Warner Music) says Rosen. Sales or cash flow, rose 30.3%, to $172 million from $132 million in the same period last year.

Warner Music Group's third-quarter results include music and video titles, clothing, and concert tickets, among other items.

The U.K. Box will probably include music and video titles, clothing, and concert tickets, among other items.

Products the U.K. Box will probably include music and video titles, clothing, and concert tickets, among other items.

The U.K. Box will probably include music and video titles, clothing, and concert tickets, among other items.

"We don't intend to become a ticket-hawking channel by any means," says Rosen.

(Continued on page 107)

**Suppliers Get Tough On Street Dates**

**MCA’s New Rules Likely To Spur Competitors**

**BY EILEEN FITZPATRICK**

LOS ANGELES—Widespread street-date violations on "Jurassic Park" have prompted MCA/Universal Home Video to lay down the law with retailers and distributors, and other suppliers are expected to follow suit. Buena Vista Home Video, in particular, is likely to tighten its rules for "The Lion King," which will probably hit stores March 3.

After taking the heat on "Jurassic Park," MCA has told distributors and direct accounts to ship new titles to retailers closer to the actual street date. Titles affected by the new policy include "The Flintstones," due in stores Nov. 8, and "Your Mother's走 The Great Valley Adventure," due in stores Dec. 28.

Andrew Kairey, MCA's senior VP of sales and marketing, says "The Flintstones" will have a warehouse ship date of Oct. 31, a retail availability and will-call date of Nov. 4, and a national-advertising availability date of Nov. 8. In other words, only retailers who do not participate in the national advertising campaign can sell the title as of Nov. 4.

The warehouse ship date applies to subdistributors, rackjobbers, and direct accounts that have distribution centers.

Any distributor, rack, or direct account that ships product to stores prior to the warehouse ship date will not receive MCA's next direct-to-sell-through release until the retail availability date, the company says.

Kairey says the supplier will ask for dated shipment logs from distributors, racks, or direct accounts they suspect have violated the new policy to police the mandate.

Any retailer that advertises running prior to the national availability date must specifically state that the title will be in stores on the nationally advertised date. Any retailer that violates the policy will lose accrued co-op funds for the first 90 days of the release.

For the "Land Before Time" sequel, the warehouse ship date is Dec. 19, retail availability and will-call is Dec. 23, and national-availability advertising date is Dec. 28.

"What we've done is change the concept of street date to a national-availability advertised date," says Kairey. "The biggest issue we addressed is that a supplier will have product until the weekend prior to the national-advertised date."

This policy is in place at Buena Vista Home Video. And it recognizes that part of the problem for MCA stemmed from the fact that "Jurassic Park" cassettes were in stores a few weeks prior to street date (Billboard, Oct. 15).

Kairey says the policy will only apply to "The Flintstones" and "The Land Before Time" sequel in order to "tweak" out any bugs.

"The policy is certainly beyond a test, but we have to evaluate it to see if it makes sense," he says.

Buena Vista has indicated that it will impose late ship dates on future titles, one of which will be "The Lion King," if retailers violate the street date on "Snow White And The Seven Dwarfs." Buena Vista has received orders for 27 million copies of "Snow" (Continued on page 107)

**Turner Set To Take Reins Of New Line Video**

**BY SETH GOLDSTEIN**

ATLANTA—A big fish ate a little fish when cable giant Turner Broadcasting acquired independent movie New Line Cinema, Sept. 22, as part of the merger, little fish Turner Home Entertainment, with estimated 1994 sales of $35 million, is trying to ingest big fish New Line Home Video. New Line predicts revenue of $300 million in 1994, up from $270 million in 1993 in its first year.

Thus far, Turner has merely nibbled at the edges, but activity will pick up in January when it becomes responsible for sales and distribution services. These are "important operating functions," New Line Home Video president Stephen Einhorn told distributors and trade press meeting in Turner's hometown of Atlanta earlier this month.

But Turner has buckled up to handle the new responsibilities, tripling its sales staff to 15 and hiring former Pacific Arts executive Vito Mandato as marketing director. "In the past 18 months, we have re-invented the company," said executive VP/GM Stuart Segal. "We are New Line Home Video. Turner starts adding output from another acquisition, Castle Rock Entertainment, in about two years.

Nevertheless, New Line, which had been distributed by Columbia TriStar Home Video, retains its independent status in Los Angeles. The staff continues to perform all marketing, merchandising, promotion, and PR functions, schedules release dates, and creates (Continued on page 88)
China Raid Exemplifies Vast Piracy Problem

BY MIKE LEVIN

HONG KONG—The true scope of China's piracy problem was demonstrated last month by the public prosecutor's office of Guangzhou City, which revealed that in one four-hour raid it uncovered 1 million allegedly pirated CDs.

The Yat Shing shopping center is five minutes from Guangzhou's railway station and is one of the affluent streets of Hong Kong. Once the Sept. 28 raid started, it took 30 officers from the local prosecutor's office about an hour to realize that each of the 48 music stores was storing allegedly pirated records, and that they would need a fleet of trucks to haul them away.

The biggest problem was stopping store staff, caught on a hidden camera, from packing hundreds of thousands of dollars from the day's sales into this garbage truck before driving away into the crowd, according to a spokesman from the prosecutor's office. By the end of the raid, cartons of allegedly counterfeit CDs by Hong Kong and Taiwanese artists, as well as by Elton John, Whitney Houston, Billy Joel, the Beatles, Kenny G. and a dozen other Western stars, blocked the streets outside. The CDs were re-tailed for $1.15 and wholesaling for 95 cents.

It was a welcome success for the powerful pressure group first-ever piracy raid. Foreign pressure demanding protection for intellectual property has been growing more vitriolic, and Beijing needed some high-profile results.

But the celebration at IFPI headquarters in Hong Kong, which had helped instigate the actions, was cut short by a heavy dose of reality. Within days, Yat Shing's stores would be nearly restocked, and 10 similar distribution centers across the southern province of Guangdong would be quietly dispersing 5 million-10 million illegal units.

"It makes the worst estimates [of pirate CD production] all that more real," says J.C. Giouw, IFPI's regional director. Chinese CD factories have a reported capacity of 85 million units annually. Government figures also show annual sales of about 10 million CD players throughout China, fueling demand for cheap records.

As the world's biggest exporter, China has been passing anti-piracy laws almost monthly to get in line with international laws and standards, and to improve its domestic situation.

Hong Kong has become the major site in the China piracy confrontation. The major international record companies have their regional headquarters in the territory and are watching up close as revenues are siphoned off.

The IFPI estimates that Hong Kong's market, worth $125 million in 1992, has Act. 50% of its total music sales to pirates during the past 18 months. Even so, first-half industry shipments this year showed an 11% rise in CD sales, a 14% increase in dollar value over the same period a year ago. Local executives say the upturn was due to a greater number of major-artist releases.

"The situation is not improving right now," says Giouw. "We are looking at an overall drop for 1994, but what's happening in China makes next year look a bit better. What would help are tougher penalties for offenders in Hong Kong, some observers say. Local law carries a maximum fine of $130 per copy and a maximum jail term of five years for offenders. Yet neither maximum has ever been imposed. These penalties are the lowest in Asia, including China.

Supported by a recent survey done for the IFPI which claims that 85% of local residents believe piracy should be eradicated, the government is looking to impose tougher penalties. Only 38% of the locals surveyed say they buy CDs, and only 12% of those admit to buying counterfeiters.

A survey also showed that 15-24-year-olds, previously thought to be the biggest buyers of pirate products, are not the worst offenders; that status goes to the over-25 demographic.

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Home Recording Act Royalties Coming Soon To Labels, Artists

BY BILL HOLLAND

WASHINGTON, D.C.—Labels and artists will soon get approximately $316,600 in 1992-93 royalties accrued under the 1992 Audio Home Recording Act for Federal Local "record player" royalties and for the sale of digital audio recorders to pay a 2% royalty on the price of recorders, with a minimum of $1 and a maximum fee of $8 for single recorders, and $12 for dual recorders. A 3% surcharge is also paid by suppliers of blank digital media.

The Recording Academy, voted to receive monies held by the Copyright Office from the Sound Recording Fund, one of two funds set up by the Audio Home Recording Act. The other, the Musical Works Fund, was established to handle royalty income for the songwriter, music publishers, and performing rights groups.

The Sound Recording Fund comprises two-thirds of the total royalties (minus a 4% deduction off the top for non-featued artists), totaling $500,000 gross for the 1992-93 period, according to AARC spokesman Linda Bocchi. That fund will be divided among labels and artist claimants after at least $33,400 in administrative costs are deducted. Record companies receive 60% of the royalties, and 40% goes to featured artists.

The earnings to date of both funds is $897,000, according to the Copyright Office figures: $115,000 for the two months of 1992 following the bill's passage; $333,400 for 1993; and $244,000 thus far for 1994.

The Copyright Office may deduct additional administrative costs from the 1993 funds.

(Continued on page 168)
Of course, you wouldn’t be having this anxiety attack if you used new BASF 900 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911.

Low rub off. Precision-manufactured. It’s classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you survive the next ten minutes, the first thing you’ll do is contact BASF: Germany, 0621-4382-366, or UK, 081-908-8340.

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Jungle Fever Spreads In U.K.

Reggae/Techno Hybrid Growing Quickly

BY DAVE HUCKER

LONDON—Jungle fever has broken out in the capital, and it’s catching.

Jungle is the latest musical hybrid to burst out of the vibrant underground club scene and threaten to join the mainstream crossover market.

At clubs like AWOL (A Way Of Life), Sunday Roast, Thunder And Joy, and Wax, and at huge one-off events like Jungle Fever and Roller Express, huge sound systems pump out the subsonic (deep bass and crisp top that characterize jungle for the 4,000-5,000 people who dance all night at these sessions.

Jungle is the name given to a new musical style that has an anarchic dub attitude, although the music is fast outgrowing the tag and encompassing other genres (see article, this page).

Marked by the machine-gun rattle of top-speed drum and percussion samples, and occasionally using real drumming, the genre incorporates a mutated techno style and speeded-up breakbeats. Rhythm patterns can change mid-song with the introduction of booming, heavy reggae/ragga/dancehall baselines and vocals, samples, and MC chatting.

A combination of techno and dub reggae, jungle is being embraced by fans of both styles. While jungle started off as an almost exclusively (Continued on page 20)

Genre Defies Labels

BY DAVID TOOP

LONDON—Jungle may be the U.K. phenomenon of the moment, but for the leading lights of hardcore dance music, the genre is too diverse to be embraced by one moniker.

Media attention threw a searchlight on ragga-jungle, a potent combination of fast breakbeats and ragga chat, after the release of “Incredible,” General Levy’s collaboration with M-Beat on Renk Records. But for jungle creators such as DJ Crystal, 4-Hero, T. Power, or Goldie, the story is far more complex.

Jungle encompasses a hybrid of soul (Continued on page 24)

Boys Choir: More Than Gospel

EastWest ‘Overjoyed’ With R&B Single

BY PAUL VERN

NEW YORK—The Boys Choir of Harlem—renowned for its soundtrack appearances, gala performances for presidents, and collaborations with stars ranging from Kathleen Battle to Michael Jackson—has

Indie Labels Thrive By Mining Majors’ Catalogs For Reissues

BY CHRIS MORRIS

LOS ANGELES—A burgeoning number of entrepreneurial independent labels are benefiting in the reissue marketplace through licensing and manufacturing deals with major record companies.

While almost every major has established its own reissue division in recent years to mine the gold in its catalog on CD, these labels have shown a concurrent willingness to license out more obscure, niche-oriented titles that can benefit from the indie’s specialized know-how.

Mark Spelman, director of

(Continued on page 115)