Melbourne Rises Up From Down Under
New Music Mecca Boasts Frente! & Others

BY THOM DUFFY

MELBOURNE—The clang and rumble of a tram rolling down Swan Street mixes with the sound of rock ‘n’ roll pouring out the door of the Central Club Hotel. Inside, Paul Kelly and his band are revving up the crowd. The fans are called “stubbies” of Victoria Bitter beer and cheer the songwriter through a thick haze of cigarette smoke.

It is a Sunday night, but the Central Club is packed. And this is but one of some 200 live gigs occurring in and around Melbourne this weekend—almost all of them by homegrown Australian bands. Many play in the old, street-corner, pub-like “halls” that have launched such Melbourne acts as the Little River Band in the ‘70s, Men At Work in the ‘80s, and Frente! in the ‘90s. Frente!’s rise over the past two years—from the Punters Club Hotel on Brunswick Street to U.S. access on The Billboard 200—has signaled a wealth of new talent emerging from Australia, with Melbourne setting the pace. The city has attracted journeymen such as Kelly, Steve Hoy, and Joe Camilleri.

(Continued on page 44)

Lenny & Mo: How 2 Execs Taught Bugs Bunny To Rock

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music industry issues by Billboard’s Editor in Chief.

Lenny Waronker was missing, along with the musical cohort who was his closest friend. It was the early 1950s, and the Waronker and Newman families were taking another of their frequent joint vacations together; this one to California’s Lake Arrowhead, a sage-covered mountain retreat in the San Bernardino National Forest that has been famous since the 1860s for its revitalizing springs.

Lenny’s father Simon (born in Los Angeles March 4, 1915) was a gifted classical violinist—trained in Paris and Vienna—who, for two decades, had been the orchestra contractor for the 20th Century Fox film studio’s Oscar-winning resident composer, Alfred Newman; he also was a cousin of the other largely Hollywood-oriented Newmans (seven brothers and three sisters), who included other film scorers (Lionel, Emil), talent agents, studio executives, and prominent L.A. physicians and sometime songwriters. Irving Newman.

Irving Newman’s 10-year-old pianist son Randy, himself an aspiring songsmith, was the lad who had wandered off with pal Lenny, 12, to explore the heavily wooded chapparal, leaving no hint of their whereabouts.

(Continued on page 107)
In 1990, Mariah Carey releases her debut album which sells 12 million copies worldwide and includes four #1 singles, three of which were certified Gold. The single Vision of Love goes #1 on Billboard’s Pop, R&B, and AC charts simultaneously. Grammy Awards follow for Best New Artist and Best Pop Vocal - Female, as well as three Soul Train Awards - Best New Artist, Best Album - Female, and Best Single - Female (Vision of Love). Her debut video “The First Vision” goes Platinum worldwide.

In 1991, Mariah Carey dominates Billboard’s “The Year In Music Awards” with #1 in the Top Pop Artist, Top Album Of The Year, Top Pop Album Artist - Female, Top Pop Singles Artist, Top Pop Singles Artist - Female, and Top Adult Contemporary Artist categories.

In 1992, Mariah Carey’s second album, “Emotions,” sells over 7 million worldwide. The title track is certified Gold and becomes her fifth consecutive #1 single. She receives two more Grammy nominations: Best Pop Vocal - Female, and (with Walter Afanasieff) Best Producer.

And then her first live appearance ever on “MTV Unplugged” leads to an EP that sells over 5 million worldwide, the #1 single I’ll Be There, and a home video which sells a quarter of a million copies worldwide.

In 1993, “Music Box,” becomes a #1 album, selling over 20 million copies worldwide.

And now, Mariah Carey enters 1995 as the biggest selling female solo artist of the decade with over 55 million records sold since June 1990...
The new album features Christmas classics and brand new Mariah originals - All I Want For Christmas Is You, Miss You Most (At Christmas Time) and Jesus Born On This Day; plus Silent Night, Joy To The World, Santa Claus Is Comin' To Town and more.

In stores now.

Produced by Walter Afanasieff and Mariah Carey.*

*SILENT NIGHT produced by Mariah Carey.

Come celebrate again.
This December

60,000,000 viewers worldwide

will watch the music event of the year.

**Billboard '94 Music Awards**

Hosted by
Heather Locklear & Dennis Miller.

December 7th
Live from The Universal Amphitheatre.

See you there.

U.S. Telecast

Produced by
MTV Deal Marks Strategy Shift For Sony
Future Of Video Performance Rights In Question

BY DOMINIC PRIDE and MELINDA NEWMAN

LONDON—Sony Music’s worldwide li-
ensing deal with MTV Networks rep-
resents a U-turn in the record company’s pol-
icy regarding to video performance rights in
Europe.

Sony Music became the first major music company to license its videos to MTV Net-
works, which includes MTV and VH-1, on a
worldwide basis under a deal announced
Nov. 1. In the past, MTV Networks has strug-
gled with different arrangements in tars to
where it broadcasts; the new deal gives MTV the right to air Sony’s videos on its
cable channel.

In the U.S., the deal raised more ques-
tions than it answered. MTV Networks de-
clined to elaborate on the statement, and a
spokeswoman would not comment on whether
MTV Networks is pursuing licen-
sing deals with other labels.

The biggest question raised by the agree-
ment is how it affects the planned U.S.
video channel involving Sony, Timm
Warner, EMI, PolyGram, BMG, and Tick-
etmaster. The Verizon has shown little
move since it was announced earlier this year.

While some sources speculate that Sony’s deal could be taken as a signal that
Sony is no longer interested in the label’s
venture, others say that is not the case.
“I can’t imagine that they’ve given up
control of the channel,” says a source. None of
the involved companies could comment at press

Sony has been engaged in a long and
cumulative battle with MTV Europe for
the last two years, along with the other
major independent labels. That resulted in
the conclusion of an artist by VPL, as a vehicle to keep the price of videos
artificially high. MTV was seeking to by-
pass VPL and negotiate directly with the
individual record companies.

MTV also filed a High Court wrat last
summer seeking (among other things)
damages for the period that VPL had
exercised the channel. Sony was named as a
defendant in that suit, along with BMG,
EMI, PolyGram, Warner Music, and the
IFPI.

Observers noted at the time that MTV
was seeking to bring Europe more in line
with practices in the U.S., where perfor-
manence revenues are much smaller or are
waived entirely as labels compete to have
their videos shown. While MTV Europe is
known to be profitable, reducing the per-
formance rights costs would greatly help
the channel’s bottom line in years to come,
as illegal internet viewers become more
easily. Raising subscription revenues from
cable operators has already proved to
be troublesome.

Another outcome of the MTV/Sony deal
is that MTV Networks has effectively
prevented any likelihood of a VPL, equivalent
to the one which was signed by the networks
licensing agreements per se with U.S.
labels, it has at one time or another paid
millions of dollars for ex-
clusivity contracts that allowed them to
pick a set number of clips a year that air ex-
clusively on MTV for a certain period of time.

Another question the pact raises in
the U.S. is whether other national video
outs, primarily the Box, BET, CMT, or

Stones, Pilots,Kelly To Perform On The Billboard Music Awards

BY BRETT ATWOOD

LOS ANGELES—The Rolling Stones,
Stone Temple Pilots, Kelly, Warren
G, Melissa Etheridge, and Tom Jones
are among the acts slated to perform on
the 1994 Billboard Music Awards, which
will air Dec. 7 on Fox.

The announcement was made by
Melsa Place" star Heather Locklear
and comedian Dennis Miller, who will
host the two-hour live event at the Uni-
versal Amphitheatre here (Billboard,
Oct. 29).

Additional performers and presenters
are expected to be added to the lineup,
which was announced Nov. 3 at the St.
James Hotel here.

In addition, the duo revealed some of
the chart leaders who will center for
top award honors in each music category
at the event.

Albums which are leading the field in
year-end chart revenue performance;
"Sign," Ace Of Base; "Music Box,"
Maih Carey (Columbia); "August &

Everything After," Counting Crows
(DGC/Capitol); "Doggy Style," Snoop Doggy
Dogg (Death Row/Interscope); and
"The Lion King" soundtrack (Walt Disney).

Based on chart performance on The
Billboard 200 album chart, female artist of
the year chart leaders are Toni Braxton,
Mar-

i Carey, Celine Dion, Janet Jackson,
and Kelly, Male artist of the year
Billboard 200 chart leaders are Michael
Bolton, Garth Brooks, Snoop Doggy
Dogg, R. Kelly, and Meat Loaf.

In the modern rock artist of the year
category, chart leaders are Counting
Crows, Green Day, Offspring, Sound-
garden, and Stone Temple Pilots.

R&B artist of the year chart leaders are
Babyface, Jodeci, Toni Braxton, Tev-

ic Campbell, and R. Kelly.

Winners will be determined by radio
airplay and retail sales, based on infor-
mation from Broadcast Data Systems
and SoundScan published in Billboard’s
year-end issue (Dec. 24). The award
period covered is Dec. 4, 1993, through
MCA Opens Hong Kong Base; Newest Major In Pacific Rim

**BY ADAM WHITE**

HONG KONG—And now there are six.

This week, MCA启用 the latest multinational label group to move into the Pacific theater, opening regional headquarters in Hong Kong and recruiting a 21-year music industry veteran to direct its operations there.

The company plans to debut wholly owned affiliates in Hong Kong and Australia in January, and open other subsidiaries—probably in South Korea, Taiwan, Singapore, and New Zealand—in 1996. “We intend to become a major player in the Pacific Rim,” says Al Teller, chairman/CEO of MCA Music Entertainment Group.

PolyGram, Warner, EMI, and Sony have been active in Asia for years with international and local repertoire, augmenting their longer-established companies in Japan, Australia, and the Philippines. BMG is a more recent entrant to the region.

In Hong Kong, Greg Rogers has been appointed senior VP, Asia/Pacific, for MCA Music Entertainment International, reporting to division president Jorgen Larzen. He joins the firm after three years with the Walt Disney Co. in Asia, where he was regional director, music and computer software.

Previously, Rogers held posts in Europe and the U.S. for RCA Records, CBS Records, and his own firm, Wildfire International. In recognition of this appointment, he also was considered for the regional (Continued on page 115)

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Disney Bats Against MCA/Universal

**Will ‘Snow White’ Sales Beat Jurassic?**

**BY SETH GOLDSTEIN**

NEW YORK—“Snow White And The Seven Dwarfs” has gotten off to a slower start than anticipated in Disney’s race to outsell MCA/Universal Home Video’s “Jurassic Park” at retail.

Wholesalers and direct accounts gave Disney first place when they ordered 27 million copies of “Snow White,” and the momentum was supposed to have continued after the title reached stores Oct. 25.

Disney says it has early reports from several retailers indicating otherwise, however, and could throw the bragging rights for best-selling title of the year up for grabs. To some observers, Disney and MCA/Universal have spent almost as much time tracking each other’s marketing plans as they have advancing their own.

Retailers, of course, stand to benefit from the dust-up, which could result in heightened promotion for titles likely to ring up more than $1 billion in sales. Combined wholesale revenues, not counting returns, have already topped $700 million. “Jurassic Park” arrived Oct. 4 and is thought to have sold 8 million cases in the first week and a total of 12 million-13 million through the end of October. “Snow White,” available at retail only since Oct. 25, will have to work to edge past MCA’s year-end total, according to retailers. One discount chain suggests it could take longer.

One discount chain suggests it could take longer.

On the other hand, Disney remains unflappable. “I don’t think it’s performing to Disney’s expectations,” says Jeff Abrams, VP of merchandising for entertainment software. “‘Snow White’ is a big disappointment. It’s not coming anywhere close to matching the performance of ‘Jurassic Park.’”

This title is going to be a lot like ‘Fantasia,’” he says. “It’s going to be its own gravy train.”

More positive is Gerry Geddis, president of Blockbuster Video. He expects “Snow White” to overtake MCA’s distribution pact in the leadup to holiday sales are tailed.

Musicland and Kmart are voting for “Snow White,” based on early returns. Kmart spokesman Dennis Wigent, who claims sales of both titles (Continued on page 116)

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One-Stop Miss Out On Special Petry Package

**BY ED CHRISTMAN**

NEW YORK—Warner Bros. has shipped 500,000 units of the special CD package for Tom Petty’s new album “Wildflowers,” but at least one owner of an indie record store is hopping mad because the special version was only available online.

The first 50,000 units of the Petty CD feature special slipcase O-cards, which were available only at Wal-Mart. Petty autographed 250 copies of the special package.

Warner Bros. shipped a total of 677,000 CDs and 277,000 cassettes of the album, the first that Petey has recorded for the label. All of his previous efforts were for MCA.

Bud Einstorfer, owner of the Record Pk in Fountain Valley, Calif., says, “Anytime there is a limited-edition package, we try to damned near get to whatever we can for our customers.” Since the Record Pk doesn’t buy direct, he can only order local one-stops, and found that none of them had received the special package.

“Looked strange, so I called Wal-Mart and was told the special package was only shipped to direct retail accounts, and one-stops didn’t get them,” he adds. “The one thing we can do is sending our customers down to Knart for something we don’t have.”

U.S. and international sales for “Wildflowers,” which was released Sept. 17, have not been particularly strong. The album debuted at No. 6 on the Billboard 200, but fell to No. 42 after only three weeks. A reissue of Petty’s 1992 album, “The Last Ship,” on Geffen recorded similar sales.

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Half-Year Score: Unit Sales Up

**BY DOMINIC PRIDE**

LONDON—The trend towards midprice and budget album sales is becoming a worldwide phenomenon, according to the half-year sales figures published by IFPI.

It is the first time IFPI has collected and published the world’s sales figures for the January-June period, and according to the organization, it shows that unit sales are up 7.8% ahead of last year’s figures at 666 million.

No value figures have been collected for the first half of the year, although the organization expects the overall percentage of value increase to be slightly lower.

The London-based IFPI secretariat assembled the figures from local groups in 28 countries, and (Continued on page 117)
THE ORIGINAL SOUNDTRACK AVAILABLE ON JIVE/HOLLYWOOD COMPACT DISC AND CASSETTE. IN STORES NOV 8

Ur'il

6eLi

V

Nuttin' NYCe • Silk • Changing Faces • Tevin Campbell • Aaliyah • R. Kelly
Zhané • FU-Schnickens • Souls of Mischief • UGKz • Keith Murray • Hi-Five
Organized Konfusion • Casual • Raja-Nee • Smooth • Mz. Kilo • Extra Prolific

A LOW DOWN DIRTY SHAME

FILM OPENS IN THEATRES EVERYWHERE NOVEMBER 23
In U.K., The ‘A’ And The ‘R’ Must Work Together

By Peter Reichardt

We are arguably seeing the renaissance of British music this year, as new acts find a better reception among the music-buying public. And while this renewal has been in the future, we’ve lost our standing as a consistent provider of talent for the world, a role which we played consistently since the late 50s. Rather than apportioning blame, I believe we should identify some of the problems and seek solutions to them.

One of the more disturbing trends in recent years is the elevation of the artist within the process of putting together a recording. The artist is often directly involved in writing, performing, and producing an album, and often has input into such areas as cover art. Twenty years ago, such a degree of control was the exception rather than the rule. Artists would never come into the control room, apart from, perhaps, to listen to the final mix. The last thing I would seek to do is stifle creativity. Many of our top writers are excellent performers, too, and also have very clear ideas about how a record should be produced. At the same time, many acts on the way up do not have the same ambition, and are sadly lacking in experience.

In such cases, artists need to be more open to A&R influences. At the same time, A&R people need to be more forthright in their views and opinions; too often, they are unwilling to criticize an act’s work for fear of offending the artist.

A&R people are supposed to have opinions, both positive and negative, and should express them as frankly as possible. If a song is too weak to be released, the act should be told before it gets to the stage of being put onto a CD and into the hands of the salesman.

All too often we see the situation whereby a promising act is signed on the basis of an excellent live performance, the right degree of attitude, and a handful of songs. They go into the studio to record their first album, and guess what? No singles. The band’s strongest songs go out, the album is a disappointment, and pretty soon the act is dropped. A sad and unnecessary end to what could have been a successful career.

ARE THERE LIMITS ON IMAGERY IN A&D?

I was astonished by the advertisement on page 39 of Billboard’s Oct. 22 issue. The lyrics of “Love Witcha Marna” by Willie D. and the violent, misogynistic imagery in the Words and Music UP Records/Leibniz ad have no place in your magazine. You would have accepted an ad like whose lyric threatened Jews or African-Americans with imagined imagery of Auschwitz or the Klan? It is time for you to issue a policy statement outlining the limitations you place on the use of violent and violent imagery in advertising in your magazine.

Joe Boyd
Managing director
Pyrotek Europe
London

Billboard responses: The decisions to run controversial ads are made by the management at an individual basis. The only policy Billboard has regarding these advertising is that we refuse to accept any in which pointed guns are featured. However, we will take such concerns as those expressed above into consideration in the future.

MONITORING THE MONITORS

Congratulations to Billboard/Airplay Monitor Radio Awards and the first annual Radio Conference. Billboard should be quite proud to have received that level of support from the music industry of the business for its first convention.

I must say, however, that I am quite disappointed with both Airplay Monitor and Billboard. The recognition to Billboard/Airplay Monitor Radio Awards this year is identical to the one received by WRRS New York last year, KIS 100 Los Angeles in 1992, and, historically, to any station that has won an Airplay Monitor Award. Accomplishing the accomplishments of another station in no way diminishes Billboard/Billboard Radio Awards. Steve Kingston
Director of operations and programming
Z100 Radio New York

Billboard responses: The recognition given to WPLJ for winning Billboard Radio Awards this year is identical to the one received by WRRS New York last year, KIS 100 Los Angeles in 1992, and, historically, to any station that has won an Airplay Monitor Award. Achieving the accomplishments of another station in no way diminishes Billboard/Billboard Radio Awards.

It is the “R” in A&R which is lacking. Artists do not always have the right exposure, and while most performers perform their own songs, there is still a wealth of strong songs sitting in the catalogs of publishers.

By using other writers’ songs, newer artists can learn their craft and, hopefully, pick up the skills that will spur them on to writing better material.

It’s not easy to criticize the work of an artist, and an A&R person has to walk a fine line, encouraging the artist, or putting out a weak record.

A good A&R executive needs to have the courage to approach a publisher for a song, and to take it back to the band. Some of the most successful recordings throughout the world in recent years have come through great artists singing great songs that someone else wrote.

A good A&R person will also be able to see a hit song a mile off, and not concern himself or herself with the technical defects of the demo he has sent.

As a record producer, I have not produced any major artists with great potential. It does appear, for the moment at least, to have stopped producing great artists with great songs. Only when we have the A and the R working in tandem will we start to produce world-class music again.

ilustrating a story that discussed the atrocity’s survivors in the Auschwitz. 100th ANNIVERSARY ISSUE & A DREAM

You cannot imagine my delight, that I read Irv Lichtman’s beautiful, informative article in Billboard’s 100th Anniversary issue, that saw my name, my song mentioned. My life is a dream. I keep pinching myself.

Julie Gold
Singer/songwriter
New York

THANKS FOR JIM COKING SUPPORT

I would like to personally thank Billboard magazine saw Les Zito for the article this was printed in your Sept. 10 issue concerning former record executive Jim Cokling and his fight with Alzheimer’s disease. It was very kind of you, and our family very grateful. Letters are beginning to come in, and it is very meaningful to him. He can be reached at Sutter Oaks Alzheimer’s Hospital, 500 Jessee Ave., Sacramento, Ca. 95838.

Donna King Cokling Roseville, Calif.

A REMARKING KNOCKOUT

I appreciated and enjoyed Billboard’s review of our new “The Complete Dad Powell On Verve” two-CD set (set #213, 1960-1965). I need to set the record straight on one item. Suha Gurr, our engineer at Polygram Studios, is the person responsible for “The knockout remastering” on this project.

Michael Lang
Director, catalog development
New York
SHAQUILLE O'NEAL strikes another record breaking blow with SHAQ-FU: A RETURN his new album following up his platinum debut Shaq Diesel

features the hit single "Biological Didn't Bother"

plus new tracks
f/Keith Murray, Erick Sermon, Warren G, Method Man and more

Produced by: Erick Sermon, Prince Rakeem, Redman, Warren G, Chyskillz, The LG Experience and Lo RiDeR and Def Jef and Meech Wells
Labels Stepping Over Each Other In Race For Kamozé

BY BRET ATWOOD

LOS ANGELES—Major labels are squaring off in court over dancehall reggae artist Ini Kamozé, who is climbing the Hot 100 thanks to a new surge of interest in the 3-year-old sleeper hit "Here Comes The Hotstepper." The single is No. 4 on the Hot 100 and No. 2 on the Hot R&B Singles chart this week. Among the labels in the chase for Kamozé are Giant, EastWest Island, Atlantic, Mercury, and Columbia. The bidding war surrounding Kamozé is similar to the surprise success of Lisa Loeb. That singer/songwriter's "Stay (I Miss You)," featured on Geffen's "Reality Bites" soundtrack, vaulted up the Hot 100, while Loeb remained unsigned. She eventually signed with Geffen (Billboard, July 23).

Kamozé has yet to benefit from exposure on a soundtrack, but will soon receive that added boost. "Here Comes The Hotstepper" will be featured in the upcoming Robert Altman film "Prêt-À-Porter." The film's soundtrack is due Dec. 6 on Columbia (see The Beat, page 14).

Columbia, which issued the gold single, had a chance to sign Kamozé to a yearlong contract option that would have given the label a first shot at signing him to a long-term deal. However, that contract expired just as the song began to climb up the charts.

At press time, no label had inked a deal with Kamozé. However, a source close to the Kingston, Jamaica-based artist says Giant is at the head of the pack.

Sources say that Columbia initially balked at matching the rapidly escalating price tag to sign Kamozé, which has increased close to the $1 million mark. The label is reportedly uncertain whether such a hefty investment would be wise for a dancehall career artist or a one-hit wonder.

"Here Comes The Hotstepper" was originally recorded in early 1992, and was passed over by several major labels before landing on the Columbia reggae dancehall compilation "Stir It Up," released last March.

"We did the song well over two years ago," says Salaam Remi, who produced the song with his band Red Alert as a casserole now circulating through several A&R offices. "It just kind of sat around collecting dust before that." Columbia licensed the rights to "Here Comes The Hotstepper" in the summer of 1990, with the "pure intent of placing the bouncy street anthem on the "Stir It Up" compilation. However, the album wasn't released until nearly a year later.

The delayed release of "Stir It Up" allowed time to tick away on the licensing contract, which contained a stipulation giving Columbia the right to match any offer made to sign Kamozé.

While many labels are expressing interest, there is no guarantee that Columbia will make the hit song available to competing labels for inclusion on a full-length album. If Co.

(Continued on page 109)

Virgin's Immature Wisens For 2nd Set 'Playtyme' Is Not Over For Teen Rappers

BY CARRIE BÖRZILLO

LOS ANGELES—Immature may be something of a misnomer for the MCA Records and R&B vocal trio. While its members are merely 13 years old, the group's sophomore release, "Playtyme Is Over," features more mature songs and a new toned-down, grown-up image. The change in direction seems to be paying off. "Never Lie," the first single from "Playtyme Is Over," was certified gold by the RIAA in September and is No. 8 and No. 14 this week on the Hot 100 Singles and Hot R&B Singles charts, respectively. The new look and sound are quite a departure from the band's debut, in which the group touted a more colorful "kiddie" look and songs geared toward a younger audience, says the band's manager and producer, Chris Stokes of Hook Productions.

"Playtyme Is Over," released Aug. 2, reached No. 1 on Heatseekers Sept. 8. It's No. 100 on The Billboard 200 and No. 40 on the Top R&B Albums chart this week. Immature became a Heatseekers Impact Artist when "Playtyme Is Over" jumped from No. 111 to No. 96 on The Billboard 200 Nov. 5.

According to SoundScan, the album has sold more than 114,000 copies to date. The band's debut outing, 1992's "On Our Own Behavior," sold only 26,000, according to SoundScan data.

Violet Brown, urban music buyer for the 350-store, Torrance, Calif.-based Wherehouse Entertainment chain, agrees that part of the reason for this album's success is the group's "more mature approach with the songs."

"This album has much better material," she says. "It's almost as if the other album never existed. This is a real fresh start for them. 'Never Lie' has a different sound for a kid group because of the acoustic approach. It put them in the eyes of a lot of young people that may not have known them."

Rewriting the band's history was exactly what MCA set out to do. "We wanted to re-introduce them and erase the perceptions that existed last time around," says Ernie Singleton, president of MCA's black music division. "I didn't think the group connected. There were concerns that they were too flamboyant and out of touch for a long-term relationship and what people would embrace."

Immature thought it was time for a change, as well. Lead singer Mar- nees "Batman" Houston says, "The album now is more laid back."

His partner Jerome "Romeo" Jones says, "The last album was for kids, but now we're for both kids and adults."

NEW DEAL, NEW IMAGE

The change in concept of the group was created during the act's negotiations with MCA, between December 1993 and the time the deal was inked in March. Despite the group's lackluster debut, sources say the act caused a bidding war between MCA, RCA, and Motown.

"At first, every label passed on them after the Virgin album," says Stokes, who also wrote many of the songs on the album. "Then we got a new record, and the bidding war started. As for their look, we just wanted to make them look classier, more mature. We were trying to appeal to an older audience as well."

Singleton says sales of both the single and album were bolstered by a heavy, early media blitz and by the explosion of "Never Lie" at radio and video.

The press began early this year, when the trio raked up numerous

(Continued on page 177)

Sparks Fly Over 'Amorica' Album Art

BY ED CHRISTMAN

NEW YORK—The Black Crowes are alleging that some retail chains and print media are conspiring to censor the album artwork for their new album, "Amorica," which was released Nov. 1.

The album cover focuses on a photo of a female crotch, covered by a bikini bottom that sports an American flag design. Some public hair peeks out over the bikini.

A press release issued by the band's public relations firm says that some publications have refused to run ads featuring the artwork, and that some chains have refused to stock the original album cover. The statement questions whether those actions represent some kind of "conspiracy" against the album.

Among the chains carrying the original art are Tower Records & Video, National Record Mart, Straw- berries, Blockbuster Music, Where- house Entertainment, Spee's Music, and Camelot Music, according to the press release.

But according to Mitch Schneider of the Los Angeles-based public relations firm Levine Schneider, a number of chains, including Knarret, Wal-Mart, the Musciland Group, Trans World Enter- tainment, and Tower Records turned down the chance to stock the original artwork. Consequently, American came back with amended artwork, with the public hair airbrushed out of the photo, and those chains are stocking that version of the album.

Dave Garbarino, national director of sales for American, declined to reveal how many Black Crowes albums were shipped into the marketplace, but he says 60% of the CD units feature the original artwork, and 40% the alternate cover.

Dave Roy, director of purchasing at 400-unit, North Canton, Ohio-based Camelot Music, says his chain decided to re-stock the original artwork because "we didn't think it was as bad as some of the album covers out there today. Be- sides, 99% of the area is covered by the bikini."

However, Target, the 619-unit, Min- neapolis-based discount department store chain, opted not to carry the orig- inal album cover. Bob Pollack, the chain's divisional merchandiser man- ager.

(Continued on page 117)

Billboard November 12, 1994
Like a trip to Paris, only shorter.
Our international-style three-class service to the Coast.

On our three-class service to L.A. and San Francisco from JFK, you’ll find almost all the advantages of United’s renowned international service. From state of the art technology to help you work, to lots of artful indulgences to help you not work. Discover the joys of world travel without a passport. Come fly the airline that’s uniting the world. Come fly our friendly skies.

UNITED AIRLINES
Campbell Told To Pay $1.6 Mil In Royalty Dispute With Rapper

BY DON JEFFREY

NEW YORK—Following his victory before the U.S. Supreme Court earlier this year, rapper Luther Campbell has lost a different case in a lower court. A county judge in Miami has ordered him to pay more than $1.62 million in damages to a rapper who accused Campbell of cheating him out of royalties.

Judge S. Peter Capua ruled that Campbell, owner of Luke Records, owes rapper M.C. Shy-D $699,165 in back royalties on two albums, “Gotta Ue Tough” and “Come’Cin’ Correct.” In 1988, recorded in 1987 and 1988, respectively, on Campbell’s Skywalker Records label.

M.C. Shy-D, whose real name is Peter Jones, charged Campbell with breaching an agreement made in 1987 and with misrepresenting sales on the rapper’s two albums and six singles.

The judge said in his 16-page opinion that the sales information provided by Campbell’s label was “grossly inadequate,” and that business records and computerized summaries of sales were “missing.” Judge Capua also said Campbell “knowingly” made “fraudulent and intentional misrepresentations.”

Campbell’s attorney, Nicholas Manzini of Manzini & Stevens, says that the decision has been appealed. “Luther Campbell absolutely did not rip this guy off,” Manzini says.

A former CBS Records executive called by M.C. Shy-D’s lawyers as an “expert witness” concluded that the two albums each sold a minimum of 330,000 units. The singles sold a total of 110,247 units, according to Luke Records.

Using the songwriting and mechanical royalty rates set down in the 1967 agreement between Luke and M.C. Shy-D, the judge figured that the rapper was owed $784,265 in total royalties. But he was paid only $99,165, according to the court document. Thus, the judge ordered Luke to pay $699,165 in compensatory damages, $525,906 in interest charges, and $389,000 in punitive damages, for a total of $1.62 million (which does not include attorneys’ fees, court costs, and additional interest charges if the damages are not paid promptly).

M.C. Shy-D’s attorney, Steven Peretz of Kluger Peretz Kaplan & Berliner, says, “The punitive damages were exceptional because the judge wanted to punish the wrongdoer, and to send a message to the industry to deal fairly with the artists.”

In his opinion, the judge said Campbell testified that he had paid the rapper less than the gross royalties because expenses the artist had incurred were subtracted from the total.

Manzini said in an interview, “[Campbell] overpaid Mr. Jones by a dollar.” (Continued on page 26)

Lion’ Has Disney’s Tongue Wagging Early Word Gets Out On Video’s March Release

BY EILEEN FITZPATRICK

LOS ANGELES—The cat, or in this case the lion, is out of the bag, as details of Walt Disney Home Video’s March 3 release of “The Lion King” have escaped from the normally tight-lipped supplier.

As previously reported, “The Lion King” video will arrive in stores Feb. 28, with a national advertised date of March 3 (Billboard, Nov. 5).

According to retail sources, the title will include a multimillion-dollar advertising tie-in with Burger King, which will offer a “Lion King” plush toy at its restaurants when the video arrives in stores.

Other elements include a $5 rebate with the purchase of the title or any other Disney Classic or Family video, and $10 worth of “The Lion King” Mattel merchandise.

Consumers who buy “The Lion King” or any Disney Classic video can also get $5 back from Pillsbury with the purchase of a selected product.

“The Lion King” also will be advertised on the front and back of 10 million Chex cereal boxes.

Disney released the full “Lion King” plan to retailers about two weeks ago. Some stores, including Musicland and the Disney Store, have already begun pre-selling the title.

Buenavista Home Video VP of publicity Tania Moloney will not comment on the marketing plan, but says stores are not prohibited from conducting promotions prior to the film’s Nov. 18 theatrical re-release.

“There is such high consumer awareness about the video release, and the holiday re-release is such an event, that people will see it in the theater, wait a few months, and then get their copy for home,” says Moloney. Moloney downplays the significance of stores pre-selling “The Lion King,” which could infringe of the theatrical box-office receipts. “We definitely don’t want to steal the thunder of the theatrical release, but we think consumers will enjoy both,” she says.

Moloney also downplays the notion that information about the title has been leaked. (Continued on page 28)

Joel, Springsteen Ascend To Historic Sales Heights

BY CHRIS MORRIS

LOS ANGELES—October sales certifications from the Recording Industry Assn. of America reflected history-making peaks for Columbia artists Billy Joel and Bruce Springsteen.

With the certification of Joel’s “Glass Houses” (1985) and “The Nylon Curtain” (1984) for sales of 2 million units, the singer/songwriter moved into a tie with the Beatles as the act with the most platinum albums.

Two of Joel’s albums, “The Stranger” (1977) and “Glass Houses” (1980), were certified in October for sales of 7 million copies. He is the only artist to have four albums vault the septuple-platinum mark; the others are “The Beatles” (1967) and “An Innocent Man” (1983).

In total, Joel’s albums have been certified for sales in excess of 61 million units.

Springsteen’s 1984 opus “Born In The U.S.A.” was certified for sales of 14 million; it has pulled into a tie with Fleetwood Mac’s “Rumours” and the Eagles’ “Greatest Hits 1971–1975” at No. 2 on the honor roll of all-time bestselling albums. Michael Jackson’s “Thriller” remains No. 1 with sales of 24 million.

Certified for sales of 6 million, Ace Of Base’s “Don’t Say ‘I Love You’” pulled even with Disney’s “The Lion King” soundtrack as the best-selling (Continued on page 62)

MARKING THE CENTENNIAL. Celebrating E.B. Marks Music’s 100th anniversary at a reception at New York’s Tavern On The Green, from left, are Freddy Biennstock, chief of Freddy Biennstock Enterprises, which co-owns E.B. Marks Music with the Oscar Hammerstein II estate; Caroline Biennstock, COO of Freddy Biennstock Enterprises; and Johnni Biennstock, GM of E.B. Marks Music.
INXS
THE GREATEST HITS

ATLANTIC RECORDS
75 ROCKEFELLER PLAZA
N.Y. NEW YORK
10019

2nd November 1994


Thanks for the Greatest Hits of our lives

love,

Michael

Andrew

Michael, Andrew, Jon, Tim, Kirk, Garry and Chris
**Disney Artists, Inc.**

**BY BRETT ATWOOD**

**LOS ANGELES—**As the Disney Channel expands its prime-time schedule to include more music programming, more labels are turning to the family-oriented cable service to garner exposure for their top acts. Artists with new music projects on tap in the coming months include Billy Joel, Elton John, and Aretha Franklin.

“The Disney Channel is king when it comes to promotion,” says manager Ken Kragen, who has helped negotiate Disney Channel specials for both Trisha Yearwood and Kenny Rogers. “They run sweepstakes, they cross-promote at retail—they really do a good job at marketing their programming to a wide audience as possible.”

Ten new specials are slated for 1995, according to Bruce Rider, Disney Channel senior VP of programming, who estimates that the Disney Channel has approximately 8 million subscribers. In the past, the premium cable channel has averaged about seven new music programs a year.

Tom Petty, Tina Turner, Paul McCartney, Sting, and Fleetwood Mac are among the acts that have been featured on the cable channel over the past few years.

The increased amount of music programming is part of an overall strategy at the Disney Channel to lure adult viewers to its nighttime programming. Adults comprise 88% of nighttime viewership, according to Rider.

Now it’s “Billy Joel From The River Of Dreams,” which debuts Dec. 4. The special features music from Joel’s last album, as well as many of his classic hits.

Disney also plans to air “One Voice, Many Hands,” a documentary that celebrates the 10th anniversary of USA For Africa’s “We Are The World,” in February 1995. Kragen, who coordinated the original event, says the special contains never-before-seen footage from the historical recording sessions.

**Virgin’s Mark Williams Retains Punk Spirit As An A&R Exec**

This piece is the latest in an occasional series of profiles spotlighting those behind the scenes in the music industry.

**BY CHRIS MORRIS**

**LOS ANGELES—**Since the beginning of his career in music at the dawn of the ’80s, Virgin Records VP of A&R Mark Williams has worked to the left of center—in the early days as a DJ spinning punk-rock records, and today as an executive signing such modern rock acts as Smashing Pumpkins and Cracker.

Williams suggests that the sounds have mutated less in the last decade and a half than the audience.

“When punk first started, it was very much ghettoized, and it was really looked down upon as something inferior,” he says. “But the stuff that was being produced back then musically was as good, if not better, than what you’re hearing right now with Green Day or Offspring.”

“No, I don’t think the music has changed, I just think the climate in the country has changed...Kids today are less likely to have things categorized for them, and are more accepting of it.”

Even as a student at Georgia State University, Williams wanted to work in the music business. He got his start as a punk-rock jock at the university outlet WRAS, working his way up to music director. He also was a DJ at the noted Atlanta station.

In 1980, Williams landed a job do-

**Disney Channel Expanding Its Pop Programming**

“We work very closely with the artist management and the producer in developing the content of the show,” says Disney Channel VP of program acquisitions Doug Zwick, who adds that the Disney Channel buys the U.S. broadcast rights, but does not own the special. Some of the music specials eventually end up on video, which Disney also does not have a stake. The video rights are usually retained by the producer of the show, says Zwick.

The Disney Channel has television rights to the music programming for a “significant period of time,” according to Rider, who declined to give a specific time frame.

**Handicapping The New Soundtracks: RCA, Columbia Bet Covers + Currents = Success**

**BETTING AT THE SOUNDTRACK: Between “The Lion King,” “Above The Rim,” “Forrest Gump” and “Murder Was The Case” (we’re still trying to figure out how an 18-minute movie can have a 72-minute soundtrack), this has been quite the year for soundtracks, so is it any wonder that both Columbia and RCA are psychic about their chances of winning big with the soundtracks to “Prêt-A-Porter” and “Dumb And Dumber,” respectively?

Let’s handicap them, shall we?

The soundtrack to “Dumb And Dumber” will be the first out of the gate. It hits stores Nov. 22, before the movie reaches theaters Dec. 16.

The film stars Jim Carrey, who, between “Ace Ventura: Pet Detective” and “The Mask,” can do no wrong with the public. However, as we’ve seen from “Rocyt Bites,” a movie’s popularity (or lack thereof) has little bearing on the success of a soundtrack. Additionally, Carrey himself has made it clear that the soundtrack will include much of the music from his previous work, which would make for a difficult sell.

The soundtrack to Robert Altman’s latest, “Prêt-A-Porter,” will be ready for the retail racks Dec. 6, with the movie opening Christmas week. Like “Dumb And Dumber,” six of the 13 tracks are previously unreleased. Its big advantage is the inclusion of the hit hot “Here Comes The Hotstepper” by Ini Kamoze.

As an album track, the song was previously available only on a Columbia Records dancehall compilation more than a year ago (see story, page 10). Also, to assure possible video burnout, there will be a new clip that will include film footage. There’s no such thing as a soundtrack without at least one cover song anymore, so this one includes a remake of Nancy Sinatra’s “These Boots Are Made For Walking” by Sam Phillips. Among the other acts featured are Terence Trent D’Arby, CeCe Peniston, U2, and Robin S. Also on the plus side, because of the movie’s tie-ins with the fashion industry, magazines that probably would never consider writing about a soundtrack will be salivating over this one. Trends in movie fans will both want to show how cool they are by allying themselves with one of these soundtracks.

We think they’re both going to be big, but we pick “Dumb And Dumber” to win by a nose.

**SIGNINGS: 20 Fingers, the production team that has scored a large dance and pop hit with the song “Short Dick Man,” has signed a deal with Zoo Entertainment. Now dubbed Sandy Gillette Featuring 20 Fingers, the act is in the studio recording its full-length debut, which will come out Dec. 13. The release will bear the Zoo Entertainment and S.O.S. imprints. S.O.S. is 20 Fingers’ own label... Zoo also has signed elec-

**THE BEAT**

by Melinda Newman

Rickie Lee Jones for booking. Jones, who is no longer with Geffen Records, is expected to ink a deal with a new label within weeks... After 19 years together, drummer Stan Lynch has left Tom Petty and his Heartbreakers.

THIS AND THAT: Michelle Mena, senior director of communications for Sony Music Entertainment, has been named VP of publicity for Arista Records. She starts there Nov. 14... Bonnie Raitt’s first ABC television special is tentatively slated to air Dec. 17. The late-night concert special will be shot Nov. 21 and 22 and will also feature Raitt’s dad, John, and several special guests... Silverton artist Chris Duarte, who has his beloved Stratocaster stolen while in New York earlier this year, has been posting on America Online a description of the guitar and the serial number he tattooed on it. He’s hop-

...
THEY'RE PLAYING MY SONG

Back in June 1976, disco was exploding on the nation's dance floors, and Vicki Sue Robinson's "Turn The Beat Around," which was written by Peter Jackson and Gerald Jackson, was riding high at No. 10 on Billboard's Hot 100. For Gloria Estefan, the song, like every cut on her new "Hold Me, Thrill Me, Kiss Me" album, represents a milestone in a very musical life.

By Peter Cronin

TURN THE BEAT AROUND
Published by Unichappell Music Inc. (BMI)

Putting together "Hold Me, Thrill Me, Kiss Me," her new album of cover songs, was a labor of love for Gloria Estefan. To find the right material, all the vocalist had to do was make selections from her own mental jukebox: "I can go through my life with songs, and this whole album is kind of the soundtrack of my life."

Estefan says, "When I first heard 'Turn The Beat Around,' I'd been in the [Miami Sound Machine] for about a year, I guess. They were called the Latin Boys back then, and we played lots of covers because we didn't have material of our own. I remember hearing 'Turn The Beat Around' and right away thinking it was something we could do. It's very much my style, and pretty close to the sound of the band. With the horns and the rhythm, it's like something we would do. We used to play 'I Will Survive,' 'Turn The Beat,' and a lot of those early disco songs. We didn't really record songs that sounded disco, but we certainly enjoyed playing it. Our music, especially our original stuff, was more like pop with a lot of very heavy Latin persuasion. But elements of [disco]—the energy, the horn arrangements—always got into our dance music. I remember way back, we were going to participate in a 'Red Hot + Disco' or something like that, and the first song that came to my mind was 'Turn The Beat.' Even then I was thinking, if I get a chance to do a cover someday, that should be the one."

THE DISNEY CHANNEL'S MAGIC KINGDOM OF MUSIC PROGRAMMING

(Continued from page 15)

Each special airs about six times in its initial run, and is usually repeated several times over the next year.

Disney has had nighttime music programming on the air since 1989, when the channel began its long-running "Going Home" series. That two-concert series mixes live performance footage with extended interviews and has won the cable industry's Ace award for best music special.

The exact amount of Disney's financial and creative input in each special varies project-to-project. While the channel does license pre-packaged music shows, it often has a creative hand in the programming it airs—especially in the "Going Home" series. Rieder declined to detail exactly what Disney pays on average for broadcast rights to the specials, nor would he say how much a typical show costs.

For the most part, the artists who appear on the channel have not experienced a significant boost on the Billboard music charts immediately after their programs have aired. However, there are two notable exceptions.

Fleetwood Mac's "Greatest Hits" collection got a sudden sales boost in the two-week period following the airing of the "Fleetwood Mac Going Home" special in August 1992, jumping 27-15 on Billboard's Top Pop Catalog Albums chart. In April 1992, James Taylor's album "New Moon Shine" reversed its downward slide on The Billboard 200 and moved 171-131 in the week following the debut of the "James Taylor: Going Home" special.

Some of the shows are timed to coincide with the release dates of new albums. The added exposure has helped boost awareness, and probably sales, of new offerings by Yearwood, Petey, Celine Dion, and, most recently, Peter Gabriel.

"The Disney audience is certainly more conservative than MTV's," says Jeremy Hammon, Capitol's senior director of catalog marketing, who saw increased interest in McCartney's catalog following his "Get Back" special in 1992. "It's a broader demographic, and it's more family-oriented. I think that using Disney creates a unique opportunity because it fits in with the baby-boomer generation, many of whom may not want to watch MTV."

Though the Disney Channel clearly aims for as wide an audience as possible, Zwick admits that some specials draw a more specialized following.

"There isn't one specific special that stands out as the most successful," says Zwick. "We're content to go after a specific audience, if necessary. If we only get James Taylor fans to watch his special, then we are still happy, because that part of our subscriber base will be satisfied."

At the same time, Rieder says the channel clearly aims for mainstream appeal through the use of name talent.

"Some types of music fit better than others into the Disney format," says Rieder, who adds that the channel isn't likely to program acts with controversial lyrics, such as some of the harder-edged rappers. However, mainstream rap acts like Kris Kross and Salt-N-Pepa have appeared on the channel.

At retail, the Disney Channel often cross-promotes its specials through contest and P-O-P materials. A recent Petty promotion linked with Musieland and Sam Goody stores nationwide, while a similar campaign is now under way to support the "Peter Gabriel's Secret World" special at Tower Records & Video, Sears, and Electronics Boutique stores.

"I was impressed with the whole way that Disney marketed the Tom Petty special over an extended period of time," says Petty's manager, Tony Dimitrades. "Disney kept promoting the special on the air, at retail, and in its programming guide, and I think that their commitment was ultimately reflected in its sales."

one of contemporary music's greatest story tellers has a few new tales to tell...

jeff lorber
West Side Stories

special guests:
• ce peniston
• hubert laws
• art porter
• paul jackson, jr.
• kongar-ool ondar
(acclaimed throat singer from Tuva)

in store November 8, 1994
ing regional college promotion and marketing for A&M Records. The label then distributed I.R.S. Records, which was top-heavy with cutting-edge acts. A valuable association led to Williams’ first full-time industry job.

“We make a long story short, basically, I became friends with R.E.M. because they played on my radio show, and I sent it to [R.E.S. president] Jay Boberg. After about a year of him not paying attention, he was in New Orleans on vacation, and we met and saw them and flipped out over it, and he signed them.

“With a combination of the other world, I don’t own them with bands like the Go-Go’s and Wall Of Voodoo, people out in the L.A. office startled thinking that this should be made more of a full-time [position], so they moved me out here in ’83 to start up what they called the alternative marketing department for A&M Records.”

In that department, Williams worked on the development of such acts as UB40, Simple Minds, Dream Syndicate, Suzanne Vega, and, of course, R.E.M. At the label, Williams developed a friendship with Jordan Harris, who then headed the A&R department.

When he was offered the opportunity to start Virgin in America, he offered me the job to come over here and do A&R for him,” Williams says. Williams’ early signings at Virgin were critically popular acts from the punk sector: Santa Cruz, Calif.-based Camper Van Beethoven (whose leader, David Lowery, went on to form Cracker after two Virgin albums) and former Hûsker Dû singer/guitarist Bob Mould. Williams admits that he signed some acts that didn’t work out, one of which ran slightly against the grain of his tastes.

“One of my biggest mistakes was signing this heavy metal band called Rick’s Fang,” he says, “I thought they were going to be sort of a New York Dolls kind of thing, and it was a disaster.”

“At the time, when metal was happening, there was a feeling that Virgin ought to be getting in on that. We had a lot of dance and R&B things, and we wanted to try our hands at a rock band. I actually liked them; I thought that they had some really good songs. I can’t say I’ve ever signed anything [just] because I thought it had commercial potential. I’ve also had to like it as well.”

Williams’ biggest coup to date was signing Chicago’s Smashing Pumpkins. He launched the band with a controversial move: Its first album, “Gish,” was released by the Virgin-owned indie Caroline.

“He says, “I thought it would be a good way for the band to develop a base first, so that when the band came to Virgin, we weren’t starting cold. It wasn’t a totally original idea: Soundgarden had recently done the SST record while having signed with A&M as well.

“I know a lot of things have been said about it—it was done to give the band cred and all that stuff,” he says, “That was far from the case. It was more so allowing them to develop on their own, without the kind of money being spent which major labels tend to spend on developing bands. It’s almost like the first record is a sacrificial record—you spend a half a million dollars, and maybe you’ll sell 25,000 records, and then hopefully on your second one you’ll break. That’s what I wanted to avoid.”

The tactic worked: “Gish” sold 350,000 units on Caroline, and the band toured for two years on $100,000 in tour support from Virgin, developing its chops as a live act and building a formidable following along the way.


Another Williams signing, Cracker, has been slower to develop, although the band’s second album, “Kerosene Hat,” released in 1995, has sold more than 600,000 units, according to SoundScan, and has garnered a life-dance of rich melody and expressive lyrics.

In the case of “Music in The Air,” the libretto is starting, even by today’s standards, for its novel use of earl and stately love songs such as “I’ve Told Every Little Star” and “The Song Is You” in a comic context. There are, in fact, no comic songs in the score, even though the show is Hammerstein’s affectionate sendup of operetta, a form to which he earlier had made enormous contributions with such works as “The Desert Song” and “New Moon.”

“Very Warm For May” was the last Broadway musical collaboration between Kern and Hammerstein, and Kern’s last Broadway show. It did not fare well, but leave it to these masters to come up with a song that would land on anybody’s top five list of great standards: “All The Things You Are.” There are other joys, including Kern and Hammerstein’s most urbane song, “All In Fun.” How ‘30s New York can you get when the song’s well-heeled protagonist, in unequivocally dismissing an about-town love match, catalogs shared experiences with lines like these: “Some cocktails/Some orchids/A shoe or two/A line in a column/That links me with you?” If operetta is in for killing in “Music In The Air,” Hammerstein takes on “progressive” (i.e., avant-garde) playwrights in this work, another backstage musical.

“It’s a very cool show. It was lovingly done, under (Oscar’s son) James Hammerstein’s direction, at the Lab’s Theatre for two performances last month. Dual pianist played the score, given lots of charm

ing underpinnings by Kern, with zest. “Very Warm For May” received six performances at the Welles Reit Hall at Carnegie Hall, with that archaeologist of musical theater treasures John McGlinn conducting a full orchestra.

Now for the bad news. While “Show Boat” is well represented on disc, including a recording on Amoeba Records of the Toronto version that spanned the current Broadway production, the economics of bringing “Music In The Air” and “Very Warm For May” to disc even in their modest concertizations is daunting, Words & Music is told. What a shame!”

C Anada PUB BuY: Toronto-based Alliance Communications Corp. and A & F Music Ltd. of Canada have teamed to purchase Partisan Music Productions Inc. and its subsidiaries, including Toronto-based TMP-The Music Publisher. The deal involves Alliance’s purchase of 75% of Partisan, while A & F has acquired 25%. Partisan’s former owner, Fred Davies, will continue to oversee the present operations.

“I have a long-term contract to run this division,” says Davies. Partisan was formed in 1979 by Davies. Its catalog includes such titles as “Oh What A Feeling,” recorded by Crowbar; “Calling Occupants Of Interplanetary Craft” (Khaita and the Carpenter’s); “Smiling Like A Sunset” (Tom Cochrane); and “Lifestyles Of The Not So Rich And Famous” (Tracy Byrd). TMP’s catalog includes copyrights by such Canadian songwriters as Eddie Schwartz, Jane Silbury, Murray McLauchlan, and John Capek.


SPARROW PRESS has ordered a second printing of “My First Hymnal—75 Favorite Bible Songs And What They Mean,” following its publication last August. The hardbound volume, with a retail price of $12.95, has text by author Karyn Henley and illustrations by Dennis Davis; its editor and editor is Randall Dennis.

PI NT ON PRINT: The following are the best-selling folios from Music Sales:

1. Pink Floyd, The Division Bell
2. Stone Temple Pilots, Purple
3. The Piano: Music From The Film
4. Tori Amos, Under The Pink
5. Stone Temple Pilots, Core.

Assistance in preparing this column was provided by Larry LeBlanc in Toronto.
young female vocalist made her bow with her first dance-pop singles.

In 1994, both Ocasek and Bad Brains are working for that singer: Madonna's Maverick Records has brought in DeMann as a staff producer and A&R executive, and has signed Bad Brains, which has reunited with its original lead singer, H. R. DeMann.

These developments exemplify the recent activity in Maverick's commercially impressive two-year history. The label, formed as a joint venture with Time Warner in April 1992, has scored a double-platinum, multimiform hit with the debut album by Seattle rock act Candlebox, with critical raves and a strong sales performance for singer/songwriter McShell NdegOcello, and launched a potent R&B act, U.N.Y.

This week, the self-titled debut of another Maverick act, the South Carolina-bred vocal group N-Phase, enters Billboard magazine's Hot R&B Albums chart at No. 98. As, and icing on the label's cake, Maverick/Stu/Warner Bros. album "Bedtime Stories" enters The Billboard 200 this week at No. 3.

Fred DeMann, who serves as both Maverick's manager and her co-CEO at Maverick, says of the label's development strategy, "We certainly want to grow slowly, and we want to nurture the artists we put out and the artists we sign. As you can see, we've been very patient and very choosy on our artists—very, very, very. You grow exponentially. I would like to stay small as we can."

Label A&R executive Guy Oseary says, "We've been really cautious about what we've been signing... . In the next year, we might not sign anything, and we might sign five [acts]."

Defining DeMann's style of handling talent as "boutique management," Oseary says, "We've taken that on at Maverick—we're taking on a limited bunch of artists, and not signing a bunch of shit."

The inking of Bad Brains brings to Maverick one of the seminal hardcore acts of the last decade; the group is acknowledged as one of the first, if not the first, to fuse punk energy and Jamaican rhythms.

DeMann says that the signing came about via a chance meeting in a shopping center between H.R. and Oseary. The vocalist was in the process of making a rapprochement with his band, with which he had not recorded since the late '80s.

"Guy's been a Bad Brains devotee, and he brought H.R. into the office, and that S. is off very well," DeMann says. "We put a deal together. He was ready now to get back [with the band], and he was ready to record again. He's got some brilliant songs, and everything was ready to kind of fall into place. It was a very propitious moment. There was another company very, very interested in them, and chasing them big-time, and they chose to come here."

Coincidentally, DeMann brought in Bad Brains' former producer Oseary at about the same time.

"It was, again, wonderful timing," DeMann says. "I've known him for five years, and he's been very, very, very, very friendly with Ric Ocasek over the years, dating back to my days at Elektra/Asylum and his days with the Cars, and I've kind of chased him, and wanted him to come aboard at Maverick. I thought he'd be absolutely amazing, and I think we could be amazingly helpful to him."

Ocasek's first production project for Maverick will bring him back together with the reunited Bad Brains.

The relationship between Maverick and Ocasek, who has recorded as a solo artist for Geffen and Warner Bros. in recent years, could develop beyond Ocasek's production/A&R post, DeMann suggests.

"He's free as an artist," DeMann says. "We've talked about [signing] him as the new Bobby Gillespie." Another rock-oriented new signing, inked by Oseary, is the Sacramento, Calif.-based band the Deftones. The act's debut album, "Around the World, Backwards in Time" (Experience, May 21) was recorded at Long Beach, Calif. and San Francisco; it's to be released this fall, DeMann says. "I would say it's kind of an angsty-rock band."

DeMann expects that albums by Bad Brains and the Deftones will be issued within the first six months of 1995.

DeMann notes that Maverick has also expanded its efforts in the hip-hop arena, following the success of the label's established Lifestyle Records for the services of Battlecate as a producer. He has a double-platinum record with Domino, and he just recorded Dancie Dan, and we have a single just hitting the streets right now and an album in January..."DeMann says. "That was a really good deal. It was a perfect situation.

Additionally, Maverick has bolstered its A&R team with the mid-October addition of Mary Gormley, who previously was signed to Sony and Geffen. DeMann expects the company to benefit in 1995 from fresh releases by the label's established artists, including Candlebox, NdegOcello, and U.N.Y. Candlebox's debut, released in 1993, stands at No. 24 on The Billboard 200 this week.

The label continues to flourish at both album rock and modern rock radio. This week, the track "Cover Me" from Candlebox's No. 17 on Billboard's Album Rock Tracks chart, while the previous track, "Far Behind," rose to No. 16. The latter song also holds at No. 27 on the Modern Rock Tracks chart.

Jim Murphy, at album rock WQFM Milwaukee, says of "Cover Me," "It's a good track, and people are definitely eager for more Candlebox. To date, there's been nothing but enthusiasm."

Strong airplay on WQFM and commercial modern rock WLUM helped sell out two Candlebox shows in Milwaukee in late October; the second concert, at the Milwaukee County Coliseum, was such a success that the label plans to bring the band to a bigger arena.

As Candlebox establishes itself as an album rock mainstay, DeMann is working on developing further at modern rock. John Laasman, PD at KEGE Minneapolis, says he has "Cover Me" in stress rotation.

"Some bands come, some don't, and this one does that," Laasman says. NdegOcello hasn't yet reached the rock radio end, and though Candlebox has, but on the basis of much critical acclaim, the vocalist's 1993 debut, "Plantation Lullabies," has sold more than 450,000 copies in 1994, according to SoundScan. The singer also maintained a high radio and chart profile midyear, he adds, "her hit duet with John Mellencamp."

Bob Bell, new-release buyer at the 350-store Wherehouse Entertainment chain, adds the group to his playlist. "NdegOcello, "They haven't taken [her] to the next level yet, but they've established a career artist we'll be hearing a lot more from."

DeMann is confident that NdegOcello is a star of the future, and predicts that her next album will achieve gold or even platinum status.

Detroit R&B unit U.N.Y. hit paydirt immediately with its first single, "Something's Going On," and its like-titled album: the single rose to No. 3 on the Hot R&B Singles chart, while the album sold more than 227,000 copies, according to SoundScan. Oseary says the group's second album will be issued early next year.

Mary's other young R&B act is developing more slowly, but steadily: N-Phase's debut single, "Spend The Night," which was written and produced by R. Kelly, peaked at No. 23. The group's second single is a cover of the Manhattans' "Kiss And Say Goodbye."

Regarding the label's overall orientation, DeMann says, "We're not striving for the super star and we're not striving for the alternative rock buildup. We're going to be in the urban business, and that's probably it."
**BILLY IVERSON'S ALBUM CHART**

1. **1 DEAD CAN DANCE** - "Always a Woman" (10/98/15.98)
2. **ARTIFACTS** - "In the Mix" (10/98/15.98)
3. **MARTINA MCBRIDE** - "Basket" (10/98/15.98)
4. **VERA LISA** - "Heart's On Fire" (10/98/15.98)
5. **BAD BOYS** - "Bad Mood" (10/98/15.98)
6. **PARIS** - "Lovefool" (10/98/15.98)
7. **LUCAS** - "Love" (10/98/15.98)
8. **USHER** - " documentary" (10/98/15.98)
9. **RAP PIN" - "BETRAYAL" (10/98/15.98)
10. **ADAM SANDLER** - "Ward" (10/98/15.98)
11. **DESREE** - "BETRAYAL" (10/98/15.98)
12. **KEN MELLONS** - "The Way" (10/98/15.98)
13. **DEADEYE DICK** - "Eager" (10/98/15.98)
14. **RACHELLE FERRELL** - "Lovefool" (10/98/15.98)
15. **ILL AL SKETCH** - "Macy's 52205" (10/98/15.98)
16. **LARI WHITE** - "Red" (10/98/15.98)
17. **TYPE O NEGATIVE** - "Blackadder" (10/98/15.98)
18. **CRYSTAL WATERS** - "Mercy" (10/98/15.98)
19. **EXTRA FROLIC** - "Ave 41537" (10/98/15.98)
20. **COMMON SENSE** - "Relativity" (10/98/15.98)

**R文章**

**THE REGIONAL ROUNDUP**

1. **WEST CENTRAL**
   - Arielle, "At the Rock & A Hard Place"
2. **NEVADA**
   - Stereo, "At the Rock & A Hard Place"
3. **SOUTHERN**
   - Stereo, "At the Rock & A Hard Place"
4. **MIDDLE ATLANTIC**
   - Stereo, "At the Rock & A Hard Place"
5. **SOUTHEAST**
   - Stereo, "At the Rock & A Hard Place"
6. **MOUNTAIN**
   - Stereo, "At the Rock & A Hard Place"

**REGIONAL HEATSEEKERS**

1. **EAST NORTH CENTRAL**
   - Stereo, "At the Rock & A Hard Place"
2. **WEST NORTH CENTRAL**
   - Stereo, "At the Rock & A Hard Place"
3. **SOUTHWEST**
   - Stereo, "At the Rock & A Hard Place"
4. **SOUTHEAST**
   - Stereo, "At the Rock & A Hard Place"
5. **SOUTHERN**
   - Stereo, "At the Rock & A Hard Place"

**POPULAR UPRISEs**

**MANLY PLAN: RAL/DEF**


In addition, a 30-second spot for both albums aired on the BBC and BET Sept. 28-Oct. 12. Method Man spent Oct. 25 and ran through Wednesday (9), when Redman's aptly titled "Red Man" premiere, which aired through Nov. 23. "It's been overshadowed so far," says Def Jam product manager Jayson Jackson, "I'm getting calls from indie retailers asking for it every day." Major chains are anxiously awaiting the releases as well. John Artale, purchasing manager of the 135-store, Carnegie, Pa.-based National Record Mart chain, anticipates that "FUD" will be a big seller based on the number of inquiries from customers (Billboard, Nov. 5).

**CREATING superhighway.**

**Cru Records'** Greg Ginn has joined the many artists utilizing the information superhighway—in this case, he refers to it as the "information superhighway." Various Ginn sound bites, graphics, biographies, discographies, merchandise order forms, and tour schedules are already on the online service Cyberden. In addition, Ginn's management company, Bassic Management, plans to introduce Ginn's first solo side project, Confront James, by putting its "Just Do It!" on Cyberden before it is available commercially or serviced to radio.

The song will be on Cyberden later this month. Confront James' debut is due on sister SST Records in early 1995. Users can now hear 15 different 10- to 15-second sound bites, or download 12 25-to-3-minute sound bites from songs off Ginn's: "Let It Burn (Because I Don't Live There Anymore)"; "Getting Even"; "Dick", and "Don't Tell Me." Music from Ginn's instrumental band, Gone on SST, is also available on Cyberden.

Nathan Shimizu, Ginn's manager, says Cyberden was chosen because "there aren't a lot of major labels involved in it. It's mostly indie bands and indie labels, such as World Domination and Cleopatra, and underground magazines." While he wouldn't disclose figures, Shimizu says the label has been selling a good amount of product via Cyberden.

Cyberden is accessible through the internet via FTP and Telnet at cyberden.com, or by dialing directly at 415-472-5527. E-mail messages can be sent to Ginn at bmc@cyberden.com.

**CHECK 'EM out:**

Interprets' Compulsion hits the road on the fall tour (7) for a few solo East Coast dates, including a stint on Fox Television's "The Jon Stewart Show," before heading out with Nothing/TVT/Atlantic's Pop Will Eat Itself and Capitol's Dick Nov. 17-Dec. 17. ... Imago's Giant Sand is on the road for the entire month of November, including two nights at the L.A. Nov. 18-19 ... Columbia's Stabbing Westward and Zoo's Killing Joke team up through Dec. 7 ... Diamanda Galás and John Paul Jones, who collaborated for the Mute Records release "The Sporting Life," are hitting the road Thursday (10) through Dec. 12.

**CHANGES: Fun-Do-Men-

"Ballad," which originally was due Sept. 20 on Beggars Banquet/Atlantic (Billboard, Aug. 29), will now be released Feb. 14 on Mammoth/Beggars Banquet/Atlantic. The "Dog Tribe" 12-inch and CD-4 with mixes Press Darling. Jack Logan continues to rack up major press for his Medium Cool/ Twin Tone debut, "Buck." Full-page features run in People and Penthouse in November, and in Detour in December. The Georgina and his band will also perform on NPR's "All Things Considered" on Nov. 12 or 13. In response to the rave reviews, Restless is reserving "Jack Logan 101" for in-store play and album alternative and college radio. The nine-song promo sampler is culled from his 42-track debut.
Young Casserine Has Mature Appeal
Warner Teen Draws Older Listeners, Too

BY J.R. REYNOLDS

LOS ANGELES—The original strategy for Warner Bros. was to initially promote teenage artist Casserine to mainstream R&B radio to establish a core base of young fans. However, when her single “Why Not Take All Of Me” debuted on the R&B chart first, the label began to re-evaluate its plans.

“Because it’s sort of an uptempo track and she’s 19, we thought we’d do better with mainstream [R&B] radio first, because most adult stations play slower records,” says Hank Spann, VP of black music promotion for Warner Bros. “But when it debuted No. 39 with a bullet on the adult chart, we began working both adult and mainstream [R&B] radio.”

Despite its youthful energy, the single, which was released Sept. 13, carries an infectious hook and driving brass sound appealing to more mature sensibilities. The song’s lyrics have a metaphorical style familiar to fans of ’60s and ’70s-styled ballads, which also could contribute to adult acceptance.

“I grew up listening to a lot of different styles of music,” says Casserine, whose full name is Casserine Young. “Everyone from Sarah Vaughan to Aretha Franklin, and Patti LaBelle—I really love the old stuff because it had a lot of magic, so much heart. It’s totally dope.”

Another major musical influence when she was growing up was funk. Says the Brooklyn, N.Y., singer, “I’m really into P-Funk, Rufus and Chaka Khan, the Gap Band—it has a happy feeling and that’s how it makes me feel.”

Spann says by the time her album “Gotta Get To Know Me” drops in mid-December, both upper and lower demographic groups will have definite images of Casserine in their minds. He describes the set as “totally youth-oriented,” but says adults will favor the music because of the mature vocals, while kids will find appeal in both the music and video.

Says Spann, “Her sound is a little different from what’s out there, but as they see her youthful image on video shows and other visual media, the more they see her one.”

Cassernie’s album features the work of several young producers. Eight tracks were produced and written by Cato (who receives “featured” credits on the album). Co-producer credits go to Al Butta and Teddy Ridley-schooled Rodney Jenkins, 16.

Although Cato was unknown to Warner executives, Casserine convinced them to allow the newcomer to produce the lion’s share of “Gotta Get To Know Me.”

Says Casserine, “I thought it would be cool to work with new people. I met Cato before I got my deal. . .I heard his funky music style and knew I wanted to work with him.”

Cassereine graduated from the High School Of Performing Arts in New York and was offered a music scholarship from Howard University. She chose a recording career instead.

“I originally wanted to become an opera singer, but I just couldn’t get rid of the show business bug that bit me when I was really young,” she says.

The video of the current single is in rotation on various local programs, as well as on BET and the Box. Says Spann, “She’ll also be doing [BET’s] ‘Video Soul’ Nov. 15 and was the 10th most-/requested video through BET’s 900 number.” Casserine also is scheduled to appear on “Soul Train.”

The label plans a national promotion tour, which includes club dates along with retail and radio visits. It is expected to run through the Christmas holidays. Says Spann, “We also have a street team out there working for us, because they’re able to reach our core target audience, which is the hip young kids.”

Gangsta Rap, Too, Shall Pass One Day; MoJazz Launches Showcase Series

IT'S AMAZING how gangsta rap has permeated the American mainstream. Two albums, the soundtrack to “Murder Was The Case” and Sawface’s “The Diary” came in last week at Nos. 1 & 2, respectively, on The Billboard 200 and the Top R&B Albums chart.

There’s no denying the music has an infectious, creative edge to it. But the caustic lyrics continue to adversely influence young kids and reinforce negative images of the black community.

All music trends eventually wane. If the popularity of gangsta rap continues to grow, it eventually will reach the point where the core hip-hop consumers will view it as too commercial to remain “legit” and will move on to a new flavor. Hopefully, the next school will bring more positive messages to its listeners.

MOJAZZ IN THE Alley: Motown’s jazz label, MoJazz, is going back to basics with “MoJazz Sessions At The Alley,” a weekly showcase series for up-and-coming talent. Shows are held each Wednesday night at the intimate, Caribbean-themed restaurant Creeque Alley in Los Angeles. The cover is $10, a reasonable price for such quality acts. It’s a great place for labels to develop baby acts, as well as hone the performing skills of established artists and gain fans in the process.

The first headliner in the series was MoJazz trumpeter Pharez Whitted, whose self-titled debut album was released in October.

BABIES’ FACES ALL SMILES: Kenny “Babyface” Edmonds will headline a black-tie gala Saturday (12) at the Sheraton Washington Hotel in the nation’s capital to benefit the Boarder Baby Project.

Also performing will be El DeBarge and After 7. The nonprofit organization is dedicated to finding homes for newborns born to drug-addicted babies abandoned in hospitals by their parents.

Babyface is the organization’s national spokesman. He says of his decision to take the job, “It was heartbreaking to learn that there are thousands of abandoned children nationwide who have no home or someone to hug them, love them, or nurture them.”

The Boarder Baby Project was established in 1990 after a single-family dwelling, dubbed “The Little Blue House,” was donated to the organization. The house provides a “warmer” environment for babies, until they are placed with foster families.

Similar housing facilities are under construction in Baltimore, Atlanta, Chicago, and Los Angeles. An auction will be held, offering several exotic vacations and celebrity collectibles. Talk-show host Larry King is celebrity chairman.

Tickets are $100. An extra $25 buys you a raffle ticket, with the winner getting a six-day vacation at the Sandy Lane Hotel in Barbados. For tickets, contact Patty or Lynn Gartenhaus: 202-828-7040.

COLLEGIATE Showdown: A new, nationally syndicated television program called “The Black Collegiate Showdown” begins airing in February 1995. The show, a talent contest with musical guests, will be produced by industry veteran Kevin Harewood.

The program is looking for artists and industry personalities who’ve attended black colleges to tape spots promoting their respective educational institutions.

SISTER CELEBRATES ANNIVERSARY: Publisher Jamie Brown celebrates the sixth anniversary of her consumer entertainment magazine, Sister 2 Sister, with the periodical’s November issue. Brown, who initially financed her publication with credit cards, now employs a full-time staff of five, with two part-timers.

“I’d like to think I’m contributing to building an economic base for black people,” she says.

BITS-N-BITES: Look for Perspective artist Raja-Nee to perform during nationwide-premiere parties for the Keenan Ivory Wayans-directed film “Low Down Dirty Shame.” The artist will perform “Turn It Up,” her current single, which is featured on the film’s soundtrack, as well as her debut album, “Hot & Ready.” The first party is Wednesday (9) in

(Continued on page 21)
JOURNALISTS SHOULD NOT BE BLAMED IN LABEL BOOTLEG WAR

RECENTLY, A WRITER friend received an assignment from a national music magazine to review an upcoming album. However, the record company's publicity director wouldn't furnish the journalist with an advance tape because the label and artist were afraid it would be bootlegged. She suggested the scribe come into the office to hear the music. But before he could leave, the journalist realized that someone wasn't even in the record business accommodating him with an unauthorized version of the tape.

While we understand piracy is a big problem in music, especially hip-hop, we don't think writers should be prime suspects. We suggest closer monitoring of recording and mastering studios, as well as the labels themselves. There is no evidence that the journalist has participated in this type of illegal activity.

And record companies should also know that to properly review an album, a writer has to live with it for some time. At some magazines, before a title even gets assigned to a writer, it's reviewed by an editor and several other candidates. All this must be done, in some cases, before the title hits the streets. In the end, withholding a title from journalists helps no one. The artist sometimes ends up getting less press—1, for one, will rarely, if ever, review an album in the office of a record company executive. And the artist's release may still use label bootlegs no matter what.

a 1892, Billboard/BPI Communications, and Soundscan, Inc.
# Billboard R&B Singles

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Smokey)" | BOSSMAN (1236) |
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| 36     | 37        | 39        | 0         | "BACK UP OFF ME" | EDDY (1238) |
| 37     | 38        | 40        | 0         | "NUTTIN' BUT LOVE" | LONNIE GORE (1239) |
| 38     | 39        | 41        | 0         | "HEAVEN & HELL" | AFD (1240) |
| 39     | 40        | 42        | 0         | "FUNKY Y-T-C" | THE PUPPIES (1241) |
| 40     | 41        | 43        | 0         | "GUERRILLA FUNK" | UNIVERSAL (1242) |
| 41     | 42        | 44        | 0         | "WE FOUND THE ITEMS THAT'S IT (aka)" | BRUCK (1243) |
| 42     | 43        | 45        | 0         | "KUNG FU FUNK" | BELL RECORDS (1244) |
| 43     | 44        | 46        | 0         | "THE MOTHERSHIP CONSIDERS" | BRUCK (1245) |
| 44     | 45        | 47        | 0         | "BASS N THE TRUCK" | BRUCK (1246) |
| 45     | 46        | 48        | 0         | "NO GUNS, NO MURDER" | BRUCK (1247) |
| 46     | 47        | 49        | 0         | "BACK 2 MY LIFE" | BRUCK (1248) |
| 47     | 48        | 50        | 0         | "I NEVER SAW IT COMING" | BRUCK (1249) |
| 48     | 49        | 51        | 0         | "I GLIDE" | THE S.O.U.P. (1250) |
| 49     | 50        | 52        | 0         | "VOCAB" | TRASHMAN RECORDS (1251) |

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**The Rap Column**

Continued from preceding page.

Actors Omar Epps, whose next role is the lead character in John Singleton’s upcoming film “Higher Learning,” is half of a rap act named Wolfpack with G-Sharp. The unsigned group is working on tracks with Easy Mo Bee and All Shahed of A Tribe Called Quest. Epps (formerly Pudgee Tha Phat Bastard on Giant Records) is running with Meeko Don Breed Productions and Just 4 Fun management. He was signed by Colby Brown to Perceptive Records’ Street label. The artist will have tracks in record racks by early ’95. Nick Wiz, S.D. Reynolds, and Trackmasterz are supervising cuts... "Shadow of A G," the next Tuff Break/A&M single by Str8-G will feature ax-wielding master Barry White... The eclectic Private Music label has signed “alternative” rap-blues artist Chris Thomas. His edgy, organ, and guitar-laden album, “21st Century Blues... From Da Hood,” is set for an early-1996 release... The 1994 anniversary celebration of the Zulu Nation takes place Nov. 11-13 at the Puck Building and the 369th Armory in New York. Founded by Afrika Bambaataa, the organization will present several panel discussions and artist showcases in conjunction with the Rap Coalition. For further information, contact Double Xposure in Manhattan... Despite taking on DJ duties for BET’s “Teen Summit,” DJ Cocoa Chanelle remains a member of Kings Of Swing, which is preparing its second album. Its first, from Bam Bish/Arists, it spawned the hit song “No’ Your Head To This” in 1990. Tuff Break/A&M rapper Dred Scott recently remixed the current Beastie Boys single “Sure Shot” with KKBTS Los Angeles DJ Mike Jardone... W.C., who rhapsodizes with Cool In W.C. & the Madd Circle, has signed with Payday Records. Ice Cube, DJ Pooh, and DJ Premier from Gang Starr are producing the album, due next spring... Premier is contributing music to the soundtrack of two upcoming films, Mario Van Peebles’ “Panther” and Spike Lee’s “Clockers.”

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**The Rhythm & Blues**

Continued from page 19.

Atlanta... “I Do” is the first single for Patrice Rushen off “Anything But Ordinary,” her debut album for Epic Records... The new music exec Maurice Starr is recording his own album. The project is titled “The Cherishing Album,” the first single, “The Cherishing Song,” drops sometime during the first quarter of 1996 through Starr’s own label, Maurice Starr Records.

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**LP Recordings**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTED, COLLECTED, AND PRODUCED BY SoundScan Inc.

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**More**

For the full list of Billboard Hot 100 chart, please visit [Billboard](https://www.billboard.com).
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**Billboard**

HOT R&B SINGLES

FOR WEEK ENDING NOV. 12, 1994

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<td>TAKE IT EASY (C. LAMBERT/T. TAYLOR)</td>
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<td>IF ANYTHING EVER HAPPENED TO YOU (A. BLACK/HELENA; R. ALEXANDER)</td>
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<td>PRINCIPAL (B. BAKER, G. SMITH/D. GISS)</td>
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<td>FLAVIA CLUB (R. LUSCZYNSKI, A. STAATO, Y. JOHNSON)</td>
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Sony act the Black Sorrows. In addition, fellow local veterans Stephen Cummings and Dave Graney are gaining greater renown through new albums on Polydor and Phonogram, respectively. Kate Ceberano relocated from Melbourne to New York this year after signing a deal with Elektra Entertainment. And there are always newer acts waiting in the wings.

The Badloves and the Truth on Mushroom, in Australia, southern Starfish on EMI, Defyrome on A Re/BMG, and Culture Shock on Sony all made some impact on the periphery of Melbourne onto the national Australian album chart in the past year or so. From Melbourne’s vital dance community, Sirius Records act Quench has been gaining attention in the U.K. and across Europe. Coming up from the alternative edge are groups like Holocene, Chris Wilson, the MVsises, and Fireballs, to note a few.

The live scene has rebounded from a recession that struck Australia in the late ’80s and hit Melbourne particularly hard. Despite the economic slump, local talent is nurtured by a web of record companies, recording studios, alternative radio, and indie retailers, as well as clubs and other venues promising to revitalize the market.

CONTINENTAL AIR
A rivalry between gentile Melbourne, in southernmost state of Victoria, and glamorous Sydney, some 500 miles to the north in the state of New South Wales, has existed since the 1880s. Eminent

Artists & Music
MELBOURNE’S ALTERNATIVE SCENE MOVES TO TOP FROM DOWN UNDER
(Continued from page 1)

Melbourne Club Districts

CHRIS WILSON

by

Beckie Hall Boot Camp
Glenn Wheatley, the former manager of the Little River Band, who now represents John Farnham and works for the International Management Group in Melbourne, says the pubs and beer halls of Victoria “were good training ground for the rest of the world,” he says. “We started running shows and dances in high school here in the late ’60s. We’ve always had a lot of great venues in Melbourne.”

Melbourne Club Districts

The pubs and beer halls of Victoria were good training ground for the rest of the world, no doubt about it. “It’s proved by the quality of acts that are being showcased in Melbourne. “The Melbourne scene has always been a music-oriented city,” he says. “I remember coming back from London in the late 1970s thinking not much is happening in Melbourne, but I was totally wrong. There are a lot of people who have grown up in the music industry here, working in public radio or in record stores, who have gone on to start these small record labels. “He cites such venues as the jazzy Newmarket Music and the alternative-rock Torn & Frayed.

Dino Scatena, music editor of the Australian edition of Rolling Stone, which is based in Sydney, hails from Melbourne. He recently returned home to survey the local scene and find the music scene in Australia is doing well. “A few people have put into motion this whole independent sensibility and wider acceptance of an independent scene (in the years since Melbourne’s recession),” he says. “Shock and MDS (Mushroom Distribution Services) have given local the indie bands the chance to release records. Now it’s all blossomed.”

Even artists who experienced the international major-label ride are discovering the wisdom of Melbourne’s home-grown indie approach. Hoy, a songwriter and guitarist who had a deal with A&M in the U.S. that lasted until 1990, released the exceptional “Self Defense.” “People in my situation may sell only a few thousand copies, but sales come straight back to me, and I’ve managed to make a lot of money,” he says. “I’m not in hock, either,” says Hoy, referring to large major-label advances. “People are aware of each other,” he adds, noting that the close-knit, active nature of the local scene is due to the involvement of the Black Sorrows’ Camilleri on “Self Defense.” Simon Austin of Frente! has produced solo demos for indie act Matt Mavis. And

Steve Hoy Self Defence

Melbourne’s alternative scene has moved to the top from down under. IN THIS ISSUE

Frente! singer Angie Hart recalls how Melbourne singer/songwriter Chris Wilson supported her on tour and that they have developed a relationship, seen in acts such as the Poly Ester Club, which is the heart of Melbourne’s alternative scene.

LEFT MY HEART IN MELBOURNE
To Australian acts that aspire for greatness, Melbourne is perhaps the first stop in attaining international acclaim. But the city also holds a special place in their creative hearts. That fondness was evident during Kelly’s performance at the Central Club Hotel. The artist dropped local references in his songs and showed Melbourne the way to the heart of Fitzroy Gardens and Punt Road as the crowd cheered on.

“Paul Kelly is really the only one who can name-check parts of Melbourne with impunity, though,” says Austin. “He’s earned the right to do it, because he’s extremely respected as a songwriter. But I guess it’s because this city is such a key to everybody’s soul, that they don’t let just anybody do that.”

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BILLBOARD NOVEMBER 12, 1994

Urbanization in this century—particularly among Jews of Eastern and Central Europe after World War II and, more recently, among Greeks—has given Melbourne more of a continental air than can be found elsewhere in “Oz.” On a weekend afternoon, customers in
THELONIOUS MONK INTERNATIONAL JAZZ VOCALS COMPETITION AND
THELONIOUS MONK INSTITUTE OF JAZZ AND BMI COMPOSERS COMPETITION

HOSTS
Billy Dee Williams
Herbie Hancock

JUDGES
Jon Hendricks
Shirley Horn
Cleo Laine
Abbey Lincoln
Dianne Reeves
Jimmy Scott

SPECIAL ALL-STAR BAND TRIBUTE TO JIMMY HEATH INCLUDING
Clark Terry
Herbie Hancock
Ron Carter
Kenny Burrell
and
Thelonious Monk, Jr.

SPONSORS
BMI
US Air
Coca-Cola
Ford Motor Company
Hyatt Hotels
British Airways
BET On Jazz
Baldwin Piano
Blue Note
Columbia
GRP
Verve
Atlantic Jazz

NOVEMBER 21, 1994

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U.K.'s Spirit, West End, Ellis Stir Soulful Whirls

SINGLES OF THE WEEK: The latest signing by MCA U.K. wunderkind Steve Wolfe to find its way to these shores is "Don't Bring Me Down" by Spirit, a whirly disco throwdown masteredmind by Seri- ous Rope leader Damon Roche- fort. You will be completely hooked by the end of the first chorus, which balances a restrained but soulful male vocal with some nifty female vamping. Rochefort's original mix sparkles with fluttering synths and a hand-clapping, quasi-gospel breakdown midway through the cut. Fire Island and Marshall Jefferson also contribute post-productions that inject appropriate house depth and trance intensity.

The latest indie to emerge on the Euro-club scene worthy of a watch- ful eye is 7 Records, which makes its maiden voyage onto dancefloors with "Club Lonely" (no, it is not a cover of the Li'l Louis hit) by Sam Ellis. Keen ears may recall this twirler from a limited run on white label promo earlier this year. This time, however, the Eric Kupper production benefits from a new remix from LuvDup, which is even getting radio play on Pete Tong's Radio 1 program in the U.K., and another by Stonebridge protege Vito Benito. It's ready for mass consumption.

West End At Length: Popu- lar U.K.-rooted production duo West End will roll in 1995 with its first album as an act for BMG In- ternational. With a sterling string of re- mixes that includes Donna Sum- mer's recent Mercury release, "Melody Of Love," partners Denis Ingboldy and Eddie Gordon first tasted the fruits of mainstream suc- cess a year and a half ago, when their duet with Sybil on the Philly- soul chestnut "The Love I Lose" topped the British pop chart.

"One of the purposes of this al- bum is to pay homage to the history of dance music, and play a part in bringing it back onto radio," says Ingboldy, who also manages the ca- reers of Eternal, Judy Cheeks, and Dina Carroll.

The as-yet-untilted project is due out in late-February or early- March, and likely will be picked up by one of BMG's labels in the U.S. West End will introduce a quartet of new female vocalists that Ingboldy says is being cast in a highly visual mold that is a loose hybrid of En Vogue and C+C Music Factory. The duo is currently commuting be- tween London and New York, and is putting the finishing touches on "Just A Little," the kickoff single that will be issued in January.

NUGGETS: We are sorry to report that David Henney, manager of dance music promotion at Elektra, was among the casualties of the re- cent downsizing at the label. He is now mulling over several career op- tions, and will announce a new gig shortly. EastWest club honcho Pe- ter Albertelli will now handle pro- motion of both Elektra and EastWest dance acts under the new Elektra Entertainment Group hanner, which includes Moby, Erasure, and Kristine W. . . Speaking of Albertelli, he has just pressed a lim- ited 12-inch import shipment of "Spend Some Time" by Brand New Heavies. Not planned for domestic release, this package pops with lip- smacking post-productions by Brothers In Rhythm, Richie Ma- lone & Sam Moill, and Marden Hill, which dress the funky acid-jazz tune with retro-obses, house, and a hybrid of freestyle/hip-hop rhythms. It's rare for each mix to merit in- stant and active attention. Support this gem at the mix-show level, and maybe the label will amend its deci- sion for U.S. release . . . Tommy Boy Records pays homage to the history of Latin-rooted dance music with "Freestyle's Greatest Beats," a seven-volume CD compilation series just released on the label's Timber! subsidiary. Essential for both die- hard collectors and interested nov- icees, the albums combine well- known hits by Corina and TKA with hard-to-find chestnuts by C-Bank and Tina B. Kudos to the series' ex- ecutive producer, Joey Gardiner, for a job well done. We are thrilled to report that he is contributing to the future of freestyle by signing the swarthy George LaMond to the la- bel. Look for the single "It's Always You" to begin circulating shortly . . . Chicago's Vibe Music offers a mouth-watering reminder of its gen- ius singles output over the past year with "A Year In The Life." Standout cuts "Strawberry" by Georgie For- gie, "Bring Me Joy" by Meechie, and "We Can Make It" by the UBQ Project have held up quite well over time—thanks largely to a label credo that places proper song struc- ture as high on the priority list as slammin' grooves. Perhaps the most striking element of this package is the inclusion of label/artist manager Connie V. on the cover with the acts. No, we are not surprised, just pleased that her cohorts clearly rec- ognize that she is as crucial to the overall image and success of Vibe as the music it releases . . . Seemingly minutes after ending her alliance with Delicious Vinyl and its Brass Records subsidiary, acid-jazz dy- namo the Angel has started her own label, Devilishly Good Tones. She calls it "a forum for underground music that the mainstream can't be- gin to categorize." She will soon launch the label with a new record- ing of her own, "What You About?" featuring Los Angeles-stationed rapper/ragga chaffer Cokni O'Dire. The Angel is also putting the finish- ing touches on an album slated for spring '95 release. Other signings to Devilishly Good Tones will be an- nounced before the year is over.

MO' BEATS: Columbia continues (Continued on page 28)
### Hot Dance Music

#### Club Play

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Chart</th>
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<tr>
<td>1</td>
<td>Turn The Beat Around</td>
<td>Christmas Moon &amp;76/EPIC Soundtrack</td>
<td>No. 1</td>
<td>792,4x967,1</td>
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<td>2</td>
<td>Dreamer</td>
<td>Livejoy</td>
<td>RCA</td>
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<td>Secrets Of The Universe</td>
<td>Madonna</td>
<td>Warner Bros.</td>
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<td>4</td>
<td>Tempted</td>
<td>Tangerine Dream</td>
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<td>What I Need</td>
<td>Mercury 856 927</td>
<td>Crystal Waters</td>
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<td>6</td>
<td>You Bring Me Joy</td>
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<td>Running Away</td>
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<td>Hand In Hand (Looking For Sweet Inspiration)</td>
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<td>Girls + Boys</td>
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<td>17</td>
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<td>Tell Me In Love</td>
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<td>True Spirit</td>
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<td>Epic Soundtrack 776/EPIC</td>
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<td>Groove Of Love</td>
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<td>Blondie</td>
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<td>God's Eye</td>
<td>Epic 14152</td>
<td>The Overeaters</td>
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<td>36</td>
<td>Move It Like This</td>
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<td>The Real Thing Man</td>
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<td>Hymn</td>
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<td>39</td>
<td>Where Is Love And Happiness</td>
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#### Hot Shot Debut

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<td>Living In Danger</td>
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<td>Age Of Loneliness</td>
<td>Charisma 38444</td>
<td>Enigma</td>
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<td>Here Comes The Hottest</td>
<td>Columbia 72602</td>
<td>Inki Kamioz</td>
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<td>Do You Wanna Get Funky</td>
<td>Columbia 77011</td>
<td>C+C Music Factory</td>
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<td>Melody Of Love (Wanna Be Loved)</td>
<td>Mercury 856 317</td>
<td>Donna Summer</td>
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<td>The Big Music</td>
<td>7000 007</td>
<td>Driftwood</td>
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<td>Mistake Me Blue Promiscuous</td>
<td>Chrysalis 58776</td>
<td>Andra Donalds</td>
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<td>I Like It</td>
<td>Columbia 77065</td>
<td>The Blackout AllStars</td>
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<td>Confide In Me</td>
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<td>Kylie Minogue</td>
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<td>Pass The Loving</td>
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#### Maxi-Singles Sales

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<tr>
<td>Flava In Ya Ear</td>
<td>Craig Mack</td>
<td>X Tina Turner 76723</td>
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<td>Word Is Bond</td>
<td>Whitney Houston</td>
<td>Elektra 656</td>
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<td>Take It Easy</td>
<td>Method Man</td>
<td>Elektra 657</td>
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<td>Another Night</td>
<td>Arista 1-275</td>
<td>Real M Cassidy</td>
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<td>I Wanna Be Down</td>
<td>Atlantic 54463</td>
<td>Brand</td>
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<td>The Most Beautiful Thing In This World</td>
<td>Epic 7572</td>
<td>Ruthless</td>
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<td>Turn The Beat Around</td>
<td>Columbia 77062</td>
<td>Epic Soundtrack</td>
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<td>You Want This/It's Love</td>
<td>Virgin 85485</td>
<td>Janet Jackson</td>
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<td>Breakdown</td>
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<td>Epic 6290</td>
<td>69 Boyz</td>
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<td>Juicy/Unbelievable</td>
<td>pouch 700 700</td>
<td>A &amp; T</td>
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<td>Secret</td>
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#### Billboard Overview

Title | Label | Words |
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<td>COWGIRL</td>
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<td>10TH PLACE</td>
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<td>MEND - 26</td>
<td>Virgin 38452</td>
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<td>2ND</td>
<td>Mca 54820</td>
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<td>5TH</td>
<td>Epic 14152</td>
<td>The Overeaters</td>
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<td>6TH</td>
<td>WB 653</td>
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<td>7TH</td>
<td>127</td>
<td>Tony Boy</td>
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<td>8TH</td>
<td>Epic 1981</td>
<td>Noby</td>
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<td>9TH</td>
<td>Warner Bros.</td>
<td>Anywhere Box</td>
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<tr>
<td>10TH</td>
<td>Motown 300</td>
<td>Indecision</td>
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**Songs You Can Sing To With Beats You Can Dance To**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>Do It Again</td>
<td>DJ Mikey &amp; Abigail</td>
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<td>Ain't Nobody</td>
<td>K'wait</td>
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<tr>
<td>There But For The Grace Of God</td>
<td>The Lady Of Rage</td>
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</table>

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**ZXY Does It Again**

**What's Up**

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**ZYX Music Distribution**

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Modern Art and Nightlife:

In an interview with Leiber, he described the atmosphere and energy of the nightclub to which he went in the early '50s, which eventually led to the formation of Atco Records through Atlantic. "I was working for Modern Records, and I walked into Nord's Records on Fairfax in Los Angeles, and out walked this fellow with two different colored eyes. One brown and one blue," he said. "We started talking, and Jerry said that he liked my suit. He told me he was a songwriter and had some songs, and asked me if I would listen to the songs, and sang a couple right on the spot. I made it a point to meet with Jerry and his partner, Mike Stoller. I took them to Modern Records the next week and recorded a song called 'Back In The Good Days.'"

Artists & Music

Lester Sill, Rock Era Publishing Great, Dies at 76

(Continued from page 10)

Eddy that included a number of busi
ness investments.

Before entering the music busi
ness, Sill had been an unsuccessful nightclub owner in Hollywood, his first venture after being discharged from the Army after World War II.

In an interview two years ago, Sill recalled his first meeting with Leiber in the early '50s, which eventually led to the formation of Atco Records through Atlantic. "I was working for Modern Records, and I walked into Nord's Records on Fairfax in Los Angeles, and out walked this fellow with two different colored eyes. One brown and one blue," he said. "We started talking, and Jerry said that he liked my suit. He told me he was a songwriter and had some songs, and asked me if I would listen to the songs, and sang a couple right on the spot. I made it a point to meet with Jerry and his partner, Mike Stoller. I took them to Modern Records the next week and recorded a song called 'Back In The Good Days.'"

Two years after Kirshner left Screen Gems-Colgems Music, Sill was named president. Irving Robinson, who had worked with him there and is now president of Famous Mu
sic, echoes Kirshner's sentiments, praising Sill's industry acumen. "He was on the ground floor of rock'n'roll, from rockabilly to other trends," Robinson says. "His relationships went far beyond the creative aspects of his job. He lived with writers and artists day and night. He'd have them over to his house on weekends, seeing very little difference between his business and personal life. Yet his human side took precedence over his business side."

Sill's ease in dealing with Hollywoo
d's film industry apparently rubbed off on three of his sons, Joel, Gregg, and Lonnie, all of whom work in the music departments of studios. Chuck Kaye, Sill's stepson, is a well
known music-publishing executive who was an employee of Screen Gems-Colgems early in his career, working with Sill at the company's headquarters in Hollywood.

Eddy, last year's executive VP of Warner/Chappell Music, was chief of the company's music-print di
vision, he had a print relationship with Universal Music and Sill there. Morganstein says, "Lester had

CAMPBELL TOLD TO PAY RAPPER $1.6 MILLION

(Continued from page 12)

significant amount. Unfortunately, we discovered it too late to pull back the checks already given to him. We didn't deduct for expenses we were entailed to take under the controlling agreement.

But the judge ruled that these expenses (which included advertising and promotion, photography, studio time and engineering, travel, video production and promotion, and merch
andising) probably would be paid by the record company.

M.C. Shy-D instituted action against Campbell in 1990. Another of his attorneys, Richard Wolfe of Bedzow Korn & Kan, says, "He had a suspicion he wasn't getting every thing he was owed. His royalty statements would show a negative balance while his records were on the Billboard chart.

The non-jury trial began in De cember 1992 and ended in April of this year. The opinion was handed down by Judge Capua (who has per
orted to the Los Angeles Superior Court) in Dade County Circuit Court in Miami Oct. 28.

Manzini charges that Campbell was "deprived of a jury trial," and that the bench trial took too long.

Campbell burst into national prominence in 1990 as a free-speech advocate after the album "As Nasty As They Wanna Be" by his group 2 Live Crew became the center of a firestorm over recordings with sexu
ally explicit lyrics. The album was of juicy treats. "S.O.S. Planet Dwarfs," and the controversy led retail chains to adopt 18-to-buy policies.

The defendants representing M.C. Shy-D also filed suit against Campb
ell over royalty payments on behalf of the two other members of 2 Live Crew. That case was settled out of court.

Campbell was more recently in the news spotlight after the Nashvill
le publishing company Acuff-Rose Music sued him for recording a parody of Roy Orbison's "Oh, Pretty Woman." Campbell took that case to the Supreme Court, which ruled March 7 that the parody was protected under the fair use provi
sions of copyright law.

M.C. Shy-D, a 28-year-old Atlanta resident, now has an album on out Wrap Records/Isichiban called "M.C. Shy-D The Comeback.

DANCE TRAX

(Continued from page 8)

its campaign behind C+C Music Factory's sophomore set, "Any
thing Goes," with "Take A Coke," a downtempo urban/hip-hop chugger that features rapper/Throggy and the sul
try stylings of Zelma Davis (who is de
voted to Lion, a rap supergroup of three artists who will have a fine time with the double-pack of remixes by Robert Cliviles, Gary Henry, Danny Var
gas, and Victor Vargas that joggle on a fun house tip and stomp down a raw hip-hop road... L.A.'s ever
fab Moonshine Records mines through the burgeoning jungle movement with "Law Of The Jun
gle," a compilation that sizzles with such tunes as "Out Of Amazing Grace" by U.K. Apache & Shy FX, "Nuh Here" by Junior Dan, and "Vibes" by Potential Bad Boy N' Chatter R. E., and theRight by Shymain & DJ-LJK connect lines of ambient, trance, and house to hypnotic effect. Strictly for the Down to the Heart... New York's Dig It International Records makes its bid for the approval of clubland tastemakers with a string of singles that range in qual
ity from fierce to flagging. Thena Houston has re-recorded "Don't Leave Me This Way" with producer Joe T. Vannelli, coming up with a version that bubbles with appealing energy and ultimately serves as a reminder that this incomparable tal
ent still does not have a major-label contract—criminal. "Love & Music" by Thunderdome Featuring Jef
frey Allen and "There's Only One Thing" by Laura O, are standouts that deserve a close listen.

Lion King Video

(Continued from page 12)

been leaked. Many consumer and trade outlets have already predicted the video's availability in March. A trailer for "The Lion King" also appears on copies of "Snow White And The Seven Dwarfs," saying it will be availa
ble next spring, she says.

Consumers can reserve their copi
es of the video by calling AT
collection stores for $17.99. Suggested retail on the title is $29.99.

In addition, Disneyland consumers receive a "Lion King" bonus certifi
cate worth 50% off any "Lion King" figurine and a $3 discount off any other video purchased at the chain.

Musicland VP and video buyer Peter Bausch would not comment further on the chain's pre-sale promotion.

However, Suncoast Motion Picture Co. president Gary Ross says the chain frequently conducts early pre
sales. "Disney's announced the title, and we're authorized to do the pre
sell.

"The Disney Store is pre-selling the title and that's why we pre-order the title receive a free litho
graph and a $5 gift certificate.

Although Disney event titles are of
ten announced to a limited number of retail accounts about six months prior to release, most don't begin pre-sales until the title has been announced to the consumer press. Maloney says the general press announcement is a least a month away.

"It's anyone's right to start pre
sales," says one retailer. "But I can't imagine why anyone would want to pre
sell now.

Major retailers contacted by Billi
board say they're too consumed with the slew of fourth-quarter titles now arriving to conduct a promotion for a release that is six months away.

by Thunderdome Featuring Jef
rey Allen and "There's Only One Thing" by Laura O, are standouts that deserve a close listen.

Billboard Dance Breakouts

FOR WEEK ENDING NOV. 12, 1994

CLUB PLAY

1. IF I ONLY KNEW TOM JONES INTERSCOPE
2. TASTE OF REAL MOTHY ELECTRA
3. UNDERGROUND HEAD RUSH UNI
4. THE RHYTHM OF THE NIGHT WHITEOWN
5. NEWBORN FRIEND SEAL 2TONE

MAXI-SINGLES SALES

1. THE RHYTHM OF THE NIGHT WHITEOWN
2. ROCKAFELLA REDMAN & A
3. AWAY FROM HOME DR. ALBAN 9DOM
4. MEDUSA SO REAL R&B ELECTRA
5. EXCITED M PEOPLE FOC

Breakouts: Titles with future chart potential, based on club play or sales reported this week.
This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

SPECIAL ATRACTIONS
KEYNOTE ADDRESS:
Frankie Knuckles - Virgin Recording Artist/Club DJ
Pete Hadfield & Keith Blackhurst - Co-Presidents/Founders, deConstruction Records U.K.
Three Nights of Live Showcases
Unique educational workshops:
The Billboard Classroom Series

HOTEL ACCOMMODATIONS
50 Third Street
San Francisco, CA 94103
For Reservations Call:
(415) 974-6400
Single - $135 • Double - $135
Suites from: $325

To ensure your room, reservation must be made by Dec. 13. Please state that you are with the Billboard Dance Music Summit to receive discounted room rate.

REGISTRATION FEES:
Register early & get last year's early bird rate!
$175.00 - Early-Bird Special
Form & payment must be postmarked by Nov. 14
$225.00 - Pre Registration - Form & payment must be postmarked by Dec. 16
$275.00 - Full Registration - After Dec. 16 & walk up

REGISTRATION FEES ARE NON-REFUNDABLE

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New York, NY 10036
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Please make all payment to Billboard
I am Paying by:
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First Name:
Last Name:
Company:
Title:
Address:
City: State:
Zip:
Phone:
Fax:
Credit Card #:
Exp. Date:
Cardholder's Signature:

Credit card payments are not valid without signature & expiration date

CONTACT INFORMATION
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LARRY FLICK
Billboard Dance Editor
(212) 536 - 5050
NASHVILLE—Next year’s Country Radio Seminar, scheduled for March 14 at the Opryland Hotel, is being designed on the theme of “Taking It To The Next Level.” Seminar planners say it will address country radio’s stature as the largest single format, as well as its prospects for solidifying and extending its success.

In a break from tradition, the CRS will hold its attended welcoming reception at the Wildhorse Saloon in downtown Nashville rather than at the Opryland Hotel. Gaylord Entertainment, which owns both the hotel and the Wildhorse, will sponsor the March 1 reception and offer registrants tours of the recently renovated Ryman Auditorium, another Gaylord property.

In another variation from the past, the concert previously known as the Super Faces Show will be billed simply as the opening entertainment on Thursday morning, March 2, at the hotel’s Presidential Ballroom.

Formerly, SuperFaces was an evening concert held at either the Royal Acuit Theater near the Grand Ole Opry House or at the Opry House itself. Planners have not yet released the name of the act that will be featured in the opening spot.

A spokesperson for the CRS says that the Super Faces Show, historically held in the Academy Of Country Music’s Musicarama, was deleted this year to enable registrants to focus on the evening talent showcases.

The CRS will again set aside time and space for the Artist Radio Taping Session and the Video Artist Taping Session. These events will require a separate pass. Details for securing the pass are outlined in the registration brochure.

The evenings of Thursday and Friday, March 2-3, will feature 14 slots for new and developing artist showcases, an extension over last year’s 12 such spots. The series of seven half-hour showcases will extend from 6 p.m. to 10 p.m. each day and will include dinner. On Saturday, March 4, the Canadian Music Country As will sponsor a luncheon during which it will showcase Canadian performers.

The New Faces Show is set for the evening of March 4. Participating artists will be selected from those who have had at least 50 single in one of the major tr audes during the past year. A CRS committee will make the final choices for New Faces on Nov. 17.


Panel topics confirmed thus far are: “Predicting The Franchise: Focusing On The Future”; “Record Industry And Radio: Meet In The Middle”; “The Rating Game: Monetizing And Against The Ropes—Ratings Vs. Revenues.”

Also, “Fire Up Your Playlists” (a preview of upcoming releases); “Presid’s Forum: Marketing In The Year 2000.” (Continued on page 42)

NASHVILLE—The Country Music Assn. has filed an official request to the Canadian Radio-Television And Telecommunications Commission (CRTC), asking that it permit CMT to remain available in Canada. According to a CRTC ruling issued in June, a domestic country music video service will replace CMT at the beginning of 1995.

CMT has appealed the decision and will have a hearing in the Canadian Federal Court Of Appeals Nov. 22. An Oct. 26 letter addressed to the CRTC, and signed by CMT’s executive director Ed Benson and international director Jeff Green, states: “We hope you will reconsider this decision during the appeal process because CMT offers unique programming for Canadian artists, songwriters, publishers, producers, and video production companies comparable visibility through CMT in the United States and CMT Europe.”

“CMT is broadening its penetration over the next several months beyond Europe and the United States and into the Far East and all of Latin and South America—giving it the potential to reach 91% of the world.”

The letter further argues that “CMT is in a unique position to help significantly advance the careers of many Canadian artists and music industry professionals. With 1 million viewers and a completely different advertising structure, it should not be seen as a serious threat to CMT from a supplier, but as a complementary service that can provide a valuable global window for Canadian country music talent that simply does not otherwise exist.”

The letter also alludes to CMT’s possible retaliation if it is driven out of the country. “Since CMT must program to its available viewers, CMT would have little incentive to offer Canadian music videos to the U.S. and international markets, whereas other Canadians are receiving its programming.”

The Canadian Country Music Assn. recently said it favors the new domestic service, but lacks CMT for its contributions (Billboard, Nov. 5).

Haul Of Frames. Wrensong Publishing and Howe Sound Music honor their writers with gold records for recent cuts. Shown, from left, are Dale Bryant, BM; Burton Collins, co-writer of “How Can I Help You Say Goodbye”; Sandy Ramos, who had Hall and Neil McCoy album cuts; Allison Smith, BM; Rick Riccobono, BM; Leads Levy, Howe Sound Music; Will Rambeaux, co-writer of “Wild One”; and Reex Guyer Buchanan, Wrensong Music.

If You Want To Be Frozen Out, Just Act Cool Also, A Telling Letter From A Blue Virginia Girl

TOO COOL: In country music, being cool is its own punishment. Cool equals emotional detachment, and that’s poison in country circles. We want to see an occasional tear and hear a voice soar now and again in authentic ecstasy. And we want lyrics that express strong feelings, rather than send them off as too sentimental. Country music is littered with debut albums by artists who wrote well and sang well, but who never tried to engage the fans’ affections. It’s easy to spot acts that are suicidally cool. They tend to present themselves as artistic misfits who are duty bound to bring “honesty” to a music that’s sorely in need of it. If they have any detestable sense of humor at all, it tends to be ironic and exclusive. When they perform, they interact more with their band members than with their audiences. When circumstances do bring them face to face with fans, they act more annoyed or distracted than grateful.

The cool pose says, “I’m here, and you’re there.” The country attitude gets a pass on self-expression,会上里里 claims (and with utter conviction), “For good or bad, we’re all in this together.”

MAKING THE ROUNDS: "How can an artist not get burned about getting honest criticism of his singing and playing style?" the letter asks. “I am not interested in becoming a professional, but I do enjoy performing and would appreciate honest help or advice from someone who knows.”

Every magazine involved with music gets hundreds of such letters each year. And quite often they’re quickly tossed aside or made up the butt of snide or world-weary remarks. That’s too bad. Because “out there” beyond the phalanges of publicists is where all the regenerating talent lies—and it can be as fragile as it is mysterious. This particular letter didn’t come our way directly. Rather, it was sent to the folk music magazine “Sing Out!” by an aspiring singer-composer in Woodbridge, Va. Her name was Emily Lou Harris. (Thanks to Billboard’s Jeff Nisbet for alerting us to this item.)

Brooks & Dunn will start their 1995 tour Feb. 15 in New York. Their new album for the first leg of the Miller-Lite-sponsored swing are the Tractors and David Ball ... George Strait’s touring group, the Ace In The Hole, now has its own album, “The Ace In The Hole,” on Texas World Records, San Marcos, Texas. Although it’s an instrumental showcase, the album features vocal numbers by guest artists Mel Tillis and Darrell McCall and by band members Benny McArthur and David Anthony ... T.G. Sheppard will of Atlanta will stage “Appalachian Christmas” at the 14th Street Playhouse Nov. 22-Dec. 23. A soundtrack cassette of the bluegrass musical is also available.

BOOK BIN: Singer Don Edwards and poet Waddie Mitchell, both of whom wear the Warner Western brand, have new books out from Gibbs Smith Publishers in Layton, Utah. Edwards is “Classic Cowboy Songs,” a collection of 50 new and familiar tunes, plus a wealth of photos and other autobiographical material. “Waddie’s Whole Load” is the title of Mitchell’s tome. The package contains a book of Mitchell’s wise and witty poems, plus a cassette sampler of his recordings.

MARK YOUR CALENDAR: The Western Music Assn. will celebrate the 60th anniversary of the Sons Of The Pioneers Nov. 10-14 in Tucson, Ariz. Among the scheduled celebrants are Ray Rogers, Dale Evans, Sons Of The San Joaquin, Waddie Mitchell, Don Edwards, Dusty Rogers, and Riders In The Sky.

SIGNS: Pirates Of The Mississippi to Giant (Continued on page 52)
## Billboard Top Country Albums

### For Week Ending Nov. 12, 1994

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label (Suggested List Price or Equivalent for Cassette/CD)</th>
<th>Weekly Sales/Wk. on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Patsy Cline</td>
<td>&quot;I Fall to Pieces&quot;</td>
<td>RCA 7600 (7.98)</td>
<td>41,000</td>
</tr>
<tr>
<td>2</td>
<td>George Jones</td>
<td>&quot;He Stopped Loving Her Today&quot;</td>
<td>RCA 4507 (7.98)</td>
<td>14,000</td>
</tr>
<tr>
<td>3</td>
<td>The Charlie Daniels Band</td>
<td>&quot;Easy Baby&quot;</td>
<td>RCA 6985 (7.98)</td>
<td>17,000</td>
</tr>
<tr>
<td>4</td>
<td>Reba McEntire</td>
<td>&quot;Can't Fight the Moonlight&quot;</td>
<td>RCA 7906 (8.98)</td>
<td>22,000</td>
</tr>
<tr>
<td>5</td>
<td>George Strait</td>
<td>&quot;Give It All We Got Tonight&quot;</td>
<td>RCA 43035 (9.98)</td>
<td>24,000</td>
</tr>
<tr>
<td>6</td>
<td>Mary Chapin Carpenter</td>
<td>&quot;Heard It in a Love Song&quot;</td>
<td>Columbia 422505 (7.98)</td>
<td>26,000</td>
</tr>
<tr>
<td>7</td>
<td>George Strait</td>
<td>&quot;I'm Red Hot and I Ain't Gonna Read Your Letter&quot;</td>
<td>RCA 43035 (9.98)</td>
<td>27,000</td>
</tr>
<tr>
<td>8</td>
<td>Keith Whitley</td>
<td>&quot;I'm No Stranger&quot;</td>
<td>RCA 7777 (7.98)</td>
<td>9,000</td>
</tr>
<tr>
<td>9</td>
<td>Kenny Rogers</td>
<td>&quot;Lady&quot;</td>
<td>Liberty 5112 (9.98)</td>
<td>12,000</td>
</tr>
<tr>
<td>10</td>
<td>Patsy Cline</td>
<td>&quot;Crazy&quot;</td>
<td>RCA 43036 (7.98)</td>
<td>13,000</td>
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<tr>
<td>11</td>
<td>George Strait</td>
<td>&quot;The Cowboy Rides Away&quot;</td>
<td>RCA 43035 (9.98)</td>
<td>15,000</td>
</tr>
<tr>
<td>12</td>
<td>Clint Black</td>
<td>&quot;Killin' Time&quot;</td>
<td>RCA 6985 (7.98)</td>
<td>16,000</td>
</tr>
<tr>
<td>13</td>
<td>Vince Gill</td>
<td>&quot;When I Call Your Name&quot;</td>
<td>RCA 6985 (9.98)</td>
<td>17,000</td>
</tr>
<tr>
<td>14</td>
<td>George Strait</td>
<td>&quot;Highway 80&quot;</td>
<td>RCA 43035 (9.98)</td>
<td>18,000</td>
</tr>
</tbody>
</table>

**Top Picks:**
- Patsy Cline
- George Jones
- The Charlie Daniels Band
- Reba McEntire
- George Strait
- Mary Chapin Carpenter
- George Strait
- George Strait
- Keith Whitley
- Kenny Rogers
- Patsy Cline
- George Strait
- Clint Black
- Vince Gill
- George Strait

**Note:** Albums with the greatest sales gain this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. **#** indicates past or present Hot Country title. © 1994, Billboard/EPIC Communications and SoundScan, Inc.
TNN Sets Lineup Of Christmas Shows

Mandrell, Daniels, Gill, Statler To Spread Holiday Cheer

NASHVILLE—TNN is scheduled to roll out a variety of country music Christmas specials in December. Although some of the shows have already been released, TNN will carry a series of their gold-certified Christmas albums, none of those announced are key to album sales this year.

"The Barbara Mandrell & The Mandrell Sisters Christmas Show," which originally aired on NBC-TV in the early 90's, will be re-distributed for broadcast Dec. 7. The hourlong program features guest performances by Andrea Crouch and Bobby Vinton.

Charlie Daniels and Lee DeLoux will co-host "A Wrangler Cowboy Christmas" Dec. 12 and 20. Diamond Rio and Linda Davis are guest stars, as is cowpboy poet Baxter Black. The hourlong special was taped at Daniels' Twin Pines Ranch near Nashville.

On Dec. 14 and 25, the network will air "Christmas With Vince Gill." Taped at the Tulsa (Okla.) Performing Arts Center, the 90-minute show will be anchored by the 70-piece Tulsa Philharmonic Orchestra. He will sing selections from his gold-certified Christmas album "Let There Be Peace On Earth." Guest artists are Cher, Atkins, Amy Grant, and Michael McDonald.

"The Statler Brothers Christmas" will be shown Dec. 17 and 24. In addition to several songs by the Statlers, the one-hour show features performances by the McGuire Sisters and actor Dan Dailey, who recreates his starring role from "Santa Claus: The Movie." Reba McEntire is the top guest on "A Riders In The Sky Christmas," scheduled for Dec. 19. The one-hour special features characters and skits Riders In The Sky made famous on their "Riders Radio Theatre" on National Public Radio. Joining the cast will be the Nashville Children's Choir.

Kathy Mattea and Aaron Neville headline the hourlong "American Music Store Christmas Show" Dec. 22, during which they will perform both traditional and contemporary carols. Mattea will sing selections from her gold-certified Christmas album "Good News."

EDWARD MORRIS

NASHVILLE SCENE

Records... The Gary Gerson Band to Webeo Records, Orlando, Fla... Singer/songwriter Mindy McCready to Quantum Management, Nashville... Texas Winds and Shilo Mountain Boys to Hay Hawk Records... Kraig Harris to a songwriting deal with Beek Music Group, Nashville.

COUNTRY ARTISTS & MUSIC

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

COUNTRY RADIO SEMINARS FOR 'NEXT LEVEL'

(Continued from page 30)

Other deadlines are Jan. 6, "Early Bird" applications due at the Country Radio Broadcasters office in Nashville (CRB stages the CRS); Jan. 14, nominations due for the annual Humana- ian award; and Feb. 1, last day for re- serve space for inserts in registration packages.

FOR THE RECORD

The article on CMT's efforts to stay on Canadian cable (Billboard, Nov. 5) mistakenly identified Derek Ross W as Michelle Wright's producer and business manager. He is neither.

FRITO-LAY SPONSORS REBA THANKSGIVING TV SPECIAL

NASHVILLE—Frito-Lay will continue its affiliation with Reba McEntire, begun earlier this year, by sponsoring McEntire's Thanksgiving television special and by promoting it via the distribution of 3 million packages of the snack food, each bearing a color photo of the singer. It is the first time the company has used a celeb- rity's picture on its national pack- aging.

The one-hour special, called "Reba," will air Nov. 25 on NBC-TV at 8 p.m. Eastern time. Sponsored specifically by Fritos Scoops, the show will feature footage from a live concert, plus background segments about the star's professional and per- sonal lives.

This past spring, Frito-Lay partic- ipated in a cross-promotion on behalf of McEntire's new MCA album, "Read My Mind," and her Bartim Books autobiography, "Reba: My Story" (Billboard, April 30). At that time, Frito-Lay also announced it would sponsor 40 of McEntire's 125 concert dates for 1997. That phase of the sponsorship will continue through the end of this year.

Between May 23 and June 30, Frito-Lay distributed approximately 10 million bags of snack foods that of- fered a rebate to buyers of the book. Besides showing McEntire on its packages, Frito-Lay also will feature the tie-in on billboards and NBC-TV spots. Throughout November, stores selling Frito-Lay products will ex- hibit full-size stand-ups of McEntire. According to an announcement from Frito-Lay, "Sponsorship of the [McEntire] concert series has spilled sales of the $350 million [Fritos Scoops] brand by more than 40% in tour cities."

REPRINTS

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindyee Brooks 212-536-5003
### Hot Country Singles & Tracks

**Billboard**

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

<table>
<thead>
<tr>
<th>#1</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Distribution Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>Alan Jackson</td>
<td><em>No. 1</em></td>
<td>ICM Artists</td>
<td>ICM Artists</td>
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<tr>
<td>40</td>
<td>Vince Gill</td>
<td><em>No. 2</em></td>
<td>Curb Records</td>
<td>Curb Records</td>
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<tr>
<td>41</td>
<td>Aaron Tippin</td>
<td><em>No. 3</em></td>
<td>MCA Nashville</td>
<td>MCA Nashville</td>
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<tr>
<td>42</td>
<td>Collin Raye</td>
<td><em>No. 4</em></td>
<td>Curb Records</td>
<td>Curb Records</td>
</tr>
<tr>
<td>43</td>
<td>Mark Chesnutt</td>
<td><em>No. 5</em></td>
<td>RCA Records</td>
<td>RCA Records</td>
</tr>
<tr>
<td>44</td>
<td>John Michael Montgomery</td>
<td><em>No. 6</em></td>
<td>MCA Nashville</td>
<td>MCA Nashville</td>
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<tr>
<td>45</td>
<td>George Strait</td>
<td><em>No. 7</em></td>
<td>MCA Nashville</td>
<td>MCA Nashville</td>
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<tr>
<td>46</td>
<td>Mark Chesnutt</td>
<td><em>No. 8</em></td>
<td>RCA Records</td>
<td>RCA Records</td>
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<tr>
<td>47</td>
<td>Mark Chesnutt</td>
<td><em>No. 9</em></td>
<td>RCA Records</td>
<td>RCA Records</td>
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<tr>
<td>48</td>
<td>John Michael Montgomery</td>
<td><em>No. 10</em></td>
<td>MCA Nashville</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>49</td>
<td>George Strait</td>
<td><em>No. 11</em></td>
<td>MCA Nashville</td>
<td>MCA Nashville</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Distribution Label</th>
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</thead>
<tbody>
<tr>
<td>50</td>
<td>Brooks &amp; Dunn</td>
<td><em>I'll Never Forget My Heart</em></td>
<td>MCA Nashville</td>
<td>MCA Nashville</td>
</tr>
</tbody>
</table>

### Independent Showcase

If you've never been mine

**Western Flyer**

*She Should Have Been Mine* - The latest single from the SOR album: "Western Flyer," SOR-0085 Video currently airing on CMT & TNN

Records showing an increase in detections over the previous week, regardless of chart movement. Airplay award to those records which attain 2500 detections for the first time. Videocassettes, availability. Col number is for single, white if cassette is unavailable. (a) Cassette single availability. (b) CD single availability. (c) Cassette single availability. (d) Vinyl single availability. (e) Vinyl single availability. (f) CD single availability. (g) 1994, Billboard/RID Communications.
by Lisa Collins

ON TOP: When asked what it is about her that makes people want to buy her records, Helen Baylor surmises that it is her frankness. “I try,” she says, “to be for real. . .to expose everything about me and my past.” This almost disarming candor has more that paid off with her latest release, “The Live Experience,” recorded at her home church—Crenshaw Christian Center (pastored by Dr. Fred Price). In just under two months, the album has unseated two of gospel’s hottest acts (the Mississippi Mass Choir and Kirk Franklin) to take over the No. 1 slot on Billboard’s Top Gospel Albums chart. With music as an effective channel for her own testimonies, Baylor’s newest video—addressing past mistakes—is driving sales of her fourth effort on Word Records way up.

“I’ve just been your basic inner-city youth trying to make it,” Baylor says. “I didn’t have a lot of self-esteem. I was an unwed mother. I did the whole securial route. Then, when my husband and I first lived together, he was selling drugs and I was a complete addict. Now,” she notes with the comfort of distance and maturity, “we’re married with three children and in the church. I share not to say ‘look how bad I was,’ but ‘look at the grace of God.’

With “straight-out R&B roots,” the 41-year-old former R&B session singer—who was ordained into the ministry in January—sees her style as a relevant word for this generation, set to music. “When they hear the music, they sense I’m different,” she says. “Still, I’m saying the name of Jesus, and I’m cut and dried about my stand. It’s funky, it’s contemporary, and it’s relevant.”

STELLAR STANDOUTS: Shirley Caesar and the Clark Sisters pocketed four nominations each to top the list of nominees for the 10th annual Stellar Awards. The show, honoring the year’s top performances in 14 categories in traditional and contemporary gospel music, will be taped Nov. 19 at Chicago’s Auditorium Theater for syndicated TV broadcast in January. Other multiple nominees include Sounds Of Blackness and Yolanda Adams.

IN THE NAME OF PROGRESS: Leading gospel manufacturer—including Malaco/Sawoy, GCI, AIR, Blackberry, GospoCentric, Sparrow, Intersound, Sound Of Gospel, Aleho, and Tyscot—met Oct. 27 at Billboard’s New York headquarters to discuss strategies for the implementation of SoundScan. Currently, SoundScan produces a gospel chart for subscribers only. Manufacturers agreed that Billboard will formally go online with SoundScan in generating its gospel chart on Feb. 1, 1996. In the meantime, the labels will pool their resources to equip gospel specialty outlets. An ad hoc committee of five—Larry Blackwell, Steve Devick, Milton Biggham, Suzanne Baptiste, and Alan Freedman—will decide who, how, and when. Additionally, Central South Gospel has reached an agreement with SoundScan to be the clearinghouse for gospel reports to Billboard.

OPS: GCT’s “A Soul & Gospel Christmas” does not feature Stevie Wonder, as reported earlier. Aside from talk of a gospel rendering of his own on the horizon, he is expected to take part in Motown’s forthcoming “Coming Home To Gospel” release.

The charts are already reflecting the excitement and demand surrounding Dottie Peoples’ second release for AIR, “On Time God”. I couldn’t ask for more from this follow-up to her Top 10 release from last year, “Dottie Peoples - Live”. She has once again delivered an album filled with her special brand of vocal fire power. While every song burns with conviction, pay special attention to “Lord You’re Worthy”, “Get Your House In Order”, and “On Time God”. This is a 5 star effort from all involved!

“Heaven Belongs To You” marks the return of James Bignon to territory where he has no equal, leading 200 plus voices in praising the Lord! With participation from over 40 churches he has assembled the Deliverance Mass Choir for an electrifying performance sure to fill your soul with the spirit of joy, peace and praise! The material on this album is exceptional! Highlights are numerous, but “King Of Glory”, “Magnify Him”, and “Heaven Belongs To You” deserve individual honors and recognition. James has delivered a stellar performance that can also be seen and enjoyed on the companion video. Rating: *****
W. PRIDIO TO GO APE AT BASH: Wilfrido Vargas, the much-imitated Dominican wave-runner, created his 20th anniversary in the music biz with a star-studded show Nov. 20 in Santo Domingo. Among the notable acts to perform with Vargas are Eddie Santiago, Olga Tañón, Los Fugitivos, Rey Ruiz, Alvaro Torres, Guillermo Dávila, and Vargas protégés Los Chicas Del Can. The creator of “El Baile Del Perrito” (The Little Dog Dance) will be introducing a new tercetaphone move at the show called “El Baile Del Mono” (The Monkey Dance). It is probably safe to guess that the “Monkey Dance” will severely resemble America’s counterpart from the ’80s, aka the “monkey.”

VIVES HITS ROAD: Carlos Vives, whose PolYgram Latin album “Clásicos De La Provincia” has been scoring the Billboard Latin 50 of late, is slated to commence a four-city mini-janua Nov. 20 at the Taj Mahal in Atlantic City. Other shows are booked for Chicago (Nov. 25), Washington, D.C. (Nov. 29), and Los Angeles (Nov. 27). Vives currently stars in the Telemedio telenovela “Escarlota.” In case you have not noticed, “Clásicos” has been steadily climbing the heatseekers chart.

POLYGRAM BRASIL’S HOLIDAY GIFT IDEA: Continuing its policy of aggressively mining catalog material for release, PolyGram Brasil is releasing box sets under the title “Série Grandes Nomes.” The first five artists to be spotlighted in the ongoing series are Caetano Veloso, Chico Buarque, Elba Regina, Gal Costa, and Raúl Seixas. Each set contains the most popular songs by the artist, digitally remastered by Master Quality. The compilations are due out at the beginning of December.
New List Of Latin Reporting Stations

REGIONAL MEXICAN
Albuquerque, N.M.: KBLO-AM, KKXS-AM
Atlanta: WZEM-AM
Austin, Texas: KTZ-AM
Bakersfield, Calif.: KCHJ-AM, KIWF-AM
Houston: KXTL-AM, KKLT-AM, KLAT-AM
Las Vegas: KQKL-AM
Los Angeles: KHHI-AM, KLAX-AM, KTQG-AM, KIWF-AM
McAllen/Brownsville, Texas: KIKP-AM
Montclair/San Juan, Calif.: KCTY-AM, KLPA-AM, KHTG-AM
Phoenix: KNPH-AM, KJSM-AM, KFVA-AM
Sacramento, Calif.: KSZA-AM, KSFN-AM
San Antonio, Texas: KEDA-AM, KGTO-AM, KROF-AM, KQCR-AM, KSAY-AM
San Bernardino, Calif.: KCLF-AM, KDFM-AM
San Diego: KUJS-AM
San Francisco: KFOY-AM
San Jose, Calif.: KIWA-AM, KLKJ-AM
Santa Barbara, Calif.: KELF-AM, KQIR-AM, KTRQ-AM
Tucson, Ariz.: KOHT-AM, KQTL-AM, KXEV-AM, KZTK-AM

POPD
Bakersfield, Calif.: KFYI-AM
Chicago: WOPA-AM
Corpus Christi, Texas: KUNO-AM
Dallas, Texas: KNDA-AM
Houston: KMPD-AM
Los Angeles: LVE-FM
Mayaguez, P.R.: WROG-AM, WSQA-AM, WQVE-FM, WPBC-FM, WAEI-AM, WOZQ-AM
McAllen/Brownsville, Texas: KQMX-AM
Miami: WRTW-FM, WTPX-FM
Montclair/San Juan, Calif.: KXRT-AM
New Orleans: WADU-AM, KQLA-AM
San Antonio, Texas: KROM-AM
San Francisco: KQDI-AM
San Juan, P.R.: WACQ-AM, WQAO-AM, WDMO-AM, WOZQ-AM, WBOQ-AM, WQAF-AM
San Jose, Calif.: KBGQ-AM
Tampa, Fla.: WNDA-AM, WSNB-AM
Washington, D.C.: WQFW-AM, WILC-AM

TROPICAL STATIONS
Hartford, Conn.: WRMC-AM
Mayaguez, P.R.: WIVA-AM, WSKA-AM, WQVE-FM
Miami: WBGA-AM, WRTQ-AM, WCWO-AM, WDWM-AM
New Orleans: KGLA-AM
New York: WSKG-AM
Orlando, Fla.: WQAZ-AM, WQOM-AM
Philadelphia: WTEL-AM
Ponce, P.R.: WZAR-AM, WPPM-AM, WROG-AM, WQAO-AM
San Juan, P.R.: WQOA-AM, WQXZ-AM, WQTF-AM, WVHT-AM
Washington, D.C.: WLIC-AM

DUAL REPORTERS
Chicago: WQBO-AM (Pop/Rock), KCSW-AM (Pop/Hot)
El Paso, Texas: KBAQ-AM (Pop/Reg. Mex), WKRR-AM (Pop/Tropical), WQVE-FM (Pop/Hot)
Miami: WRTQ-AM (Pop/Hot)
New Orleans: KGLA-AM (Pop/Tropical)
San Juan, P.R.: WQOA-AM (Pop/Hot)
Washington, D.C.: WLIC-AM (Pop/Tropical)

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COMPLETELY UPDATED FOR '94

BDL3074
La. Show Celebrates Home Cookin’ State’s Musical Legacy Plugged On Cable TV

BY JIM BESSMAN

NEW ORLEANS—What began as an impromptu concert in the Louisiana governor’s office more than a year ago has developed into “LTV,” the state’s own live music show.

The two-hour program, which debuted in August 1985 on Cox Cable’s Metro 10 channel, showcases 60 minutes of music video, live performances and call-ins, all dispensed by Bernie Cyrus, executive director of the Louisiana Music Commission.

“We’re trying to preserve the legacy of our great local musicians—and get them on TV before they die,” says Cyrus. The LMC’s charter is to develop and promote Louisiana’s popular commercial music and related industries, he notes.

One recent “LTV” show featured a Specialty Records tribute honoring Lil Miller, Ernie K-Doe, Cookie Gilchrist, and Loydell Washington of the Ink Spots, all of whom recorded for the legendary 30s R&B label.

“We present everything from Dixieland to zydeco,” says Cyrus, an engaging TV host who has been pigeonholed as “New Orleans’ own Benny Hill.” He has achieved a fair amount of local fame himself, due to Cox Cable’s reach into some 257,000 homes in the Orleans, Jefferson, and St. Charles parishes.


The audience for the show was infec-
tious, says Cyrus. “We knew right away we had something special.”

In 30 minutes, “LTV” seems stronger than ever. Besides the live performances and guests, the show promotes Louisiana artists through video from various sources. “LTV” recently featured clips by local rock band The Dingbats and country group Evangeline. It has also run footage of the late Buddy Greco, who died recently.

“LTV” is a sort of “home movie” to be enjoyed by locals, and “a way to show what’s coming on the music scene in the city,” says Cyrus.

The LMC’s annual budget tripled to $150,000 this year. The additional funds have allowed Cyrus to hire an assistant director, Steve Pleau, formerly of the influential Cajun-inflected rock group Bas Clas (French for “low class”).

Prior to launching “LTV,” Cyrus had a home at radio as co-host of the weekly, two-hour “Louisiana Home and Rock ’N’ Roll Music.”

Cyrus says he’s eager to transfer his sensibilities to the TV screen, but initially was hindered by a lack of funding. He approached the local cable network about producing a show similar to “Austin City Limits,” and got the green light to debut a show on Cox Cable.

“LTV” now has a staff of more than 20 volunteers, and enjoys regular cross-promotional support from such local retailers as Werlein’s music store and Alvin’s.

Cyrus says he hopes to attract a sponsor to underwrite a satellite uplink to allow cable programmers throughout Louisiana to air “LTV” live.

Want To Get Your Band On TV? Program Your Own Clips

BY DEBORAH RUSSELL

Some artists have appeared on TV shows, but how many know the process behind the scenes? The Eye offers a glimpse into the “business” of TV clips.

In September, the Music Video Group (MVG) will conduct a seminar titled “What’s Required for a Successful Music Video Clip?”

For an introductory fee of $200, the seminar will cover everything a band needs to know about the video production process, including:

1. The cost of a clip
2. How to market your video
3. How to get your video on the air
4. How to get your clip on cable
5. How to get your video on MTV
6. How to get your video on VH1
7. How to get your video on national TV
8. How to get your video on local TV

The seminar will be held on September 21 at the MTV Video Networks offices in New York City.

For more information, contact Music Video Group, 192 East 67th Street, New York, NY 10021. Phone: (212) 415-8800.

Music Video Group is a division of the Music Video Foundation, a national organization that represents the music video industry.

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**FOR WEEK ENDING OCTOBER 30, 1994**

**BILLBOARD**

**Video Clip List**

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

1. Tracy Lawrence, “See You Now”
4. Paul Simon, “Still Crazy After All These Years”
5. Sheryl Crow, “If I Told You”
6. Alan Jackson, “Gone From My Side”
7. Garth Brook, “The Power of Love”
8. Shania Twain, “Take Me for a Dance”
9. Bryan Adams, “(Everything I Do) I Do It for You”
10. Mary Chapin Carpenter, “Long Time Gone"

**NEW ADDS**

2. John Anderson, “Cold Rain and Snow”
3. John Anderson, “Cold Rain and Snow”
5. Garth Brook, “The Power of Love”
7. Garth Brook, “The Power of Love”
8. Garth Brook, “The Power of Love”
10. Garth Brook, “The Power of Love”

**THE CLIP LIST**

**BY JEFF LEVENSON**

**Artists & Music**

**BLACK HINGEFFECTER HAS THESE BLUES:** Charles Brown, who usually sings the melancholy, metronomic blues of the Louisiana sharecropper tradition in a manner that is reminiscent of the work of his good friend and mentor, Mississippi John Hurt, has now added a moody, wistful, role model, with just signed with Verve’s blues imprint, Gitanes Blues Productions. The first title is “These Blues,” on which Brown mixes sleepy ballads against always rendered sly-boogie with shuffling pianos and a jumping style that seems the light-touch blues equivalent of Nat Cole’s swing-to-bop textures.

**These Blues** is a follow-up of sorts to the four albums Brown recorded for the Rounder subsidiary Bullseye Blues the most recent issue being “A Lucky So-And-So,” with “Charles Brown’s Cool Christmas Blues” scheduled for release any minute now.

For those eager to hear Brown before his mid-’60s rebirth at the hands of folks like Ruth Brown (no relation), Elvis Costello, and Bonnie Raitt, there’s always “The Complete Aladdin Recordings Of Charles Brown” from Mosaic. The box contains five discs covering his early work in the ’40s when Joseph Moore’s Three Blues, then following his commercial windfalls in the early ’50s with his hit “Drifting Blues” and “Trouble Blues” had industry trade publications referring to him as the “black Bing Crosby.”

Brown’s addition to Gitanes places him alongside Lucky Peterson, Joe Louis Walker, Big Daddy Kinsey, Johnny Copeland, and James Cotton.

**FOLLOWING THE TRANE: TRAIN:** Taking a cue from the success of its “Beauty Is A Rare Thing: The Complete Atlantic Recordings Of Ornette Coleman,” Rhino has decided to package the complete Atlantic recordings of John Coltrane — this following the label’s two-disc Transe album issued last year.

**The Last Giant:** The comprehensive new box, scheduled for release sometime in 1996, will be patterned after the Ornette-six disc, slipcase packaging. According to a label spokesman, the Ornette box, which retails for about $250, sold far better than originally projected. SoundScan reports that about 3,000 packages have been peddled since November 1993.

**BEYOND AIR:** Henry Threadgill, who gets my vote for “Jazz Composer Most Often Ignored in Spite Of His Prodigious Talent,” apparently has a new home at Columbia. The label has signed the altoist, in what has been seen as a significant step in the mainstreaming of avant-garde music. Threadgill, the mastermind behind the ’70s group Air, and more recently the leader of a so-called sextet that proudly fields seven men (I never did quite understand that, although he now refers to the group as Very Very Blues), convincingly makes records that are provocative and forward-thinking. His “Too Much Sugar For A Dime,” on Axon, found a spot on my top 10 list in 1989. Here’s hoping that Threadgill’s record for Columbia is a good one (“Carry The Load”), scheduled for release this year, and that Columbia knows what he does to him. He deserves to get heard—at least as much as those young soul-wanna-be’s, from all labels, who receive obscure company support and coddling because they’ve buzzed Columbia. It still carries the weight of political correctness better than it did. Threadgill’s not afraid. He’s out there, looking for trouble, and they appreciate that. Their problem is to find him. They can’t get enough, though: he’s a complete success. If there’s any way to get this man to stop playing, I don’t know, although I still haven’t heard from Columbia’s”.

**“Jerry Gordy: To Be Loved”**

By Berry Gordy

**Warner Books** ($22.95)

More has been written about Motown than any other label, with its scores of events and stars events reaching into the realm of myth. Now Berry Gordy, the man behind the lights, recounts his memories of the label that came to symbolize an American dream.

Five years in the making, Gordy’s memoir is one of the most readable Motown books. It can be enjoyed by all, from the pop mongrel to the Motown historian. But Gordy paints his tale in such bold strokes that the true aficionado won’t be able to find enough of the nitty-gritty here.

While his general approach works well on those topics upon which Gordy opts to expand, it leaves more knowledgeable readers to nit-pick when he chooses to brush aside or completely ignore elements of the story.
Indies Find Their Place In A New Europe
Unity Urged After BMG Moves On DDR

BY MARK DEZZANI

MILAN—BMG International continues to expand in Italy. Following the majority-buoyed strategy of Italy’s largest independent music company, G. Ricordi, in August, BMG has taken up the option to purchase the remaining 50% of the Italian DDR label, a deal that becomes effective Jan. 1, 1995 (The Billboard Bulletin, Nov. 5).

In the wake of the international deals, there is an increased call here for Italy’s independents to band together to fend off the encroachment of multinational companies.

BMG acquired half of DDR in 1989, and the label’s president and managing director, Roberto Galanti, is reported to have agreed to a contractual option to sell the remainder of the shares following DDR’s failure to keep international star Eros Ramazzotti with the label.

Unconfirmed reports say that Ramazzotti has signed a five-year, five-album contract with Sony Music Italy for 50 billion lire ($22 million) after his last album is released by DDR/BMG early next year.

Announcing his withdrawal from the music business at the end of this year, a disillusioned Galanti recently told the Italian press that the music industry had mutated. “Today, the idea of a record company working closely with its artists as friend, fan, and father doesn’t exist anymore. Today, an artist presents the finished product and sells a lawyer to negotiate on a take-it-or-leave-it basis. Being a record company today means being an accountant, administrator, or banker. Selling music like tinned meat doesn’t interest me.”

BMG’s Milan offices will close in January, with BMG taking over the label’s offices.

Founded in 1979, DDR stands for “Drogueria del Drogolo” (New York), which led to international success and sales of more than a million albums outside Italy thus far.

While the Italian industry wonders at DDR’s repercussions and are still feeling from BMG’s buoyed strategy of Italy’s largest independent music group, G. Ricordi, Announcements regarding the restructuring plan to streamline BMG and Ricordi’s duplicated activities are expected shortly.

While Clubic and Fontana have already been disbanded, the two trade associations—AFI, representing the independent sector, and FIMI, representing Italy’s majors—are negotiating to unify following their split two years ago, there have been calls to consolidate Italian-owned domestic production against the encroachment of the multinationals.

At last weekend’s singer-songwriter festival Club Tenes in San Remo, Mario De Luigi, editor of Italy’s trade monthly Musica e Dischi, proposed the

Intercord Lives On Under EMI Ownership

BY WOLFGANG SPAHR

HAMBURG—Germany will continue to have a major-league independent distributor, Intercord, under its new ownership. In October, German powerhouse EMI purchased the company from Munich’s ARI AG (EMI International) in a deal worth $34 million (EMI’s share: $25.5 million).

Intercord was founded in 1968 by Jochen Wernecke and Jürgen Rampe. The company’s surviving nucleus is the now expanding EMI Electronic, Intercord’s home录 label, previously owned by the German Holztann media group (Billboard, March 19). In July the label was completed (Billboard, July 16), and Intercord was sold for 132 million German marks ($65.3 million). The deal gave EMI a third German repertoire source after EMI Electrola and Virgin, and it added Intercord’s 55 market share to its own.

Rotelli is keen on calming industry concerns that Intercord will lose its freedom to act, which made it successful. “We have a clear strategy as far as that’s concerned,” he says. “You may have noticed that we didn’t even touch Virgin when we acquired it. Virgin retained its independence.”

Rotelli does not foresee changes in Intercord’s location. It will stay in Stuttgart and there is no prospect that the EMI-owned companies will be consolidated. Intercord’s managing director, Herbert Kollisch, currently reports to Rotelli, as does EMI’s GSA president, Helmut Pest.

Intercord will also keep its own distribution. Until its acquisition, it was the largest independent distributor and had many deals with U.K. and U.S. indie labels. Virgin, by continuing to rely on renewable third-party licensing and distribution deals in Germany and other European territories.

Rotelli wants to keep the EMI and Intercord organizations separate, as he believes that a record company can act like a boutique, placing limits on the time that staff can devote to artists or ideas.

“Just as you have, say, 10 or 15 artists, there’s a danger that the rest could get lost, because you simply don’t have the time,” he says. “It’s not just a matter of time; it’s also the choice of artists that people can devote.”

Across the attention, the devotion, the belief that are necessary for the artists’ success.”

Rotelli says he wants to save the atmosphere, the people, and the credibility of Intercord, which has found a niche dealing in German-language artists such as Peter Werner and Reinhard Mey, as well as dance and indie rock.

“Everybody has a different kind of credibility and seeks to attract different people. These are some of the reasons why Intercord will remain independent,” he says.

When Warner Music bought German label Teledee in December 1987 and renamed it EastWest, its strategy was to have two German companies of

Amsterdam Dances To The EuroBeat

Convention Boasts 40 Acts, 50 DJs At 20 Locations

BY WILLEM HOOS

AMSTERDAM—Organizers say some 30,000 people visited the fourth annual European Dance Music Convention, held Oct. 21-24 in Amsterdam. About 40 dance acts and another 50 DJs performed at the event.

The performances were staged under the banner “Amsterdam Party City,” and gigs were sponsored by Pepsi. The convention was produced by Music Week as part of its Dance Company Dance Connection and the Conamis Foundation, which promotes Dutch light music inside and outside the Netherlands.

The concerts took place at Amsterdam’s 19 most prominent dance clubs, including Arena, Eca- rope, Roxy, Mazz, Fun Factory, Cash, Paradise, Milky Way, Richter, Soul Kitchen, and Marcanti Plaza.

It’s the first time that the complete Amsterdam nightlife scene has supported the convention,” says Dance Connection managing director Alex van Oosterhout.

A total 32 Dutch and international dance acts are featured on a special CD which was launched at the convention. The disc, “Amsterdam Party City,” features acts like Kristine W., Tim Man, and the Out Here Brothers (from the U.S.), the American Dance Act, and Dutch dance acts such as Warp 9, Dimitri & Jaimey, MKM, and 2 Maeks. The CD, mixed by Dutch disc jockey DJ Ardy B and DJ Marque, has been released on the new Dutch dance label Earmark, an initiative of Amsterdam dance music expert Eric van Eerdenberg. Phonogram will handle the distribution of Ear- mark repertoire in the Benelux.

The Carlton Hotel hosted an international music fair featuring dance music exhibitors from 17 countries, including most European curuits that are likely to interest the majors, as well as greater success by independent labels, especially in Barcelona.
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Two Chinese Networks To Challenge STAR TV

HONG KONG—Soon STAR TV will no longer have Asia's satellite airwaves to itself. Two new Chinese-language networks are targeting the region after receiving approval from the Hong Kong and Taiwanese governments for initial broadcasts. For both, music programming will comprise a major part of the networks’ entertainment channels.

The Chinese Television Network (CTN)—the world’s first Mandarin network—will debut by the beginning of December in Taiwan with separate 24-hour news and entertainment channels before going regional.

CTN’s entertainment programming on the “Dalli” channel will originate in Hong Kong and reach Taiwan via the PanAm satellite. It will include domestic and international entertainment news as well as features and several hours of music video.

Executives are hoping for a 70% penetration of Taiwanese households through existing cable operators. Hong Kong’s TVB Enterprises plans to launch a Cantonese/Mandarin network next year via the Apstar 1 satellite. Much of the entertainment programming will be taken from Hong Kong terrestrial TV channel, which is Asia’s most popular media outlet because of a near monopoly on appearances by top Chinese artists.

The company already has a network, TVBS, operating in Taiwan off the Palapa PS2 satellite. Its Chinese programming includes a 12-hour entertainment channel and 24-hour drama channel. TVBS also distributes English-language HBO, Asian Business News, and a baseball channel.

Crazy Guys. Miami-based Spanish singer Julio Iglesias is in the center of a three-way handshake affirming the success of his “Crazy” album, which has sold 2 million units worldwide, according to Sony Music. Shown here with him on a recent visit to Madrid are, from left, Luis Merino, musical director of radio network operator Grupo Prisa, and Sony Music’s vice president and managing director Claudio Conde.

PolyGram Acts Find Favor In The East

Izabelin Makes Hey With MTV

MOSCOW—PolyGram Russia, a joint venture between PolyGram and Russian promoter and entrepreneur Andrei Zosimov, will release its first release here—a pop album by Jura Shatunov titled “Do You Remember...”

Shatunov used to be front man in the most controversial pop band from the Soviet era, Laskovy Mai (Tender May), the biggest local act between 1986 and 1990. Like Milli Vanilli, Laskovy Mai lip-synced, but did not suffer for it.

The band—which were members 12- and 13-year-old kids from an orphanage when they came together under manager Andrei Razin, a senior of the same orphanage—were known to perform simultaneously in up to 12 different towns a thousands miles apart, according to the biggest Russian daily, Komsomolskaya Pravda.

Such a feat was possible at the outset of the band's career because the band never appeared on TV and no one knew what its members looked like. Different line-ups swarmed across the country, lip-syncing to the same tape.

Now, after five years, PolyGram Russia has decided to drag Shatunov out of oblivion. To ward off pirates, the company released cassettes first, to be followed by CDs and LPs later. Zosimov says PolyGram sold 50,000 cassettes in the first week, out of an initial pressing of 300,000.

The somewhat inflated figure of $425,000 was quoted as the budget for the project in the Russian media, and seems doubtful to outside experts. PolyGram Russia would not confirm or deny this figure.

According to some estimates, the cost of the first video from “Do You Remember...”, which was in heavy rotation on Moscow’s commercial TV channel a week before the recent MTV Europe was about $10,000, the recording itself—simply produced sequencer music—is unlikely to have cost more than $5,000-10,000.

During the heyday of Laskovy Mai, newspapers reported that Zosimov was earning $1 million a week in US$90 albums, $120 million, $120 million, and $120 million...”

“...and PolyGram Russia is not known to have any other deal with him. I hope that this may have hampered his vocal performance on “Do You Remember...”

The album seems to have been recorded using the same low-budget keyboards Laskovy Mai used on its first songs in 1986, overlaid with strong guitar work by Dmitri Chever, one of the top Russian guitarist.

Locally, the album is greeted with a lot of enthusiasm and general amazement, portraying a difficult childhood with heavy-drinking parents, leaving home, and a life of wandering.

With PolyGram Russia’s first release was arguably one of the most successful recent Russian pop, the next re-release, planned for Dec. 1, might turn out to be a high 1994 high-light in Russian rock. It will be the first album by Nikolai, a teenage vocalist, who has been the link between his vocal and main-spring of the famous Russian band Gorky Park.

PolyGram Russia was formed in March this year, PolyGram bought out the record and publishing arm of Zosimov’s company, Biz Enterprises, which has concert promotion and magazine publishing interests.

PolyGram also has an option to buy Biz’s established mail-order business.

The PolyGram model was that of Virgin Records, with total control of the company in the hands of the artist.”

INTECORDE LIVES ON UNDER EMİ OWNERSHIP

(Continued from page 10)

The record business, at that level, is about relationships, partnerships, people getting on, people knowing each other, having mutual trust, and you can’t just switch things from here to there. That won’t make sense.

We may give options on acts, because obviously if someone doesn’t get looked after in one company, we will encourage them to look elsewhere.

Why should I, in a way, punish EMİ Electrola and take away capital that it doesn’t need to put into the house and let it sit there? (The point is that the Virgin thing was so good, because the culture was right.)
Ted Hawkins Busks His Way Up Australia's Album Chart

THE WATERFRONT esplanade of Circular Quay in Sydney, Australia, is framed dramatically by the Sydney Opera House to the east and Sydney Harbour Bridge to the west. It is a place to watch the flow of people-bound commuters, culture-seeking opera fans, and street musicians performing for the passing parade.

On a late winter day in September (Down Under, the seasons are reversed), a visitor was drawn to the sound of an elderly bluesman playing guitar on a milk crate by the harborside. His voice was an unforgettable rasp, rising with a high, delicate power. He might have been just another busker but for his undeniable talent—and the television cameras surrounding his milk crate.

For years, 57-year-old Ted Hawkins had been a fixture in another waterfront setting, playing for loose change along the beach in Venice, Cali. This year, Hawkins released his major-label debut, "The Next Hundred Years," on Geffen Records' DGC label. But it is the MCA/Geffen team in Australia that has brought Hawkins his first national chart success.

In the wake of a tour in early September that included a string of sold-out club shows and national television appearances, "The Next Hundred Years" debuted on the ARIA chart at No. 54 and climbed into the top 20 in Australia, with virtually no radio airplay.

"To hear Ted Hawkins is to be swept back to the very roots of American soul music," wrote Bruce Elder in the Sydney Morning Herald, reviewing the singer's concert.

In the U.S., Rounder Records has reissued two albums Hawkins made in the '80s, "Watch Your Step" and "Happy Hour." In Australia, Hawkins' new-found fans eagerly await his return for another tour, set for next March.

ON THE LINE: The international reach of young Australian acts, described in this week's Billboard Spotlight, continues to grow. Columbia Records U.K. plans to release albums by Sony Australasia artists Tina Arena and Silverchair. From the Red Eye/Polodora Australia roster, which brought the Cruel Sea to A&M Records in the U.S., watch for Clouds to roll in on Europe via one of the larger U.K. indie labels. Dance set Edshelf, signed to BMG Music Publishing in Australia, has been picked up by BMG Records there as well, and will be featured on a dance compilation from BMG in the U.S., distributed in Europe by Ariola Import Services. Sony Music Publishing artist Lisa Maxwell has been signed to Australia's Larrrkin Entertainment, which has licensing deals worldwide. "We’ve found the music scene in Australia to be quite vibrant and innovative," reports Boris Menart of Terra Nova Records in the U.S., which recently released the American debut album of Australia's blues/funk band the Mighty Reapers. Also on Terra Nova's roster are internationally respected and imaginative Australian jazz bassist and composer, Lloyd Swanton.

Germany Revives Singles Chart Methodology
Sales Resurgence Spurs Move To De-emphasize Airplay

HAMBURG—With a revival in the singles market in Germany, the industry is increasing its reliance on sales data for its official singles charts and reducing the quotient of airplay factored in. Since 1989, the method for compiling the German top 100 singles chart has included sales reported by the retail trade and an element of radio airplay. This applies to all positions from No. 1 downward. The proportion of airplay factored in at No. 51 is currently 22%, while sales make up 78%. This share increases by one percentage point for each position, and the sales share decreases by the same ratio. At the No. 1 position, airplay accounts for 70% and sales for 25%.

This system was devised to ensure that the singles charts were based on meaningful data; positions at the lower end of the chart have often been determined by several thousand—and occasionally just hundreds—of unit sales. However, dance and rock labels have complained that they were being forced off the charts by more mainstream repertoire.

At the annual general meeting of the German industry association BPW in October, the practice was changed. Airplay will still start to be accounted for at No. 51, but will start with 1% as opposed to 22%. The proportion of airplay then increases by one percentage point for each position, culminating at No. 100 with 50%. As a result, the proportion of sales taken into consideration at No. 100 will in the future also be 50%.

"Participation of individual broadcasting stations on the panel for the purpose of compiling the charts will continue to be based on daily broadcast ratings," says Thomas M. Stein, chairman of BPW. "However, in future these daily ratings will only account for listeners who are consumers in the music retail market."

This decision became feasible following a significant improvement in sales of singles, Stein says.

The first top 100 singles chart compiled according to this new formula will be published Nov. 21.
Tokyo's Avex Label Reaches For International Dance Apex

BY STEVE McCLURE

TOKYO—Dance music specialist Avex is looking to become an international record company, beefing up its international staff and setting up bases in the U.S. and U.K.

The Tokyo-based indie recently headhunted Harry Kaneko, Pony Canyon's general manager for corporate development.

Kaneko is well-known overseas for handling Pony Canyon parent company Fujisankei Communications Group's dealings with Virgin Music, in which it had a minority stake. Kaneko joined Avex Nov. 1 as assistant GM of its international division.

Another Pony Canyon staffer, Yasu Kunieda, joined the company on that date as assistant to managing director Max Matsura, who is in charge of international A&R.

In addition, Avex has lured away Haji Taniguchi, formerly business affairs manager at Sony Music Publishing, who came on board Oct. 1 as assistant to chairman Tom Yoda and manager of international business affairs. Taniguchi will report to Kaneko.

Overseas, Avex recently hired Phil France, formerly head of A&R at Pete Waterman's PWL label, as marketing manager of its London office, Avex U.K. Ltd.

His responsibilities will include setting up a record label and a marketing/promotion company to be called Rhythm Republic, Avex product will be distributed in Britain by Sony/BMG.

"I'll be doing some production work—for example, the Eurogroove project, in which we’ll do ‘Kamo’ remixes of tracks by trf; Avex's top-selling act," France says. Eurogroove also will involve European dance artists working with trf producer Tetsuya Kuroda.

"We’ve just signed up many of his colleagues in the British music industry," France adds. "Of course, the appeal of the move is being able to join a company that’s 100% independent, not a hybrid resulting in the purchase of an overseas firm by a Japanese concern.

Avex also will appoint an international business affairs manager for its London office Jan. 1, 1995.

The company’s British operation also includes music publisher Prime Direction International Ltd., which set up shop in the British capital in June. PDJ, which handles copyright administration and acquisition, is now holding negotiations in the U.K. regarding a worldwide sub-publishing deal.

Avex has signed British pop group 10cc for the world, following its completion of a licensing deal with Bananarama for the Far East earlier this year. British singer Julie Graham, who is signed to Avex worldwide, recently scored a No. 1 hit on Billboard’s dance chart with her remake of Chaka Khan’s "Ain’t Nobody," while her label debut, "Real Life," made it to the top 20 on the Japanese album chart.

In the U.S., Avex will set up a dance-oriented label as a joint venture with Critical Records of Woburn, Mass., effective Jan. 1. The label’s top domestic act, trf, has sold 7.5 million units (singles and albums) since its February 1994 debut, according to Yoda.

"While we’re pushing our overseas expansion plans, I want our overseas licensors to know that we’re also serious about increasing our licensing business in Japan," says Yoda, noting that Avex has licensed 800 tracks from overseas sources this year.

Meanwhile, he says that plans to open Velfarre, Avex’s foray into the discoteque-club business, are on track. Artists set to perform at the clubs following its mid-December opening include trf, Bananarama, Donna Summer, and Cheryl Lynn (another artist signed to the label worldwide). Avex’s concert promotion company, API, has had a higher profile in recent months, working with overseas acts such as Sting and Yes, as well as domestic acts such as trf, which just completed a 17-date nationwide tour.

"We’ll work closely with Velfarre," says API president Sony Kimura. API also organized the second annual Avex Rave, a free event held in the Tokyo Dome Aug. 29. Acts including trf and Bananarama played for some 40,000 people at the venue, while 6,000 vendors in four regional cities watched the event through special monitors linked to Tokyo by satellite.

ITALIAN LABELS

(Continued from page 40)

formation of a new indie group.

De Luigi said, "We are not proposing an alternative to API, but a support group for the independent sector outside of FIMI, into which API is likely to be absorbed shortly. We hope to create a structure of contacts to defend the indie sector from the growing domination of the majors."
LONDON—Sting received top honors at the BMI/PRS awards dinner Oct. 26, where he was given "I Ever Lose My Faith In You," the title phrase, he says, "just came to me as I was walking in a field. A song is a bit like a child; he's yours the minute you've had it. It has a life of its own.""I was in a garden," Sting says of writing "I Ever Lose My Faith In You." "The title phrase, he says, "just came to me as I was walking in a field. A song is a bit like a child; he's yours the minute you've had it. It has a life of its own."

Frances W. Preston, president/ CEO of BMI, and Philip Graham, BMI VP of European writer/publisher relations, co-presented the awards to the songwriter members of the Performing Right Society in the U.K. who are represented by BMI in the U.S. "We certainly enjoy our relationship with you," Preston told the songwriters, publishers, and PRS executives assembled at the Dorchester Hotel.

Steve Winwood and Van Morrison were among the other top talents in attendance who received BMI honors.

In a bittersweet moment, "Gimme Some Lovin'," the debut 1967 hit by the Spencer Davis Group written by Davis, Winwood, and his brother Muff Winwood and published by FS Ltd. and Island Music Ltd., was recognized for 1 million broadcast performances. Muff Winwood, accepting the award, noted the death Oct. 22 of producer Jimmy Miller (Billboard, Nov. 5). "When he came to London to record "Gimme Some Lovin'," most first record he produced was this record," he said. Steve Winwood added, "It's a real pleasure to dedicate this award to Jimmy." Steve Winwood also accepted awards for more than 2 million performances for the soul classic "Higher Love," and "While You See A Chance," each co-written with Bill Jennings and published by FS Ltd.

Van Morrison's "Have I Told You Lately," from PolyGram Music Publishing Ltd., and Sting's "Fields Of Gold" from Magnetic Publishing Ltd., were among 13 compositions voted the most-performed BMI/PRS pop songs of 1993.

Bill Livesey and Don Schilt's "Almost Goodbye," published by Ron and Tony Music Ltd., was named the most-performed country song, while "Ella Me Vaquila" was named most-performed Latin song from a BMI/PRS writer.

In the category of songs used in film or television, awards went to Hans Z. Topper's "The Plot Thickens," in "Cool Runnings"; Paul McCartney and the late John Lennon for songs used in "Under Fire"; and George Fenton for music in "Groundhog Day."

Multimillion-performance awards were presented to the BMI/PRS composers and publishers of 38 songs in all. In addition to those already noted, they included the following:

For 5 million performances: "Something," George Harrison (Harrisons Ltd.); for 4 million performances: "Your Song," Elton John and Bernie Taupin (PolyGram Music); for 3 million performances: "Here Comes The Sun," Harrison (Harrisons Ltd.).


In Canada, the track "My Definition Of A Roomistic Jazz Style," anchored by the Quincy Jones-penned "Definition" theme, was picked up by top-40 radio No. 12 on The Record's singles chart and boosting Canadian sales to 85,000 copies, according to BMI. However, 4th & Iway, unimpressed with an early version of the follow-up album, cut the group loose last year.

In the Netherlands, "I Think We're Gonna Get Along," released in Canada Sept. 20, features the Warriors' original duo, Lu and Kish, with backing vocals by the exception of Snow, the Dream Warriors, Maestro Fresh Wes and Kish, has been a cross of that.

Such American hip-hop acts as Public Enemy, Snoop Doggy Dogg, Salt-N-Pepa, and Heavy D & The Boyz have sold well in Canada, according to BMI. But the exceptions of Snow, the Dream Warriors, Maestro Fresh Wes and Kish, has been a cross of that.

Industry figures here lament the lack of exposure for hip-hop. Clubs DJs, dance record pools in Toronto, and radio in Vancouver, are the only real outlet. Much Music, and college radio are the sole supporters. "The biggest exposure for the genre is limited to one or two top 40 AM outlet CHOG in Toronto and dance FM station CING, in Vancouver," says a magazine editor. "International rap usually has a story before it enters our market," says Peter Deimer, VP of national radio for two BMI stations, "but for now any rap selling in Canada is the biggest," says Mike, president of Attic Music Group. "However, there are a lot records on Billboard's [Hot Rap Singles] chart that sell squat in Canada, if they've even got a release."

Mair, despite strong MuchMusic support of Gregolith Logi, said "I'm still waiting for Attic's extensive marketing of the group's debut album, "On A Mission," says, "We've only at 5,000 albums." However, Attic has just released a follow-up single," "Dead Dad," and has secured release for the album in Australia, Germany, Austria, Switzerland, Belgium, Scandinavia, Spain, and Italy.

Artist manager Steve Propus' claims sales of 20,000 units this year's "Too Bad To Be True" by his young teen rap act, TBBBT, on Lesbo Records here (released by Warner Bros. and RCA International). "We get great support from MuchMusic, but radio support was mostly limited to Vancouver, Toronto, and Montreal."

While MuchMusic has been the most powerful national backer of hip-hop, industry figures warn that the national video network is pulling back support. Rap videos, they say, are now being dumped in such specialty programs as "Rap City" and "X-Tendamix."

Berry acknowledges that MuchMusic has been very successful in the Dream Warriors in the past and is playing the leadoff video "Day In Day Out" in high rotation. "With all my other rap acts, I couldn't get the video played there once, never mind get a rotation," he says.

Breaking domestic hip-hop out of Canada, particularly into the United States, remains the hot subject among community figures here. "Americans like something that sounds American," says producer/remixer Derek Erin of Lone Star Productions. "If it seems if you don't have that sound, you ain't it."

Berry warns against following American-based examples too closely. "If you're talking about American social aspects that don't happen in Canada, I American media and artists know you'll be fakin' the funk," he says. "They are not going to give you the time or the respect."

Daniel Caudal, president of the Black Music Assn. and the Cheek DJ Hall of Fame, agrees. "If you re-create the real energy and impact of an Ice Cube or a Snoop when you don't have the circumstances?"
**BELGIUM**  (IFPI Belgium/SAMBA) 10/21/94

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**AUSTRIA**  (Austria IFPI/Austrian Top 30) 10/29/94

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**DENMARK**  (IFPI/Nielsen Marketing Research) 10/25/94

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**NORWAY**  (Verdens Gang Norway) 10/29/94

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**PORTUGAL**  (Portugal/IFPI) 10/25/94

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**HONG KONG**  (IFPI Hong Kong Group) 10/25/94

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**SECURITY AGREEMENT SALE**

**BY ORDER OF NORTH YORK BANK**

Re: J.B.L. SOUND STUDIOS, INC. dba SOUND STUDIOS

**DAVID R. MALTZ & CO., INC.**

Auctioneers, Liquidators, Appraisers

**SELLS AT PUBLIC AUCTION SALE**

TUESDAY, NOVEMBER 15, 1994 AT 11:00 A.M.

AT 25 WEST 45TH STREET, NEW YORK, NY 10036

**FULLY EQUIPPED SOUND STUDIO**

LEXICON OPUS E. DIGITAL AUDIO PRODUCTION SYSTEM, NEW ENGLAND DIGITAL POST PRO AUDIO PRODUCTION SYSTEM, SOUND WORKSHOP AUDIO CONSOLES, NEVE AUTO-AUGMENTED AMPLIFIERS, MACINTOSH 120, 620, 620, 4410, 4541, SDP, SOUNDCRAFT 44/2, MACINTOSH 2SF, (2) NEVE, (2) UREI 6060, (7) BOGEN C202 AUDIO MONITORS, JBL (2) L15, (2) (4) 4420, (2) 4441, (2) SONY 523CA, (2) AURTONDE VIDEO MONITORS, (5) JVC, (2) VIDEO, (2) SONY, (2) BOC CHROMIUM, (6) NEUMANN, (2) SENNHEISER, SCHOPEN, AKG, AUDIO RECorders, STUDEO, (2) A807, (4) A810, A870, APEX ATR 198, (31) M.T.E. REELS, (2) M.T.E. P.O. BOX, (2) PARKSIDE SMTREX, (1) (2) PAKRICE SMTREX, (1) 172M1K, A27 V270C VIDEO TAPE RECORDERS, SONY, (5) BUO-800, BUO-B500P, JVC (4) STUDER A725 CD PLAYERS, (2) M.T.E. XETRON PROJECTORS & COMPRESSORS, REVERBERATORS, CUE BOXES, COUNTERS, CLOCKS, DOBY NOISE RECODERS, EXPRESSIONS, ADAMS SMITH MODULES & REMOTES, BTP COMPONENTS, EVENTIDE HARMONIZING, HEADPHONES, TEST EQUIPMENT, MICROPHONE STANDS, BOOMS, PROJECTION SCREENS, OFFICE FURNITURE, RECEPTION FURNITURE, CUSHIONS, TABLES, LAMPS, OFFICE COPY MACHINE & MUCH MORE

**INSPECTIONS: MONDAYS, NOVEMBER 7 & 14, 1994**

9:00 A.M.-3:00 P.M. & 9:00 A.M. MORNING OF SALE

TERMS: 25% DOWN 60 DAYS TO CLEAR

**DAVID MALTZ DCCA #78273**

**HELP WANTED**

**COMMISSION SALES PERSON**

Leading music trade publication looking for rep to sell directory advertising space in Nashville, Tn.

Three month assignment starting in January ’95. Please send resume to:

**COMPANY WIS**

c/o Billboard Magazine

1515 Broadway

New York, NY 10036

EOE

**DISTRIBUTOR WANTED**

CARIBBEAN INDEPENDENT RETAILER LOOKING FOR A C.D. & CASSETTE DISTRIBUTOR OF MAJOR LABEL NEW RELEASES. MUST STOCK ALL MAJOR ITEMS EXPLOITED. NO CUTOUTS PLEASE!

**FAX INFO TO: 809-393-7016**

Multi-national video facility seeks experienced dubbers; all shifts. Minimum 3 years experience with 1", D2, Betacam, 3", Standards Conversions. For consideration, please send your resume to:

**Box 8192, Billboard Classified, 1515 Broadway, NYC, 10036**

**HELP WANTED**

**DIRECTOR OF ROYALTIES**

Major record label seeks Director of Royalties to oversee all royalty functions within the company. Must have ten years industry experience including supervising a royalty department. Responsibilities include creating and maintaining royalty statements for all artists, producers and publishers; coordinating and negotiating artist/publisher royalty audits; performing royalty audits on domestic and international licensees; preparing union reports; setting artists/publishers reserve; hiring, training and supervising all royalty personnel. Reports to Vice President, Controller. Please fax resumes to: (213) 469-3457.

**RETAIL SALES REPS**

needed for J.R. & MUSIC FANATICS! Rock, Pop & Soul Daily Calendar Desk/50 Events. 1000 Birthdays, real names! Most thorough! See flyer for details.

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HELP WANTED RADIO

ADVERTISING & PROMOTIONS DIRECTOR WANTED
America's premier adult urban station, V-103FM (WVAA) in Chicago, is looking for an aggressive, talented, professional to oversee this top notch department. Our candidate must possess a high level of marketing expertise: be a highly creative idea person, with an eye for detail. If you are organized, able to execute multiple tasks, have great writing skills, and are motivated by a challenge, send your personal marketing resume to Barry A. Mayo, WVAA, 800 South Wells St., Suite 250, Chicago, Illinois 60607-4529.

NEWS DIRECTOR – DFW
KRLD NewsRadio 1050 seeking experienced News Director. Minimum 3 years experience. All news format. Disciplined, experienced professional. Outstanding air performance a plus. Presentation packet to: Michael Spears, KRLD, 1000 Metromedia Place, Dallas, Texas 75247. EOE/M/F

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  • Film/Television
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L.I. Office
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516-752-7800

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Law Offices of Dane Alexander
(415) 485-1054

POSITIONS WANTED

drummer influenced by:
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seeks musical fulfillment.
only prerequisite idealism.
(318)489-7775

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CADILLAC STRETCH LIMOUSINE
BAR • TV • STEREO
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$35.00 PER HOUR

LIMOUSINE SERVICES

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ROFOR
Sonic To Debut Digital 8-Track Unit
Low-Cost PCM-800 Uses DTRS Format

BY PAUL VERNA

NEW YORK—In a move that promises to put Sony in the lucrative modular digital 8-track recording market, the company will launch a product that uses the DTRS Hi-8 format popularized by Tascam’s DA-88 unit.

Sony will unveil the Nov. 10-14 at the Audio Engineering Society convention in San Francisco, Sony’s new device, the PCM-800, will be a low-cost, digital 8-track machine geared toward the professional post-production area as well as the home recording enthusiast, according to industry sources.

Spencer says the PCM-800 complements Sony’s existing digital recording formats, which include the high-end DASH multitrack system, the industry-standard PCM-1630 CD master recorder, and its potential successor, the PCM-9000 hard-disk unit.

Noting a “sizable requirement for machines that are more affordable” than the state-of-the-art units that Sony’s PCM-9000 and Alesis, which created the popular S-VHS ADAT system.

Commenting on Sony’s decision to unveil the DTRS platform, researchers develop their own or the ADAT system, Spencer says, “There are already two formats in the market which are incompatible with each other, but which have both sold in substantial numbers. So we ultimately concluded that we would serve more of the market best by not introducing yet another format.

He adds that DTRS "made more sense in terms of the more demanding professional user. Also, the DTRS format uses many elements of Hi-8 video recording—including Hi-8 tape and other components that are easily used in the Hi-8 video recording system. Sony invented that format and has, not surprisingly, quite a lot of belief in its robustness and basic strength, so that was an attraction for us as well."

Spencer declines to reveal details of the PCM-800 until its formal introduction at the AES convention, but notes that the unit’s advanced in audio recording technology is "comparable to that of other modular digital multitracks, but a little bit more expensive in light of the competition.

The unit is scheduled to ship in February 1995, according to Spencer.

For Streisand, Houston & Cole, Grammy Winner Reitzas Seeks ‘Original’ Sound

BY BEN CROMER

David Reitzas believes the success of Whitney Houston’s “I Will Always Love You” can be attributed to the directness and simplicity of her vocal.

“I don’t think there’s anything better than having a great voice,” says Reitzas, "in the mix, the vocal was very loud,’ says the 29-year-old Grammy Award-winning engineer. Moreover, Reitzas’ rough mix of the song, designed only for Houston and Arista Records’ head Clive Davis, became the final version.

“That was key to why the rough mix made it,” he says. If I had been in there and dialed up the toms to make them sound less warm, I might have detracted from the innocence of the song.

In addition to Houston’s “The Bodyguard” soundtrack, Reitzas was behind the desk for Natalie Cole’s “Unforgettable” for Elektra; All-4-One’s “All-4-One” on Atlantic; Michael Bolton’s “Timeless (The Classics)” for Columbia; and Barbra Streisand’s “The Concert,” also for Columbia.

As the mixing engineer on the Streisand album, Reitzas had to create a seamless merger of recordings from the Las Vegas and New York dates. "The trick was getting it to sound like it was one performance," Reitzas says. "We tried to keep it as original as possible."

Although he refrains from using a multitude of special effects, Reitzas did employ the Pro Spatializer for the Streisand album, a processor that “does something that other boxes just don’t do. With the Spatializer, I can pull things out of the speaker; it just widens my canvas.”

Reitzas also points to the Streisand project as an example of the overlap between engineering and producing, explaining that producer Jay Landers’ role was to act as the middle man between Streisand and the technical crew.

“To keep a project of this magnitude together and to make her [Streisand] happy was the biggest challenge,” he says.

Reitzas obviously loves challenges. In fact, this Massachusetts native was working as a studio drummer between classes at the University of Rhode Island, when he took up audio engineering.

“I was in the control room, and I heard the producer say to the engineer, ‘maybe we should put a little 10 on my snare drum,’ and I’m thinking to myself, what the hell is a 10, and where do I buy it?” Reitzas says. "I had just learned how to add loudness."

He’s able to make decisions and live with the decisions he makes,” says Reitzas. “He doesn’t like to waste time on options. Other producers leave a lot of options open for them because they may want to change their minds, and then you have to deal with too many things.”

Recently, Reitzas recorded the basic tracks for Celine Dion’s version of “You Make Me Feel Like A Natural Woman,” a song slated for Atlantic’s remake of Carole King’s “Tapestry” album.

Reitzas says he wants to broaden his studio work with a straight-ahead rock ‘n’ roll project, eventually purloining that experience into record production.

"I’m not in so much of a rush to get out on my own now; I’m still learning from Foster. I’m banking my experience until I’m really ready to make that big purchase.

Indeed, even with a Grammy on his resume, Reitzas still plays the role of the young, hungry engineer, still looking for his first success.

“I used to try and make records with my peers, but about six years ago I learned that it’s not my peers I’m making records for, it’s my audience.”

Highwayman In The Studio. Kris Kristofferson worked on his upcoming album for Karambolage/MCA at LA’s Brooklyn Recording Studio with producer Don Was and mixer Ed Cherry. Cherry is pictured in front; behind him, from left, are Kristofferson and Was. (Photo: David Goggin)
### Billboard's Top 100 R&B Songs (Week Ending November 5, 1994)

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<td>Brandy</td>
<td>Vox</td>
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**STUDIO ACTION**

Production Credits for Billboard's No. 1 Singles (Week Ending November 5, 1994)

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<td>Alan Jackson</td>
<td>K. Stegall</td>
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<td>Teddy Douglas</td>
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<td>What I Need</td>
<td>Stone Temple Pilots</td>
<td>B. O'Brien</td>
<td>Atlantic</td>
<td>Nick DlDio</td>
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<td>Studio 56 (Los Angeles)</td>
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<td>Sony Digital</td>
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<td>Mix Down Studio Engineer(s)</td>
<td>Encore (Los Angeles)</td>
<td>Mick Guzausk</td>
<td>Studio 56 (Los Angeles)</td>
<td>Booker T. Jones</td>
<td>The Castle</td>
</tr>
<tr>
<td>Console(s)</td>
<td>Neve VR60</td>
<td>SSL 4056G</td>
<td>SSL 4064G with Ultrilimit</td>
<td>SSL 4040G</td>
<td></td>
</tr>
<tr>
<td>Multitrack/2-Track Recorder(s)</td>
<td>Studer A827</td>
<td>Adat</td>
<td>Studer A820</td>
<td>Sony 3324</td>
<td>Studer A827</td>
</tr>
<tr>
<td>Studio Monitor(s)</td>
<td>Amplifier/TAD</td>
<td>Urei 813</td>
<td>Yamaha NS10</td>
<td>Tannoy 215</td>
<td>Yamaha NS10</td>
</tr>
<tr>
<td>Master Tape</td>
<td>Ampex 489</td>
<td>Ampex 456</td>
<td>Sony Digital</td>
<td>Ampex 456</td>
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</tr>
</tbody>
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**Billboard NOVEMBER 12, 1994**

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“This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future ‘knock-out’ events.” Monique R. Perez, Events Coordinator, City of Miami.

“The Billboard International Talent & Touring Directory is a lifesaver! Year-to-date I have booked over 150 room nights thanks to your directory. This is a must in sales offices.” Carol A. Lobaito, Director of Sales, Days Inn Santa Rosa.
Bringing It Back Alive

Billboard polls leaders in the sound-reinforcement field on "the best year for concert touring ever."

BY PAUL Verna

A s sound-reinforcement professionals convened in San Francisco for the P7th Audio Engineering Society convention, they were basking in the glory of a banner year on the concert circuit. Such superstars as Pink Floyd, the Rolling Stones, Billy Joel, Elton John and the Eagles made headlines and dollars with their stadium shows. Others, like Barbra Streisand, undertook equally high-profile arena tours. And then there were the festivals—Woodstock, Lollapalooza, H.O.R.D.E.—and the ever-lucrative outdoor shell season.

These packages combined a healthy economy and greater efficiency on the part of touring companies to produce "the best year for concert touring ever," according to Ronnie Smith, executive VP of Maryland Sound Industries Inc. in Baltimore. "The whole market is up: a great deal, and the promoters, agents and other vendors who are in good competitive positions are having their best year in 1994," adds Robin Magruder, senior VP of sales and marketing at Dallas-based Showco Inc., which this year provided sound for tours by the Stones, Phil Collins, ZZ Top, Moody Blues, Reba McEntire, Clint Black, Vince Gill, Willie Nelson, Stone Temple Pilots, Soundgarden, Janet Jackson and others.

Executives say the increasingly global orientation of the touring business also has played a part in the industry's fortunes this year.

"Our mentality has always been to base internationally," says Smith, who notes that MSI has an outpost in Japan and a relationship with British sound company Britannia Row. "It makes it easier for artists to travel and have consistent audio in different countries."

MSI recently worked on the three Whitney Houston shows in South Korea.

Continued on page 56

Taking The Work Home:

Second-generation digital gear has everyone from garage-rockers to classicists cutting and mixing in their rooms.

BY BRADLEY BAMBARGER

From the bedroom to the mastering room, digital audio equipment has entered its second generation, with many studio professionals feeling that the promise of digital technology—vastly superior sound quality and exponentially greater facility of use—is finally being fulfilled.

Covering the spectrum from recording to mixing to mastering, a new wave of digital audio products has made it possible for artists to produce recordings of unprecedented quality in their home studios and has enabled engineering professionals to fully exploit the compact disc's dynamic sonic potential. Portable digital multitrack recorders and mixers, hard-disk systems for editing, and advanced signal processors and converters are the tools of choice. They not only enhance and expedite the recording process but have revolutionized the business of creating recorded music.

THE ADAT REVOLUTION

In the past two years, the Alesis ADAT digital multitrack recorder alone has made home and project studios a more viable professional alternative to traditional big-budget studio
AES-Bound Europeans Set To Rock And Roll-Out In Frisco

By ZENON SCHOPENE

European manufacturers—whose strengths in the professional sound market range from digital audio workstations to mixing consoles—will be out in full force at the 97th Audio Engineering Society Convention in San Francisco, Nov. 10 to 14. The U.S. is a big market for everyone, and the reason European companies continue to attend the American AES in such high numbers, according to Solid State Logic marketing director Colin Pringle, is that it's "the world's premier audio show," attracting broadcasters and the post-produ-

Producer George Martin is the Keynote speaker at the AES Convention, Thursday, Nov. 11.

tion community in addition to the traditional recording sector.

Jim James, marketing manager at AMS/Neve, concurs with Pringle, saying the U.S. leg of the AES circuit has a particularly important niche to fill for his company's hard-disk products and analog and digital desks.

Pringle adds that San Francisco tends to draw an impressive number of attendees, despite the fact that the nerve center of the professional audio community on the West Coast is clearly in Los Angeles. "It's extraordinary if you consider that Los Angeles is one of the world's top recording centers, is the center of the film business and has a lot of post-production, yet the attendance in San Francisco is still very good," says Pringle.

Amek chairman Nick Franks, who describes the U.S. market represented by the AES Convention as a third of his company's business, jokes that San Francisco feels appreciably "safer" for Europeans than the venues of Los Angeles or New York. plus a similar facility and dual-joy-stick control on the pocket-rocket Logic 3. It will also demonstrate data interchange between an Avid Media Composer and Lightworks to its Audiofile.

"The presence of the two most popular nonlinear picture-editing systems on our stand proves we are the only company responding with practical solutions to the real-world needs of our users," says AMS-Neve product specialist How Guest.

DAR has gone gold with the SoundStation DAW, offering an assignable, dynamically automated mix controller with motor faders and a dedicated control console in 8 or 16 channels of hard- and software-activated plus DSP and segment-based processing. It will be shown working with VideoLine, described by the company's John Wayne as "the smoothest, tightest, all-speed audio-to-video sync available," which is likely to appeal to those who are used to the high-quality scrub audio of film.

The networking concepts introduced by SSL in SoundNet are now able to extend beyond the walls of a post-production facility and take in the world via WorldNet Audio (for ISDN dial-up links) and WorldNet Project for Scenarist/OmniMix/SensSound audio and project-automation data interchange between facilities.

EUROPE VIA JAPAN

While made in Japan, Akai's D1500 magneto optical recorder/editer and D1L5000 remote is decided-ly European in outlook, having been designed and developed entirely in the U.K. Generic editing software will permit transfer of data between Akai samplers and DAWs, but will also take in AIFF files for interchange to other brand products. Akai technical sales manager Guy Gampell says the product is not dependent on "modal pages" for such things as recording and editing. "Every function has a dedicated button, and it multi-tasks in a way that computer platform-based systems cannot," he explains.

High bit-rate digital recording has moved to the fore, particularly for classical recording, and-as expected-the Swiss are in the thick of the action. Nagra's Nagra-D portable open-reel was designed initially for location recording, but its rugged mechanisms and 20-bit option ability have found favor for on-site orchestral sessions.

BIT-ADDICTS' DELIGHT

However, true bit-addicts will be able to paws Studer's new 24-bit option for the modular D8T 48-track DASH machine. The first 24 tracks of a 48-track tape contain the first 16 bits of data, thereby maintaining compatibility with other DASH machines, while the second 24 tracks contain the extra higher-resolution bit data. The machine is a natural accomplishment to the higher internal bit rates of digital desks.

Theater-console specialist Cadac will launch its long-awaited Concert live console, aimed at large arena productions, concert venues, fixed-theater installations and large tours, with such advanced features as instant switch reset, manual-knob recall and a central computer that affords extensive MIDI control.

For the project-studio sector, the San Francisco show will be an excellent opportunity for those on the look-out for an on-deck product—and those with a need to compare American and Japanese product with such major European contenders as R&R, Allen & Heath and particularly the moving-fader Soundcraft DC2000 and Soundtracs Salitne.
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.

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lia wearing down-stage Magruder. gives with Magruder. console will frantically songs. computerized Magruder. house mated Technologically, the biggest trends in the sound-reinforcement universe are console automation and in-ear monitoring. Magruder says artists

Woodstock: console fireworks averted

“either love or hate” the hearing aid-style devices.

Those who love the monitors say they provide “more of a studio feel,” re-creating the sense an artist has wearing headphones, according to Magruder.

Because ear-monitors often replace down-stage and side-fill monitors, they compromise coverage of the first few rows of seats, according to Magruder. Engineers compensate for this by using small wedges at the front of the stage.

Another sign of the times, technologically, is console automation—long a staple of studio mixing but, until recently, almost nonexistent on the road. “Automation is finally beginning to come to the live field,” says Magruder. “On the Phil Collins tour right now, there’s a fader automation package that’s working very well. It gives the mixer the facility to get his console reset for almost any scene, and that can be during or between songs. Obviously, this has tremendous advantages. The mixer isn’t trying to frantically cover all those fader moves with 10 busy fingers.”

Smith adds that MS1 is “experimenting with a medium-matrix computerized system that takes all the block effects electronics and reproduces them into a new component. We’re going in the direction of automated live sound. Technology itself will go in that direction.”

DOWNSIZING EQUIPMENT

Along with automation has come a downsizing of tour equipment. “Quicker, smaller, lighter, faster are bywords of the ‘90s in any area, and that’s something that we try to pay very close attention to,” says Magruder.

The result of this streamlining has been reduced shipping costs, according to Magruder and Smith.

Not all packages adopted the less-is-more approach, however. The Barbra Streisand tour, for instance, set records for ticket prices, attendance and production costs, according to Bruce Jackson, president of Apogee complexes. More than 30,000 ADAT systems have been purchased since 1982, according to Alexis. Costing less than $4,000, ADAT systems have become wildly popular not only for their affordability but for their portability and expansion capabilities. As many as 16 eight-track ADAT machines can be linked for a total of 128 tracks of 16-bit digital recording.

Perhaps the ultimate testimony to the ADAT system comes from Juan Patino, producer of Lisa Loeb’s No. 1 single, “Stay (I Missed You),” which was originally recorded on 16 tracks via two linked ADAT machines (though remixed prior to release on the “Reality Bites” soundtrack on RCA Records). “The fact that this single happened at all is a tribute to the ADAT,” Patino says. “What began as a dismissible demo—a ‘Hey, let’s get the band together’ thing—ended up in a major-label bidding war. It’s really a fairy tale made possible through technology—an affordable, easy-to-use digital system that is expandable.”

According to the Angel, a producer-artist who has remixed singles by the Brand New Heavies, The Pharcyde and Spearhead using the ADAT system, it behooves artists to invest part of their recording budgets in their own equipment rather than face the expense and pressure of a major studio environment right off. “Home is a good place to start, and it’s not just playing around like in the old days of [analog] four-track,” she says. “And there’s no more ‘Oh, man, you should’ve heard the demos.’ You just keep building on what you started. [The ADAT] is the beginning of your master.”

LEVELING THE FIELD

Even in the realm of classical music, such digital technology has empowered a new breed of recording entrepreneur, says David Smith, director of recording operations at Sony Classical. “The playing field has been leveled in many ways,” he says. “With a very few good microphones and preamps, good A/D converters and a DAT machine—along with an understanding of where you’re going—you can make a gorgeous 16-bit recording for $10,000 to $15,000, which was unheard of not too long ago.”

The product of this do-it-yourself aesthetic is likely to be “a little more grungy,” says Smith, adding that the role of traditional studios will be to sweeten this initial homework during the mixing stage.

According to Jed Leiber, a producer and the owner of the Studio, located in the Sunset Marquis Hotel & Villas in West Hollywood, the interface between portable digital multitracks and more sophisticated studio equipment is relatively smooth, although “it would be nice if there was a consistent tape format.” The ADAT uses S-VHS video cassettes, while another popular digital multitrack recorder—the Tascam DA-88—takes
Hi-Fi tape.

Greg Calbi, mastering engineer at Masterdisk in New York, says that what has proved a blessing for home recording can seem a bane at the mastering stage. "Truthfully, [the proliferation of ADAT] makes it a lot easier work for us. Now a guy can afford to store 48 tracks at home and make it resemble a finished product for one-fifth of what it used to cost. But that doesn't mean it's really going to sound good. No matter what you use for data storage, it still takes a mastering engineer with good ears and a passion for sonic quality to put out the great stuff. It's just easier now for people to fudge things a bit."

LIVING UP TO ANALOG

Even though digital audio was heralded as an immediate sonic boon, there were problems with what it really sounded like. Most studio producers feel digital's brittle high end and lack of depth, complaining that CDs sounded artificial and lifeless next to well-mastered analog vinyl LPs. Gradually, the sound quality of digital has improved.

"Digital is finally living up to the warm, natural sound of analog that we know and love," says Bruce Jackson, president and chief engineer at Apogee Electronics of Santa Monica, Calif. "Though it definitely wasn't in the beginning, the quality that the consumer gets on CD now is quite amazing. The sound of digital has become very satisfying, really only the top 1% or 2% of tweakoids question it."

NOISE SHAPING

Through enhanced digital-to-analog and analog-to-digital converters and advanced signal-processing techniques such as bit-reduction — in which superior 20-bit master recordings are converted to the 16-bit standard for compact disc — the sonic resolution of new and resaled recordings has taken giant steps. The Sony Super Bit Mapping process, with its S1203 SHM processor, is one prevalent method of bit-reduction, known as noise shaping. Even hotter is the Apogee UV-22 Super CD Encoding system, which operates on a different acoustic principle than Sony's SHM, one that claims to make digitally-revered products seem just as good as their analog counterparts. Nearly 70 of Apogee's UV-22s are in place worldwide, according to Jackson. One of the most notable homes of the UV-22 is Gateway Mastering in Portland, Maine, where Bob Ludwig remastered the Rolling Stones' '70s and '80s catalog for its recent reissue on Virgin Records.

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The new Studer D827 24/48-track DASH recorder (right) sets new standards in digital audio recording; just as its partner, the AR27 (left), offers new levels of quality for analog recording. The Studer D827 digital multitrack offers full field upgradability from 24 to 48-track. With 18-bit converter technology and advanced noise-shaping techniques for the very highest audio quality — in the Studer tradition. There's a unique 24-bit Studer-format recording option — while retaining full compatibility with existing DASH machines. Both analog and digital 827-series machines are always on cue when you need them, thanks to a fast, responsive transport and built-in locator. Enhanced servo control and dynamic tape-handling ensure your masters get the respect they deserve.

With the extended leasing options now available, Studer multitrack recorders are surprisingly affordable. Analog or digital, the Studer 827 series offers the ultimate in sound quality — and the ultimate return on your investment.
dance at the Streisand show, like Elton John, remarked that her sound was much better than theirs had been.

WETNESS AT WOODSTOCK

Another live production that presented unforeseen challenges was the Woodstock '94 festival in Saugerties, N.Y., according to Audio Analysts VP Randy Wade, who oversaw sound on the main stage. Wade says rain spillage coming in through the mix riser during the Henry Rollins performance threatened to turn a Yamaha PM-4000 console into "a great firewor---------

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Digital

Continued from page 57

Those still faithful to the analog past have more and more options for entering the digital age gradually. Leibor uses the Euphonix CS-2, a digitally controlled analog system, along with DigiDesign's Pro Tools hard-disk editor. "It's the best of both worlds," he says. "I can have analog audio, which many clients still prefer, plus the automation of digital."

A unit designed for engineer who want the speed and clarity of digital without giving up the familiarity of an analog console is the AT&T Disq Digital Mixer Core, which ends an SSL or Neve analog desk with digital mixing capabilities at the touch of a button. According to Peter Kehoe, Eastern regional manager for AT&T Digital Studio Systems, the key to the Disq system's acceptance is that it doesn't change the engineer's work environment. "The idea is to provide a sonic improvement without sending people back to school," he says.

BEYOND THE CUTTING EDGE

The polar opposite of those engineers more comfortable with the vestiges of analog are those who strive for pure digital. Henninger Digital Audio in Arlington, Va., which specializes in film and TV soundtracks, recently purchased two AMS Neve Logic 2 digital mixing desks for use alongside its AudioFile Spectra editors. According to managing director Michael Davis, the only analog in the Henninger setup stems from the monitors and the analog two-track machine—and he says Henninger encourages clients to bring in DAT mixes to eliminate even that analog step.

But it's the flexibility of digital that David praises even over sonic purity, pointing out that the new production tools keep the process from interfering with imagination. "Our sessions run about the same length now, but we can try 50% more options in that time," he says. "So we put out a better product. Our mixers are becoming less technical and more creative."

NO MORE RAZOR BLADES

Steve Hall, chief technical supervisor/engineer at Future Disc Systems in Los Angeles, says a key benefit of digital technology is hard-disk data storage and its elimination of generational sound loss when making copies. "Everything," he notes, "can be a first-generation master, no matter how many production masters you put
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to spend your life on an island, could you along?
SPRINGSTEEN'S 'BORN IN THE U.S.A.' CERTIFIED AT 14 MILLION
(Continued from page 12)

1984 release.
Julio Igleisas' Brazilian-language album "Jolita" (Columbia, 1983) be-
came the first foreign-language al-
bum to hit double-platinum.

Garnering platinum albums for the first time were R&B unit Sur-
face (Columbia), Southern Californi-
a rapper Coolio (Tommy Boy), and
country singers Toby Keith (Polydor) and Mark Chesnutt (MCA).

Kiss hit a now-high-water mark with its 29th gold album certifica-
tion for "Kiss Alive II" (Mercury). The veteran hard rock act pulled into third place among gold album acts, behind The Rolling Stones (who have sold a record 30 gold awards) and The Beatles (with 26).

A host of acts collected their first gold albums in October: trumpeter Wynton Marsalis (Columbia), som-
ber modern rockers Moby (Capitol), Arizona alternative band The Meat Puppets (London), R&B
group Changing Faces (Atlantic), country comic Jeff Foxworthy
(Warner Bros.), rappers Da Brat (Columbia) and Big Mike (Rap-A-
Lot), rockin' country act the Truc-
tors (Arista), country vocalist John
Berry (Liberty), and—for an album released in 1973—British Invasion
evets the Hollies (Epic).

Another older survivor, Survivor's 1982 Epic single "Eye Of The Ti-
gar," the hit theme to "Rocky III," was certificated double-platinum last
month.
R&B group the Three Degrees (Epic) and rappers Boyz II Men (R&B) collected their first platinum singles, while rapper Craig Mack (Arista), hip-hopper Ian Camzo
(Columbia), and singer-songwriter Bert Hollett (Epic) notched their first gold singles—the latter for the 1981 release "Key Largo." A complete list of October RIAA certifications follows.

MULTIPLATINUM ALBUMS

Bruce Springsteen, "Born In The U.S.A.," Co-
lumba, 14 million.
Areosmith, "Greatest Hits," Columbia, 8 mil-
ion.
Billy Joel, "An Innocent Man," Columbia, 7 mil-
ion.
Soundtrack, "Top Gun," Columbia, 7 million.
Billy Joel, "52nd Street," Columbia, 6 million.
Nirvana, "Nevermind," Geffen, 6 million.
Shakin', "Make It Big," Columbia, 6 million.
Ace Of Base, "The Sign," Arista, 6 million.
Billy Joel, "Greatest Hits, Volume I & II," Co-
lumba, 6 million.
Men At Work, "Business As Usual," Columbia, 6 million.
Areosmith, "Toys In The Attic," Columbia, 6 million.
Barbra Streisand, "Greatest Hits, Volume II," Colum-
bia, 5 million.
Bootsie Boys, "Licensed To Ill," Columbia, 5 million.
Willie Nelson, "Always On My Mind," Colum-
bia, 4 million.
Bruce Springsteen, "Live," Columbia, 3 million.
Queen/"Empire," EMI, 3 million.
Heart, "Little Queen," Epic, 3 million.
Dion, "The Best Of Dion," Columbia, 3 million.
Tom Petty & The Heartbreakers, "Greatest Hits," MCA, 3 million.
Salt-N-Pepa, "Very Necessary," Next Plateau, 3 million.
Stone Temple Pilots, "Purple," Atlantic, 3 million.
Edgar Murphy, "Comedown," Columbia, 2 million.
Kanye, "Canned," Columbia, 2 million.
Soundtrack, "Forest Gump," Epic Soundtrax, 3 million.
Melissa Etheridge, "Yes I Am," Island, 2 million.

PLATINUM ALBUMS

James Taylor, "Hey, I Love You," Columbia, 4 mil-
ion.
Surface, "Wave," Columbia, its first.
Coolio, "It Takes A Thief," Tommy Boy, its first.
Soundtrack, "Menace II Society," Epic, 2 million.
Willie Nelson, "City Of New Orleans," Colum-
bia, its tenth.
James Taylor, "That's Why I'm Here," Colum-
bia, its seventh.
Herbie Hancock, "Future Shock," Columbia, its fifth.
Carolee, "Dino of Me," Arista, its fifth.
Toby Keith, "Toby Keith," Polydor, its first.
Soundtrack, "Forest Gump," Epic Soundtrax, 3 million.
James Taylor, "Flat," Columbia, its eighth.

GOLD ALBUMS

Rosanne Cash, "King's Record Shop," Colum-
bia, its second.

Public Enemy, "Yo! Bum Rush The Show," Co-
lumba, its fifth.
Santana, "Supernatural," Columbia, its 18th.
George Jones, "Walls Can Fall," MCA, its 46th.
Mozzy Star, "So Tonight That I Might See," Ca-
pitol, its first.
Wynon Marsalis, "Hot House Flowers," Co-
lumna, its second.
Neil Young & Crazy Horse, "Sleeps With An-
pets," Reprise, its 14th.
Patty Cline, "Heartaches," MCA, its fourth.
Johnny Mathis, "Best Of Johnny Mathis 1975-
Da Brat, "Funkdafied," Columbia, its first.
Public Enemy, "Mute Sick-N-hour Mess Age," Def Jam, its sixth.
The Tractors, "The Tractors," Arista, its first.
Soundtrack, "Forest Gump," Epic, its first.
Joe Diffie, "Third Rock From The Sun," Epic, its second.
The Hollies, "The Hollies," Epic, its first.
John Berry, "John Berry," Liberty, its first.
"Give Me Love," Mercury, its 30th.
Sawyer Brown, "Outside Of Town," Curb, its second.
Gerald Levert, "Groove On," Eastwest, its second.

MULTIPLATINUM SINGLES

Survivor, "Eye Of The Tiger," Epic, 2 million.

PLATINUM SINGLES

Boys II Men, "I'll Make Love To You," Motown, its fourth.
Three Degrees, "When Will I See You Again," Epic, its fifth.
69 Boys, "Testosterone Roll," Epic, its first.

GOLD SINGLES

Craig Mack, "Flava In Ya Ear," Arista, its first.
Boys II Men, "I'll Make Love To You," Motown, its fifth.
Crystal Waters, "100%, Pure Love," Mercury, its second.
Qaliyah, "At Your Best," Jive, its second.
Turtle Hibbs, "Key Largo," Epic, its first.
Jim Kamzak, "Here Comes The Hotstepper," Colum-
bia, its first.

Assistance in preparing this section was provided by Brett Atwell.
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LOOK FOR US ON THE WORLD MAP IN 1995
Australia

Business Is Booming

Australia's Musical Momentum Defies Definition, Develops Diversity

BY THOM DUFFY

With a vitality and creativity second to none, young Oz acts are redefining Australian music and looking to turn the world's perceptions of Down Under music upside down. Familiar phrases like "pub rock" once embraced the Australian musical lineage, which gave the world AC/DC, The Little River Band, INXS, Midnight Oil—and a lasting image of music from the Land Down Under. A new tag can do justice today to the range of artists who are redefining old stereotypes of Aussie music. The smart, frothy pop of Fremantle, which broke through in America this year, gave just a hint of the changes brewing on the Australian scene.

Back home, the weekly charts of the Australian Record Industry Assn. (ARIA) track the growing commercial impact of new sounds: the rangy rock of The Cruel Sea, the Australian hip-hop of Koalac, the funk 'n' roll of Def:Lyne, the outfit acid-jazz of Directions in Groove and much more. These may not be the first artists to explore such styles in Australia, but the fact that numerous newcomers are breaking through on the ARIA chart signals a fresh era in Oz music.

"In the last three to four years, there has been a much broader diversity of styles and music coming out of the Australian scene than in the '80s," says Michael Smelke, managing director of BMG Australia and a former ARIA chairman. "That's what excites me about it."

While many of Australia's superstars of the '70s and '80s are still going strong worldwide, "you can see a whole new wave coming through to take over," says Emmanuel Candi, executive director of ARIA. ARIAs rise in the last three to four years has been a much broader diversity of styles and music coming out of the Australian scene than in the '80s, says Michael Smelke, managing director of BMG Australia and a former ARIA chairman. "That's what excites me about it."

While many of Australia's superstars of the '70s and '80s are still going strong worldwide, "you can see a whole new wave coming through to take over," says Emmanuel Candi, executive director of ARIA. ARIAs rise in the last three to four years has been a much broader diversity of styles and music coming out of the Australian scene than in the '80s, says Michael Smelke, managing director of BMG Australia and a former ARIA chairman. "That's what excites me about it.

"I think the era of the cultural cringe has come to an end," says Damian Troyer, general manager of Sony Music Publishing. "There was a time when Australians thought that something could only be great if it was successful overseas or it came from overseas. That no longer seems to be an issue."

This creative surge has come—as it often does—out of hard times. Australia just now is struggling out of the recession that followed the boom years of the '80s. Following a 20-month lull, ARIA reports a 9% growth in the wholesale value of music sales between 1992 and 1993. Budget and mid-line albums had been a growing market segment until their sales were undermined by cut-price, unauthorized live CDs that came on the market in late 1993, taking advantage of a loophole in Australian copyright law.

And on the retail front, major and independent distributors were shaken this year by the financial restructuring of Australia's largest and oldest chain, Brasf. "As an industry, we've all taken a bath on Brasf," says Bill Leg, managing director of Festival Records. The Australian music business also experienced hard times for the simple reason that the world's pop attention had turned elsewhere, particularly to the rise of modern-rock and hip-hop in America. However, you could well argue that a lot of Oz music was alternative before alternative was cool—or quite so banal.

"Australia really did go off the boil, without a doubt," I think that now, with a lot of its alternative music, Australia is coming back strong," says Michael Gadlingski, chairman of the Mushroom Group of companies. "That's where you see bands like Fremantle and The Cruel Sea and the Badloves starting a whole new buzz."

The growth of cutting-edge Australian music has certainly been kept burning in America in recent years through the continued export of such artists as the Hoodoo Gurus, signed to Zoo/Praxis Records in the U.S.; Ed Kuepper on Restless, Boom Crash Opera on Giant Records and oth-

ers.

Australian executives concede that the recession hampered investment in new acts, while past sales achievements set unrealistic expectations for emerging artists. The heavy debt load carried by Australia's commercial radio stations assured that conservative, classic rock would rule the airwaves.

However, after regrouping in recent years, Australia's record and publishing companies express a renewed determination to sign, develop and export Oz talent to the world.

"It's great to have success with international artists," says Denis Handlin, managing director and CEO of Sony Music Australia, which, for example, has sold more than 560,000 copies of Mariah Carey's "Music Box" in Australia. "However, the greatest potential of a company is to have terrific success with its domestic artists and then take them internationally."

Music publishers often are at the forefront of talent discovery. "I'm here to source product that will travel," says John Anderson, managing director of EMI Music Publishing.

Increasingly, Australian publishers are exposing writers through their own CD imprints. Examples include Edrenalin on Horny Records through BMG Music Publishing (who recently has signed with BMG Records); Lisa Maxwell on Sump Records through Sony Music Publishing, the Flums on the Temptation label through Mushroom Music, the RooArt Youngblood compilations of MMA Music signings and Eternity Recordings through PolyGram Music Publishing.

"They're new, fresh, different," says Roger Grierson, managing director of PolyGram Music Publishing of his Eternity acts, such as Rebecca's Empire and Charlotte Grace.

For the leading Australian record companies, meanwhile, the need to nurture new talent increasingly has led—as in the U.S. and U.K.—to alliances with independent labels and entrepreneurs or to setting up in-house imprints that mirror the indie style.

"The people in power have suddenly realized they can connect with these people," says Grierson of the new major-indie alliances. "And nobody in the indie scene is afraid of doing business with big companies now."

One model of the indie-major alliance was the deal struck in the '80s by INXS manager Chris Murphy with PolyGram to market his RooArt label, launching acts such as Rarar, Wendy Matthews and the Screaming Jets. Three years ago, RooArt switched its worldwide deal to Warner Music and has enjoyed chart action with the Electric Hippies.

It's also developing You Am I through Restless Records in the U.S., where the band has toured with Soundgarden.

BMG tapped veteran independent publisher, producer and label owner Chris Gilbey this year as its executive VP of A&R, bringing Gilbey's Australian Record Equities label under its umbrella. EM's found one of its breakthrough acts of the year, Chocolate Starfish, through its association with the independent Image Music Group. Sony has set up Murrum Records as an indie-style imprint, operating apart from its corporate offices.

Mushroom Records guaranteed it would remain independent of the multinational music companies through its 1993 partnership deal with Rupert Murdoch's News Limited and boasts an enviable share of the most notable Australian artists. Shock Records has emerged as an up-and-coming channel for nascent independent bands and labels as well as key international acts, such as 4AD, Beattie-Bang and Elysium.

And PolyGram's two labels, under company president Tim Read, also have sought an indie A&R approach to building a domestic talent roster. An alliance forged in 1993 between PolyGram managing director Paul Dickson and John Foy of independent Red Eye Records led to the breakthrough of The Cruel Sea, who signed to A&M in America. Clouds are the next Red Eye/PolyGram priority, while PolyGram has signed direct deals with acts including Underground Love, set for U.S. and U.K. release in 1995.

At Phonogram Records, managing director Tim Delaney set up the indie-styled Id Records imprint, whose acts include Directions In Groove, signed to Veve for much of the world. Tiddas, set for release through Island in the U.S., and Dave Graney & The Coral Snakes, due for U.K. release early next year.

"I firmly believe that local A&R becomes the engine room of the company," says Delaney. "It drives the creativity, marketing effort and general vibe of the company. It becomes a key part of the company's culture."

And local A&R development by the multinational companies promises to give Australian pop music in the '90s a fresh new shot at a world market.

"The Australian scene is really healthy," says Kim Frankiewicz, managing director at RooArt. "I can feel it all turning around. I feel the excitement of the '80s coming back into the business."

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BILLY-BILLBOARD NOVEMBER 12, 1994 BILLY-BILLBOARD SPOTLIGHT 65
Aussie Talent Shows Wide Range, From Alternative To Country, Hip-Hop To Jazz

The Badloves Make Good

RECORD COMPANY: Mushroom Records
MANAGEMENT: Norman Parkhill/MGM
PUBLISHER: Mushroom Publishing
BOOKING AGENCY: Premier Artists

Tour guitar lines, Hammond organ licks and the sound of a freight train set the Australian tinged tone for the Badloves’ debut album, “Get On Board,” from Mushroom Records. It doesn’t matter that the Australian city this band hail from is Melbourne. The Badloves’ Australian brand of rock ‘n’ soul sent “Get On Board” to No. 3 on the ARIA albums chart in May after a year-long climb. “It was a real slow build,” Mushroom Group chairman Michael Gudinski, recalling how the label began nurturing the act three years ago. “For the first year, we just watched them at gigs before deciding to do something.”

The Badloves first single, “Lost,” released in March 1993, received widespread radio support from mainstream commercial outlets as well as from the government-owned alternative network Triple J. But it became a classic turntable hit, reaching only No. 51 on the ARIA chart. “I was convinced that the song was a Top 10 smash,” says Gudinski. “The fact that it wasn’t actually worked in the band’s favor, because it gave them more time to develop.”

Two more singles last year, “I Remember” and “Green Limousine,” edged up to No. 48 and 35, respectively. But it was a cover version of “The World’s On Fire,” recorded with Oz guitar hero Jimmy Barnes, that gave the Badloves their first Top 10 hit early in 1994. “That was when the floodgates opened,” says Gudinski. “Get On Board” increased platinum sales of 70,000 units and is closing in on double platinum, according to Mushroom.

With a confident live show, the Badloves were booked by Premier Artists on shows promoted by Mushroom’s Frontier Touring arm, including Australian dates opening for Lenny Kravitz. This summer, the band toured Europe as the opening act for Jimmy Barnes. “They might have an alternative appeal, but they don’t sound like an alternative band,” offers Gudinski, who says an American deal for the Badloves is currently under negotiation. “It think it feels right.”

Chocolate Starfish Appeals To All Tastes

RECORD COMPANY: EMI Australia
MANAGEMENT: Glenn Hysjulsen Management
PUBLISHER: Bright Sparks Music
BOOKING AGENCY: Premier Artists

With a theatrical lead singer and a penchant for weird hairstyles, Chocolate Starfish is one of the more visually offensive Australian success stories of the past year. The band has tallied five Top 40 hits from its eponymous debut album, which reached well past platinum with sales of 100,000 units.

Formed in 1992 by singer Adam Thompson and guitarist Zoran Romic, Chocolate Starfish (the name is a double entendre from Australian satirist Barry Humphries) combines attention-grabbing looks with melodic songs, an energetic live act and five strong and disparate personalities. With an image that attracts both alternative and mainstream fans, the band quickly established a following around Melbourne before casting their net wider with five national tours in 18 months.

Concert Action Is Up Down Under

Global Tours Discover The Wonderful World Of Oz

BY KATHERINE TULICH

With the continuing success of the Big Day Out concerts and plans to bring the Lollapalooza festival to the country, Australia is no longer just a world tour stop for arena acts but increasingly is a mecca for up-and-coming talent. The Big Day Out, which will mark its fourth year in 1995, is now well entrenched on the international touring calendar. The festival started as a one-day concert in Sydney in 1991 with an attendance of 10,000. Last January, it was presented in five Australian cities and New Zealand, featured 120 domestic and international acts on its multiple stages and reached a total audience of more than 100,000.

With the Big Day Out, we have established a unique event where there is no headline mentality,” says promoter Ken West. “It’s the spirit of the event that counts, so audiences are open to seeing all bands on the bill. This has provided a vital forum for smaller international bands wanting to build their audience in Australia.”

Such was the success of the 1994 festival that five acts on the bill—Soundgarden, Björk, The Cruel Sea, Smashing Pumpkins and Urge Overkill—all had albums in the Top 10 two weeks after the event. “Before Soundgarden, Björk and Smashing Pumpkins appeared, their record sales were minimal,” says West. “By the end of the month, they had platinum [70,000 units] albums.”

The Big Day Out 1995 will open on Jan. 30 in Auckland, New Zealand, with The Cult, Ministry, Oasis, Fundamental and Primal Scream scheduled to appear. At least 20 domestic acts are expected to play each date, with Clouds, You Am I and Alkazone among the early confirmations.

“It was always our intention to create an institution similar to a Reading or Glastonbury [in festival in the U.K.],” and the response we’re getting from bands all over the world is proving that we’re succeeding,” says West.

Australia’s top promoters are embracing the market for alternative acts. Frontier Touring Company, a division of the Mushroom Group, is planning to bring the Lollapalooza festival concept to Australia next April. For Frontier, it represents an ongoing commitment not only to promote arena acts but to support new talent as well.

In the past year, Frontier has promoted tours by 32 acts, ranging from Madonna and Billy Joel to Supersuckers and Killboy. And it will present the first dates of R.E.M. world tour in January, with Grant Lee Buffalo and Australia’s Paul Kelly on the bill.

“We are unique as promoters because we have always toured big acts as well as small acts,” says Michael Coggan, general manager of Frontier. “We are always keen to support new acts because they’re our future. We are committed to keeping the touring circuit alive. By bringing in the newer and alternative acts, we keep the younger audiences interested in live music.”

Frontier also is aiming to lure young concertgoers back to the live music scene with a series of concerts under the banner Teenage Rampage. Tours so far have included the U.K. pop band East 17, rapper Cypress Hill and Euro-dance acts Culture Bear, Cut N’ Move and Melodie MC. Joining them on the bill were Australia’s Peter Andre, Kischla and Culture Shock.

“We wanted to capitalize on the dance-music explosion of the past few years,” says Michael Gudinski, chairman of Mushroom and managing director of Frontier Touring. “Teenage Rampage will continue to tour acts we considered the hottest Top 40 acts at the time.”

The long-awaited government approval of pay television in Australia will bring other opportunities for the concert industry, predicts industry veteran Glenn Wheatley, who earlier this year joined forces with the International Management Group, a worldwide supplier of sports and entertainment TV programming.

“We will be acting as a major tour promoter, and there’s no doubt that we’re going to become much more competitive with existing tour operators,” says Wheatley. “We will have the facilities to package television events.”
DIESEL’s first solo album “Hepfidelity” was released in 34 international territories after attaining triple platinum status in Australia. The new album “Solid State Rhyme” is released locally in November.

CHOCOLATE STARFISH proved to be one of the most exciting new acts to surface in Australia this past year. Two platinum singles and a platinum debut album - “Chocolate Starfish”.

EMI Music Australia
Looking Up To Asia

Aussie Music Marketers Aim To Please Their Northern Neighbors, Who Are No Easy Target

BY GLENN A. BAKER

It was inevitable that the surge of over-confidence among Australian music executives looking toward Asia in recent years would be tempered, as the realities of selling music in the region set in.

Oz acts may have the advantage of geographic proximity over their American and European counterparts, but most Asian markets remain firmly dominated by domestic repertoire. Interest in international acts—whether from Los Angeles, London or Sydney—comes secondary. And the diversity of musical tastes within the region makes broad-brush marketing strategies impossible. Like Europe and North America, Asia has to be wooed with deft promotion, constant presence and always the right acts.

"It's going to take time and commitment to build a base there," says Denis Handlin, managing director and CEO of Sony Music Australia.

The bullish attitude of the Australian industry toward Asia in 1993 was understandable in the wake of Sony's success with Rick Price, whose debut album, "Heaven Knows," sold more than a quarter-million copies in the region. The title track hit No. 1 in markets including Singapore, Malaysia and the Philippines—each notably countries where international repertoire claims more than 50% of the market.

This year also has brought its own Asian achievements by fresh Australian talent, most notably the White Records/Mushroom act Frentel, who is distributed in Asia by BMG. The band has gone gold in the Philippines, selling 20,000 copies of "Marvin The Album." Frentel topped the airplay chart of 107Hz FM in Thailand, played for a crowd of 1,000 at the Tsuen Wan Town Hall in Hong Kong, drew 9,000 to a shopping-mall performance in Manila, and sold out three nights at the Ebisu Guilty club in Tokyo in September.

BMG is making confident strides in Asia, as evidenced by the constant profile of Girlfriend—now known as GF4—over the past two years.

But the next company to watch may be PolyGram Australia, which has targeted the region in recent meetings with its sister companies. The Canel Sea, on Polydor/Red Eye Records, has release support from affiliates throughout the region. Japan is going with labelmates Clouds and Juice and I'd/Phonogram's acid jazz quintet Directions In Groove (DIG). Indonesian affiliates will release those three acts plus Polydor's Underground Lovers and Powderfinger, while Thailand picks up Underground Lovers and Caligula.

"Now that the release commitments are coming through, we have to meet the challenge of marketing and sales," says Tim Prescott, who oversees international marketing for PolyGram's labels. "We're now being accepted by Asian PolyGram companies as part of the region rather than outsiders, which is a very important step forward. There is now a sense that these territories are beginning to look to us for new repertoire that is exciting and adventurous."

Yet all Australian labels, artists and managers still face the challenge of matching the sales of Asian artists, who logically remain the top priority of the Asian companies.

"When I first started going there, everybody was saying, 'Ballads, ballads.' But now that they've got Star TV's music video outlet Channel V up there, the kids also want hipper stuff," says Kim Franklin, managing director of Sydney-based Noise, which is part of the MMA Music Group founded by INSS manager C.M. Murphy.

While breaking an Australian act is one way to make money in the region, getting Australian copyrights recorded is another. MMA opened a publishing office in Hong Kong three years ago, and some of the most active Australian music companies in Asia are publishers.

Damian Trotter, general manager of Sony Music Publishing, notes that Rick Price's songs have been recorded in Mandarin and Cantonese, while Sony's publishing company in Japan is discussing collaborations between its writers and those of the Australian company.

Peter Hebbes has been moving toward Asia since he took up the reins

Continued on page 70
The Paul Dainty Corporation is the undisputed force in Concert Promotion and the only multi-faceted Entertainment Company throughout Australia and the Pacific Rim.

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Aboriginal Originals

Australia And The World Dig The Indigenous Music Of The Continent’s Roots

BY CHRISTIE ELEZER

When the Australian government, in the late 1980s, adopted a policy of reconciliation between the indigenous people of the continent and the descendants of its European settlers, the changing attitude also set the stage for a new acceptance for Aboriginal music.

The Aboriginal presence still has a culturally isolated musical genre that has come into its own. The music of the First Australians (the phrase embraces both hundreds of Aboriginal groups and the distinct culture of the Torres Strait Island) has been enjoyed by fans in Australia and around the world.

Yothu Yindi, on Mushroom Records, combines traditional instruments, dance rhythms and folklore with modern production techniques and is widely recognized as the fore- runner in drawing up audiences to the genre. However, it was white rock acts—most notably Midnight Oil—who helped change the attitudes of their fans by performing and recording with Aboriginal musicians.

The pop recognition that Yothu Yindi achieved through international tours has yet to be matched by other Aboriginal acts, but observers say it is only a matter of time.

"The potential for Aboriginal music to become a force in world markets is huge—more than the usual bar is aware," says Denise Brewster, manager of The Sunrise Band, who records for ABC Music and TDM.

Richard Micailef, music manager at the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs, says, "Yothu Yindi set a benchmark, and people know the standard of production they need to attain. Every Aboriginal musician can see that success on the world stage is an attainable reality."

An overview of the music industry of Australia’s Aborigines and Torres Strait Islanders was recently commissioned by Arts Training Northern Territory and is available through the Australian Contemporary Music Development Co. in Melbourne. It reflects both problems and promise.

There has been a rush around the country to form bands, create associations and get music business training, and the Aboriginal and Torres Strait Islander Arts arm of the Australian Council has compiled a booklet of specific advice for black musicians.

However, old problems still linger. Major labels struggle with the astonishing diversity of Aboriginal music, which ranges from country to blues to reggae to combinations of traditional didgeridoo and clapsticks with techno dance production.

Australian radio airplay is virtually nonexistent, even for such better-known artists as Archie Roach or Ruby Hunter (both on Aura/Mushroom), Kevin Cammody (Festival), Mixed Relations (Red Eye/Polydor) or Tiddas (Old Phonogram), who have been signed to Loose Cannon/Melbourne.

Practices by some booking agents and venues still smack of racism. And the 2,000-mile distance from the interior of Australia, where most of the hundreds of Aboriginal tribes are concentrated, keeps many musicians out of sight of potentialities in Sydney and Melbourne.

The support of established producers/artists such as Paul Kelly, Tony Cohen and David Bridie has helped bridge the gap to the majors. The Aboriginal focus has played to family and tribe, however, discourage the long tours needed to create a national awareness. They’re also developed an unfair reputation for unreliability, because tribal responsibilities take priority over promotional schedules.

Additionally, decades of being treated as second-class citizens have created a shyness and, in some circles, suspicion of white businessmen. "We’re still carrying the emotional baggage of a race not given the vote

until 1967 and memories of our fathers having to wear dog tags," explains Rhonda Growen, one-half of the duo Ochre and a manager of Melbourne’s Aboriginal & Torres Strait Islander Artist Network. "There’s still a feeling among my people that we shouldn’t be pushy."

Warren Fabe, managing director of Larrikin Records, notes that his 20-year-old label has the world’s largest catalog of the genre, with some 72 titles, and has been quietly exporting it for well over a decade. "The rise in sales is due to the fact that we’re marketing more effectively," he says. "Larrikin has been licensing records by Aboriginal artists throughout Europe, particularly Germany, and now Asia for a long time. Tjapalai’s ‘Proud To Be An Aborigine’ has sold over 30,000 copies—an impressive achievement. Alannah Black’s albums have also been strong sellers."

Meanwhile, a New York independent label, Australian Music International, has found an audience for several albums of atmospheric aboriginal music, most recently “Norman” by a Euro-Australian didgeridoo player named Adam Plant.

The growth of Aboriginal music is happening in all the far-flung regions of Australia, in cities and rural communities alike. There is a common bond among such last-rising acts as The Sunrise Band, Brenda Webb (Republic Records), Christine Ana (White/Mushroom Records), Bicklala Mjuk (CAAMA) and Mixed Relations, as well as Scrap Metal, Footprints, The Murnunjali Magic Band, Culture Link, Leiterstick, Broken English, Adve and Droid Heart. All are career-minded and increasingly media savvy.

CAAMA is aggressively helping to market the music both here and internationally. Began 10 years ago as a local radio station in the heart of the outback, the association began by manufacturing cassettes for local acts. Currently directing the effort are recent arrivals Owen Cole, an Aborigine with a strong financial background, and English-born Micailef, a former production manager for London’s Capital Radio.

CAAMA is signing artists nationally, negotiating distribution with a major Australian label, working on a national TV show on Australian black culture and negotiating international licensing deals for acts. Soon it will open a recording and video studio in Alice Springs.

When it comes to exporting the music, the strongest thrust is toward neighboring Asia. "Aboriginal acts, by the very nature of their exotic sounds, probably have greater access into the Asian market than non-Aboriginal acts," suggests Dube Newton, of the Victorian Rock Foundation, who calls on the Australian government to play a more coordinated and supportive role in exporting this culture.

Adds manager Denise Brewster: "The kids in the Asian region are well-educated about American music, and they’re looking for something that is not a second-rate copy of it. Asia’s a good alternative to touring Australia, because Aborigine acts can still run into occasional prejudice."

ASIA

Continued from page 68

of MCA Music Australia a year ago. He hails the recent IFPI breakthrough, which sees the national label affiliates and their publishing companies in the Philippines, Indonesia, Korea, Thailand and Taiwan agreeing to pay a mechanical rate of 2.5% for two years, increasing to 5% in 1996 (Billboard, June 6). He views it as a turning point for publishing-driven A&R ventures in the region.

"It used to be only Japan, Singapore, Hong Kong and Malaysia which were worth our while as areas to operate. But all that has changed, and we can draft long-term plans," says Hebes.

According to Hebes, MCA Music Publishing also has plaits to bring songwriters from Australia and Asia together for collaborations and to support the tearing of acts like Tommy Emmanuel and Paul Kelly. "The next 12 months will be very important as we put in place ideas and artists that, in a slow building process, will eventually result in sustained and successful Asian breakthroughs," he says.
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ON THE BALL!

AUSTRALIA

All Aussie Music All The Time

For 24 Hours, The Country Focuses On Music-Oriented Shows And Events

BY THOM DUFFY

A

ustralian Music Day, set for Nov. 28, marks the fifth annual nationwide celebration of the country’s music scene. More than 280 radio stations plan to play 24 hours of Australian music on that date. National video shows, including "The Bag" and "Video Hits" and "Video Smash Hits," will program 100% Oz videos, and major newspapers and magazines will boost their coverage of sounds from Down Under.

A retail campaign Nov. 21 to 27, funded by record companies, retail chains and radio stations, will boost awareness of emerging Australian acts. Among those to be highlighted in the campaign will be Defyrrne, Boots and Richard Plesance from BMG Records; Anita Christensen, Fiona Lee Maynard and Penny Flanagan from Festival; Marcia Hines, The Sharp and Kutchia from Warner; Tiddas, Stephen Cummings and Overnight Jones from PolyGram; Silverchair, Skunkhour and Culture Shock from Sony; and others to be announced.

More than 1,200 events are planned that week, including two concerts by Diesel in Melbourne; YAKfest in Canberra, headlined by Caligula; a concert to benefit the Ronald McDonald House in Melbourne with Kultcha, CDW, The Truth and Chocolate Starfish; and Groundswell '94, an outdoor concert in Albany, Western Australia, featuring Dave Hause, The Sharp, DFLX and Clouds.

Australian Music Day has been coordinated once more by the Australian Contemporary Music Development Co., known as Ausmusic, which focuses year-round on boosting business education opportunities in all areas of the music industry.

Pete Steedman, executive director of Ausmusic, says he wants to "make the odds a bit better" for young people entering the music business. "Let’s give them proper training and skills, so that when they negotiate with record companies, they don’t get ripped off. Let them go in there on equal footing. It’s about time we put [Australian musicians] on a business basis, so we can get a bigger chunk of the world market."

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**TALENT**

Continued from page 66

months.

An independent single released through the Image Music Group on the single label reached No. 33 on the national chart in Melbourne, but it was a cover of Carly Simon's early '70s classic 'You're So Vain' that launched Chocolate Starfish onto the national singles chart in September 1993.

"We hadn't been doing a cover in a set at all," says Thompson. "But not many people knew us (outside Melbourne), so we thought we'd throw a cover into our set. Our drummer was walking past a record store and saw 'The Best Of Carly Simon' in the window and we got the song up at rehearsals one day."

EMI execs in the audience thought the song noticed the crowd reaction, realizing it was one way to crack mainstream radio's 'classic rock' format and tossed it to a single.

"You're So Vain" went Top 10 nationally. Chocolate Starfish followed it up with two more Top 10 hits, "Mountain" and "Chocolate Sisterhood" and two more singles in the Top 40. Sales of the album have been boosted by an intense television advertising campaign. The album continues to show strong sales and is beginning to bubble under in New Zealand, where 'You're So Vain' has debuted on the singles chart.

The album has been released by EMI affiliates in Europe, while an American release is expected in 1994, in the wake of New York and Los Angeles showcases for the band.

"I see Chocolate Starfish as one of our best opportunities outside Australia," says EMI managing director Paul Martinovitch. "I think they're very commercial."

---

**Prime Time For Defryme**

RECORD COMPANY: ARE/BMG
MANAGEMENT: Mark McGahan, Go Off Entertainment (Australia); Mark O'Donnell, Invisible Management (U.S.)
PUBLISHER: Chris Colley/BMG Songs
BOOKING AGENCY: Premier Artists

Defryme was formed in 1989 in the Melbourne coastal suburb of Frankston; the members have honed their craft in high school over an obsession with surfing and days spent hanging out at music stores. Moving to the larger market, early Australian proponents of funk-metal, Defryme's members proved an act could thrive in the style when their debut album, "Pure Killer" on ARE/BMG Records, entered the ARIA chart at No. 4 in May.

In the early days, the band's following of clubbers and head-achers grew as word got around of a singer-songwriter Quinn Gardner-Jane's vocal angst in concert, including crowd-surfing and leaping 20 feet from balconies.

"Our gigs are hot and sweaty and very, very gritty — in your face," says Gardner-Jane. "You go home either liking it or hating it. That's the best thing about what we do. From the start we said, 'We don't care what people think — as long as they think something.' I'd rather someone really hatred our music than tell their friends, 'Ahh, they were okay.'"

Among Defryme's fans are Barry Chapman and Arnold Frowlow, general manager and music director, respectively, of the government-owned alternative radio network Triple J, who gave the band enormous support.

As a result, a single called "Therapy" from the EP "Stylo Curae" (released on the band's own label) got national... Continued on page 76
Where do these guys hang out down under?

PAUL McCARTNEY, MICHAEL BOLTON, MICHAEL CRAWFORD, BOBBY BROWN, TAYLOR DAYNE, KIM WILDE, BON JOVI, HOT HOUSE FLOWERS, JULIAN LENNON, OLIVIA NEWTON-JOHN, JEREMY JORDON, TORI AMOS, SKID ROW.

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exposure and brought the act to the attention of Chris Gilbey, executive VP of A&R at BMG Australia. Gilbey signed the band to his Australian Record Equities (ARE) label.

ARE released the track "God Inside A Man" and, of the country's TV shows that had actually championed the band's previous videos, only the late-night "Rage" program aired this one. It features the band, personifying a devil, ravaging a young girl, representing an angel.

Nevertheless, the song became a heavily requested track at Triple J and reached No. 51 on the ARIA singles chart—while its lyrics brought accusations of blasphemy and misogyny against the band.

Follow-up singles "Pure Killer" (about a serial killer that resorted Franksteined last year) and a cover version of U2's "Mama Said" were also Top 40 hits, boosting sales of the album past the 25,000 mark.

The band followed a performance on a bill with Fierce in Austin, Texas, early this year with a showcase at Club Lingerie in Los Angeles. At negotiations continued signing to a BMG label in the U.S., the band plans to return for additional American tour dates in early 1995.

CE

**The Poor Poured Energy Into Paying Their Dues**

**RECORD COMPANY:** Sony Music Australia

**EPIC RECORDS U.S.**

**MANAGEMENT:** Brent Eccles Management and Gary Rabin Management

**PUBLISHER:** EMI Music Australia

**BOOKING AGENCY:** Harbour Agency (Australia); William Morris Agency (U.S.)

When the major-label debut album "Who Cares?" by The Poor entered the ARIA album chart at No. 3 in June, it was a breakthrough for the Sony band whose hard-rock hooks have attracted not only fans but industry supporters, from their native Darwin to New York.

The band found one of its key boosters back in 1991, when the Angels, one of Australia's best-known rock acts, were playing the Darwin Amphitheater on tour with Van Halen. Shoveling a tape of the Poor Boys, as they were known then, to Angels drummer Brent Eccles.

Eccles, who had previously discovered and managed Perth's Johnny Diesel & The Injectors, was soon blasting the tape out of the Angels' tour van and humming along. He immediately contacted the band and, with Gary Rabin, began managing the group.

"What struck me was the strength of their melodies and song structures," recalls Eccles. "But they were obviously not the kind of band that would get a shot on mainstream radio. Like every major heavy-metal band in Australia, they had to build themselves up by word of mouth.

Eccles urged the band to move to Sydney. "From there, we just played every gig we could," he says. "Everything was done on a shoestring. If they weren't touring with bands like the Angels and Screaming Jets, then they were driving around the country doing overnights, building up a local following. We went through three vans: that's how hard they worked.

The band's first EP, "Rude, Crude and Tattooed," was cut on a budget of just under $7,400 (AU$ 10,000) with the accompanying video shot during the sessions.

A bidding war among three labels ended with a signing in early 1992 by Peter Kamin, A&R general manager at Sony Australia. Simultaneously, the band was co-signed by Epic Records in the U.S., in a joint deal with Sony Australia, after Epic president Richard Griffiths...
and A&R VP Michael Caplin saw a video of the act and Caplin flew to Melbourne to see them perform.

With Griffiths taking a direct interest in the project, The Poor recorded “Who Cares?” in Sydney and Montreal with producer Paul Northfield.

The Top 10 success of lead-off single “More Wine Waiter Please” helped push the LP to sales of 30,000 units. Hats off to Denis Handlin (managing director of Sony Australia) for pushing that track as a single,” says Eeles. “We weren’t sure of it at first, but he wanted a reactive track.”

In the U.S., where the track was released six weeks before the home market and promoted to album-rock radio. The track toured the Midwest and New York with the Scorpions following it up with club dates in the same territory and Texas. Through November, The Poor is touring Europe—where “Who Cares?” has just been released—before returning to play more U.S. dates.

The great thing about these kids is that they’re workaholics,” says Handlin at Sony. “They’ll do whatever’s necessary.” —CE

Directions In Groove Makes Its Move

RECORD COMPANY: Afd/Phonogram Australia
MANAGEMENT: Matt Dickson
PUBLISHER: EpicGram Music Publishing
BOOKING AGENCY: Spirit Scrunch

Jazz invention with a ‘90s groove, and you can tell the impact it’s made by the fact that every other record company in Australia is currently trying to sign up a band like them.” So says manager Matt Dickson about Australia’s leading exponents of acid jazz—Directions In Groove (DIG).

Though playing in a style far from the traditional Oz mainstream, DIG has surged ahead in the manner of a hot rock act over the past three years, relentlessly playing live, signing with the Id imprint of Phonogram Australia and securing international release of its debut album. “Deeper,” through Verve in the U.S. and U.K. Quatro in Japan, Motor Music in Germany, Tel-Arison in South Africa and PolyGram Jazz in Canada, Hong Kong and across Europe. It has supported these international deals with a 20-date world tour.

Formed by musicians who had trained at Sydney’s Conservatorium of Music and had played with such bands as The Eurogliders, Reels, Yothu Yindi and Bella Dancer, DIG forged a gestalt of jazz, funk, rap, dance and soul that has earned glowing reviews since the release of an EP in 1992. “Deeper” debuted at No. 7 on the Australian album chart in March, giving the band the sort of profile associated with more conventional pop acts. The album hit gold, with 35,000 units sold, without a hit single and has since surpassed 50,000 units. The October release of the single “Two Way Dreamtime” built on the album’s success.

Vocalist and keyboardist Scott Saunders says, “The thing that really comes through with the band is the genuine love of the music and what we do. I think that because the music’s really honest you can use it however you want. And being basically instrumental, it allows room for people’s own imaginations to play with the music.”

While Saunders’ topping him give the role of the group’s frontman, “It’s a very even focus and everyone gets to solo,” he says. “I don’t treat it as full-on rap. My inspiration is more like poetry, almost like beat poetry. I’m not afraid to get touchy-feely. I think we’re going to want to keep exploring, pushing and redefining ourselves.” —GAB

Lee Kernaghan Is Pure Country

RECORD COMPANY: ABC Music
MANAGEMENT: Jeff Chandler
PUBLISHER: Warner-Chappell Music
BOOKING AGENCY: Premier Entertainment

There are unmistakable parallels between the rise of Lee Kernaghan in Australia and that of Garth Brooks in the United States, despite the differences in size of their home markets and the scale of their achievements. Both filled a musical hunger in their markets, capturing a mainstream urban audience with an appealing tone of humanity.

Since early 1993, Kernaghan has received 17 major awards, including the ARIA award for best country album of 1993 for “The Outback Club” and of 1993 for “Three Chain Road.” The young country-music hero headlined before 60,000 at the Gympie Muster country-music festival, during on record with Australian country-music legend Slim Dusty and appeared in one of the most successful TV/radio ad campaigns ever undertaken in Australia by McDonald’s.

The CMA Fan Act for ABC Music, which is distributed by EMI.

Continued on page 79
Radio Days

Industry Support And Government Funding Ensure That "Big Backyard" Sticks To Giving Aussie Talent Worldwide Exposure

BY CARRIE BORZILLO

Since 1988, the syndicated radio show “The Big Backyard” has been a worldwide showcase for cutting-edge Australian talent, reaching 750 radio stations in 100 countries, including some 300 college outlets in the U.S.

So when the show lost its funding from the overseas information branch of Australia’s Department of Foreign Affairs and Trade in April, the Australian industry and fans flocked to its side. Artists such as Midnight Oil frontman Peter Garrett lobbied to reverse the government’s decision.

In September, following the outpouring of support, the weekly, half-hour show hosted by Mark Dodishen returned to the air in more than 100 countries. It is now supported by an annual grant of $22,000 (AUS $30,000) from the state government of New South Wales for the next three years, as well as by renewed funding from the Department of Foreign Affairs and Trade, through its international cultural-relations branch.

“We’re on much firmer footing now,” says “Backyard” managing director Steven Hindes. “We think the program will be self-supporting in the next few years. The problem with getting sponsors has been that non-Australian companies don’t want to align themselves with an Australian program in foreign territories, and there are few Australian companies in a position to raise this overseas.”

What’s more, a host of Australian artists committed themselves to play The Big Backyard Concert in Sydney Nov. 5, with the support of a host of Australian music companies. Conceived by Roger Grierson, managing director of PolyGram Music Publishing, promoted by the Frontier Touring Company and sponsored by Coca-Cola, the concert is expected to raise $7,400 to $14,800 (AUS $10,000-20,000) for “The Big Backyard,” according to Laurence Boswell, producer of the radio show.

Among the acts on the bill of the Big Backyard Concert were: Midnight Oil, Ed Kuepper, The Cruel Sea, Def TX, Dool Pretty, Caligula, Horsehead, Dave Graney & The Coral Snakes, Oliver, the Plumbs, Smudge and Tiddas.

A 60-minute television special will be culled from the six-hour event. It will be aired in Australia in early 1995 by the Australian Broadcast Company and also will be offered overseas. Boswell and Hindes are hoping “The Big Backyard” TV special will spark interest in a weekly program that they are working on.
Kemaghan has redefined the sales possibilities of contemporary country music Down Under. Produced and co-written by Garth Porter (a member of '90s pop hit act Sheer Heart Attack), "The Outback Club," and "Three Chain Road," have achieved combined sales of 230,000, which is extraordinarily for country standards. "Three Chain Road" spent 28 weeks at No. 1 on ABC's national country album chart, and both albums have remained in that chart's Top 10.

A high-profile, charismatic live performer—like Brooks—Kemaghan tours constantly, opening up new areas for himself and country music with his infectious energy (that of his sister, Emily Michael, who is often on his bill). Having been a songwriter in the U.S. with manager Jeff Chandler last year, Kemaghan was taken under the wing of Brooks production team at a Virginia concert and equipped with career advice and a customized microphone headset. The association with his American country counterparts was extended in September, when Keec recorded a duet with Trisha Yearwood, who was in Australia on a promotional tour. The track, "Save the Land," will be used to raise funds for Australian drought relief.

Raised in regional Australia, Kemaghan has a deep commitment to people of the land, and many of his songs capture perfectly and poignantly the essence of rural life. His albums have become a yardstick by which country music is now measured in Australia.—GAB

Kulcha Attracts Multicultural Generation X

RECORD COMPANY: EastWest Records
MANAGEMENT: Russell Hollande-Smith, Arteria, A, in this Management
PUBLISHER: Ali Brunswick Publishing
BOOKING AGENCY: Harbour Agency

This is for Generation X, from Generation X: That marketing tag has described the breakthrough of Kulcha, the Sydney quartet who has brought a homegrown twist to the hip-hop and vocal soul to the Australian pop charts.

With the success of the act’s first two singles, "Shaka Law" and "Don’t Be Shy," both of which have been Top 10 hits this summer, Kulcha has become a teen-scream phenomenon while maintaining a core male following. Their third single, "Fly Girl," from the group’s Top 20 promising debut album on EastWest Records, helped the group reach No. 1 in Australia in its mid-20s and beyond. "Their success is a watershed in the local scene," says manager Russell Hollande-Smith. "It reflects how the industry clearly bridged itself and understood that the teen public is not just music with the hand-helds by the fashion. It’s demanding acts which mix music and lifestyle; it can be deeply involved with this... Kulcha has had a tendency to support other acts because there was nothing in Australia it could identify with until Kulcha came along."

In an increasingly multicultural Australia, the members of Kulcha have emphasized their Samoan and Maori ancestry in their stage visuals, videos and clothing. They’ve tapped into a racially diverse audience and have gained chart success in New Zealand as well.

The group has also cultivated its rebellious image, in appearances such as a guest shot on the teen show "Heartbreak High" and tour dates with similar "bad attitude" acts like 5ive and Salt N Pepa. The tour, which met a gospel singing competition in Brisbane and were discovered at a party by Matthew J. Connor, former member of the band Colour Box, who set up a ethics production house called M3hounds. Kulcha members do their own writing and choreography and are their own co-producers. The result is an act polished and street-wise that when manager Hollande-Smith first saw them, he was convinced they were a tour act from New York. It was then that Kemaghan was convinced Mark Pope, head of AM for Warner Music Australia which signed the act to EastWest Records.

"There’s a feeling of a generational change going on in this country, and there’s a cultural change," says Pope. "And Kulcha is part of that."

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Tommy Boy, ESPN Team Up For 'Jock Rock'

BY TERRI HORAK

NEW YORK—Continuing to expand beyond its hip-hop roots, Tommy Boy Records has teamed with ESPN Enterprises, a division of the cable sports network, to release "Jock Rock.

Featuring music by artists ranging from Queen to Junior Walker & the All Stars, "Jock Rock" is a compilation of high-energy songs typically played at major league sporting events; it includes brief tracks of crowd noise, chants, and organ music. "The idea was to simulate the live feeling of being at a game," says Mon-ica Lynch, Tommy Boy's president.

The ESPN project follows on the heels of the multiplatform-selling "MTV Party To Go" series, which featured remixes of popular dance tunes. "Our MTV project was extremely successful, we’re up to Volume 6 now," says Dan Hoffman, VP of business affairs at Tommy Boy. "This is a similar strategy: to reach outside the common..."
ON THE ROAD: Track has spent almost the last two weeks on the road, mostly in Phoenix at the National Assn. of Recording Merchandisers (NARM) Conference, which ran from Oct. 21-28. Now back in the office, Track thinks it’s a good time to clear out the old stock.

During a panel discussion on mini-NARM, the heads of the major distribution companies reported on where they see Rykodisc’s image on CD, which allows customers to browse through CDs while looking down at the racks, instead of flipping through the album facings. The majors also have begun to include zip strings on CD shrink-wraps so that they are easier to remove, and they explained where they stand on that change as well.

Now, this might sound like uninteresting excess to some readers, but the addition of a top spine to the CD is bound to improve the shopping experience. Already, a good number of albums are being released by the majors having them. But rather than getting into a tedious, blow-by-blow account of where each major stands on the issue, Track will summarize by saying that for five of the six majors, it still sounds like the top spine will become the rule for all new albums and newly manufactured catalog albums by the end of the first quarter of 1995.

Cena president Russ Bach admitted his company is a little bit behind the others, but he expects to start rolling out top spines in April 1995, with all newly manufactured albums having them by June.

Production on the zip string lags slightly behind the top spine. Already, PGD, WEA, and Sony Music Distribution have zip strings on all albums turning out.

But WEA president Dave Mount and Sony Music Distribution chairman Paul Smith said they were having one slight problem with the zip string. Since it is clear and blends into the cellophane shrink-wrap, Mount said, “we can’t find it.” Smith added, “We can’t find it, either.”

PGD president Jim Caparro reported that his company is using a red and white string. Bach later told Track that the problem with the invisible zip string is “something I was unaware of, I learned a lesson about that” at NARM.

During the panel discussion, Independent National Distributors Inc. chairman Billy Emerson said his company has been attempting to get its labels to add top spines. Moderator and NARM president Scott Young reported that some labels might be resisting, so he suggested that retailers send a message to the independent label community, urging them to incorporate the top spines.

WASTING AN ISSUE: Track notes that Trackline was among the first of the independent labels to include top spines on its CDs. But unlike the majors, which are making them out of a plastic film and are including them, in some cases, as part of the shrink-wrap, Rykodisc is using cardboard spines that are slipped over the CDs and held in place by the shrink-wrap.

One advantage of the cardboard spine is that it allows for a description of the album to be included on the 1-inch overlay that covers both the front and back of the CD.

But Track was surprised to see that Rykodisc, which had denounced the longbox as ecologically unsound and led the charge to eliminate it, would choose to use a cardboard top spine. Once the shrink-wrap is opened, that spine is nothing but excess packaging that will be thrown away. Rykodisc executives were unavailable to comment.

THOSE OF you who read last week’s column remember that NARM’s annual conference was a topic of discussion at mini-NARM. Here are some things that I didn’t have room to report.

Paul Horowitz, NARM’s executive VP, said that Sand Diego, which will host the February 1995 annual convention, provides the perfect forum to entertain the whole family, with attractions like the San Diego Zoo, Balboa Park, and Sea World. Therefore, NARM will offer a family package similar to the one it offered when the convention was held in Orlando, Fla.

Later, she noted that NARM will no longer give away a theme to each convention. Instead, it will now use a logo: “NARM, where business is always grand.”

The organization will try to devise collectible artwork around the logo, which undoubtably will be made available to members on T-shirts, caps, etc.

While the panelists were battling back and forth about the benefits of various marketing schemes and distribution channels (e.g., Blockbuster’s Barbara Streisand exclusive and the McDonald’s promotion), George Daniel, owner of George’s Music Room in Chicago, reminded them and the audience that the main thing is the music, and if it’s not in the bag, “can P-O-P it [put point-of-purchase promotional materials] all over the universe; it won’t help it.” He then added what would become the slogan of this year’s mini-NARM: “You can’t shine shit.”

Making Tracks: Track hears that Elise Kolesky has joined RCA as VP of field marketing. Kolesky previously was director of sales for Sony Music Distribution. She replaces David Fitch, who becomes head of sales for the label.

Hail: Stan Silverman, NARM’s director of meetings, is celebrating his 25th anniversary with the trade organization.
pany and find strategic partners who can help in marketing the project.”

To that end, ESPN has begun airing 500 commercial spots for the title, which hit stores Oct. 25. The only merchandising planned by the label for the fourth quarter is placement buys in chains such as the Musicland Group, Camelot, and National Record Mart.

A promotional tie-in with Nobody Beats The Wiz in November involves the giveaway of 12,000 cassette single samplers at Madison Square Garden during the NBA all-star balloting. The sampler includes a $1-off coupon for the “Jock Rock” title at Nobody Beats The Wiz locations.

A two-disc set will be offered via a direct-marketing campaign through Warner Music Enterprises, beginning in mid-November. The CD set is priced at $24.95 and includes nine additional songs. “They’re promotionals that will reinforce each other by more impressions,” says Lynch, who executive-produced the project along with Hoffman.

With the original run of television advertising, “it’s most important to create an identity for this ... in the retail and direct-response marketplace so that ‘Jock Rock’ establishes itself as a successful item,” says Hoffman.

Tommy Boy plans additional in-store merchandising for the first quarter of 1995, with posters and dump bins.

The suggested retail price for the single-disc set is $15.98 for the CD and $10.98 for the cassette.

Partners Tommy Boy and ESPN also have launched an extensive publicity campaign targeting the sports media. A hotline has been set up for sampling the title, and the phone number is included on all the marketing and publicity materials.

Tommy Boy hopes the first quarter of 1995 will bring corporate tie-ins as well as distribution through sporting goods stores. Other marketing possibilities that Tommy Boy is considering include home shopping channels and promotions centered on sporting events such as the Super Bowl or all-star games.

With most of the marketing efforts concentrated on generating sales between now and the end of the first quarter of ’96, the label hopes to sell at least 250,000 units during that time period, “to make it worth our while,” says Lynch.

ESPN Enterprises was formed two years ago to develop ancillary businesses for the channel. There are videos, CD-ROMs, video games, online services, pay-per-view—even plans for an amusement park in partnership with Disney in Orlando, Fla., tentatively called “ESPN World.” Director of ESPN enterprises Sharyn Taylor says, “It’s a natural extension of our brand name, and it fits right in with our other enterprises.”

Tentative plans are in the works for future volumes of “Jock Rock” and a “Jock Jams” compilation, which will feature rap acts. The songs on the first “Jock Rock” volume are all licensed from other labels and include titles such as Queen’s “We Will Rock You,” James Brown’s “I Feel Good,” and Steppenwolf’s “Born To Be Wild.”

It’s no lie that the audio/video market is growing by leaps and bounds. 1993 saw camcorder sales pass 3 million units (for the first time in any year). Sales of home theater-ready audio and video products are growing 30% annually. Projection TV sales currently top $1 billion and will grow an average of 10% over the next 4 years. But there’s still a question as to whether or not you’ll turn up your sales volume. You will after you see what the world’s coming to this winter at CES®. Fax the coupon below. Like the truth, it’s right there in front of you.

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NAIRD Seeks Retailers; Challengers Ride New Wave

**by Chris Morris**

Feb. 3 in Cannes, Martin says she hopes the challenge will participate. She emphasizes that the fee for the super stand “is much less than if they exhibit separately.”

At the NAIRD meeting in Phoenix, some changes were apparent on the group’s board: Virginia Callaway of High Windy Audio in Fletcher, N.C., now occupies the seat vacated by Martin when she assumed the directorship, and Gary Himmelfarb of RAS Records in Washington, D.C., has replaced George Hocutt of California Record Distributors/Independent National Distributors Inc., who has retired and declined to seek re-election.

Quick One: Noted modern rock producer Matt Wallace has started his own Los Angeles-based indie label, Fish Of Death Records, in partnership with journalist-producer Dave Konjoyan. Wallace is known for his work with Faith No More, Paul Westerberg, and the Replacements, and Konjoyan recently oversaw A&M’s Carpenters tribute, “If I Were A Carpenter.” Fish Of Death—which will be joined by another imprint, Garageland—is beginning, the seminal band from singles; the 45 “Stop You’re Killing Me” by the L.A. band Tiny Buddy kicks things off.

**FLAG WAVING:** All of a sudden, in the midst of the neo-surf revival, there are a lot of albums in the range by the Challengers, one of the most prolific instrumental surf bands in the history of the genre. And mean a lot.

Last month, Sundazed Records in Cocosackie, N.Y., reissued four classic Challengers albums originally issued in 1963-64 on Vault. GNP Crescendo L.A. also recently released a best-of compilation of the band’s work for the label. But, best of all, the group has just put out an all-new album, the aptly titled “New Wave,” on drummer Nick Fournier’s Atmospheres label.

Fournier, who started the Challengers after co-founding the Belairs, the seminal band from Southern California’s South Bay, has been busying himself in recent years with his company Miralette Music, which has produced music for TV shows and commercials. (He also worked as what he calls a “baby sitter-conductor” for Tony Orlando and David Cassidy.) He says the group played its last gig 17 years ago.

But a host of surf fans have never forgotten the sleek, slick sound that made the Challengers—whose various lineups featured both original musicians and seasoned Hollywood studio pros—a fixture on the SoCal scene.

“We actually had some offers from a couple of small labels, but we thought we’d take a shot at it ourselves,” Delvy says about the making of the new album, which he co-produced with associate Steve Zurkerman, who arranged the set’s 12 tracks.

Guitarist Art Fisher from the ‘60s edition of the band appears on one number, a remake of the Belairs’ timeless “Mr. Moto.” On the rest of the album, original lead guitarist Ed Fournier’s chair is filled by Paul Johnson, who formed the Belairs with Delvy when the musicians were in their early teens.

“Ed was in the middle of another project, and I called Paul, and he was more available than some of the other guys,” Delvy says. “He sort of rip-roared through it.”

Fournier is present in spirit, though: He contributed the album-closing composition “19th Street.”

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BY PETER M. JONES

DENVER—John Carter thinks of his Locals Music store as a community center for local musicians. At the very least, it’s a hangout. When regional artists aren’t performing live in the store, they’re volunteering their time behind the counter. Many believe they owe a debt to Locals Music, which is almost entirely dedicated to the recordings of independent regional artists.

Carter sees his unique store as a less a financial enterprise than a personal statement. “I created this business by having a very supportive attitude. It’s all about community,” he says.

Local musicians have been so appreciative that the retailer has been able to staff his operation with all volunteers—and the store receives advertising, computer consultation, and printing work free of charge. Regional labels have even been known to pay Locals free product. “I don’t ask anybody for anything,” says the store owner. “The musicians want this to happen.”

Carter admits his business plan has been based on trial and error. The former actor and puppeteer had virtually no retail experience when he opened Locals in February. But last year, after being diagnosed with cancer, he made a hospital-bed resolution to dedicate his life to assisting struggling musicians.

“I decided I’m not going to sit on the couch and wait for it. I’m going to do whatever it takes to help independent artists make a living, without always feeling like corporate America is controlling their lives.”

Carter’s cancer is now in remission. Although Locals is a fulfillment of his owner’s vision, the store hasn’t always been a dream come true. A few weeks into operation, the retailer was forced to start from scratch after an employee stole his entire inventory. Carter also had to contend with public indifference to local music. For a while, he sublet half of his 700-square-foot space to a clothing retailer.

Locals now sells approximately $100 in music product a day and, after months of doing business only on consignment, Carter is now able to purchase 20% of his product. But he still refuses to buy from wholesale distributors. “I’m here for the people who are pounding the pavement, working their butts off,” he says. Carter even lets local musicians price their own products. Most charge about $10; the most expensive CD is $14.

Ninety-six percent of Carter’s inventory is local music proper; the (Continued on next page)

Retail

Denver Store A Haven For Local Acts
Retailer Focuses On Community, Eyes Home Shopping

Higher Octave Music

Higher Octave Music presents a distinctive style of instrumental music which crosses cultural borders

"Alter EKO" EKO (HOM 7063)
"Layering shifting melodies that evoke such musical traditions as country blues, violin, Old World accordion, and it is as the disc emerges, as an unusually harmonious and dynamic balance between stylistic continuity and diversity." CD REVIEW

"Logical" EKO (HOM 7447)
...cooks up an imaginative Old World folk music hybrid. We hear echoes of Penang and Fairport Convention (and Richard Thompson, by extension) -Jof Woodard - The Independent

"Future Primitive" EKO (HOM 7035)
"There’s a distinctive blend of Andean pan flutes and Celtic, African and Caribbean overtones." Folkprinted is a round-robin sampled programing of pan flutes, Irish accordion, African chas and bass guitar.

GAVIN

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"As in music, so in life.
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Billboard"s #1 Independent Adult Alternative/New Age Label 1991, 1992 & 1993
"As in music, so in life.

TOP REGGAE ALBUMS

TOP WORLD MUSIC ALBUMS

TOP NEW AGE ALBUMS

TOP NEW AGE ALBUMS (CONTINUED)

1. 1
2. 1
3. 1
4. 1
5. 1
6. 1
7. 1
8. 1
9. 1
10. 1
11. 1
12. 1
13. 1
14. 1
15. 1

16. To Russia with Love Mannheim Steamroller
17. Another Star in the Sky David Arkenstone
18. Watermark Enya
19. Visitors Between Night & Day Ottmar Liebert + Luna Negra
20. Nouveau Flamenco Ottmar Liebert
22. Classical Nouveau Tom Barabas
23. Turn Of The Tide Tangerine Dream
24. In My Time Yanni
25. One Thousand & One Nights Shaunik & Sephi

BILBOARD NOVEMBER 12, 1994
DENVER STORE A HAVEN FOR LOCAL ACTS

(Continued from preceding page)

rest comes from touring independents who have visited the store. The outlet’s biggest sellers are Denver funk/rock band the Jonez, as well as Lord Of Word and Hippie Wolves. But the store also carries an assortment of rock, country, folk, R&B, jazz, and poetry recordings. To inspire regional artists, Locals even stocks early independent CDs by Big Head Todd & the Monsters and the Samples, Colorado bands that have since been signed to major labels.

All told, Locals carries about 600 titles, 80% of which are on CD. Less than 1% is used product. Rounding out Locals’ inventory is an assortment of live videotapes and promo shirts for Colorado bands.

Although Carter’s open-door policy has attracted a wide range of would-be (and won’t-be) musicians, the owner is proud to say he has only turned down one recording—and that was for legal reasons. The performer had neglected to pay royalties for theRESOURCE network.

Because Locals carries what is certainly Denver’s widest selection of regionally produced CDs, the store has become something of a clearing house for the local music scene. Even radio announcers and club owners have been known to use the store as a way to find local talent. Carter says, “It’s as much a musician’s resource center as it is a retail outlet. I spend as much time on musician networking [as selling product].”

Even the competition is supportive of the store. Customers are sent daily to Locals by other record retailers, including Wax Trax, which has a store six blocks away. “Instead of having a local performer being hidden behind thousands of others, I’m pushing the locals,” Carter says. “Who am I threatening?”

But the optimistic retailer is hoping to change that perception. Carter predicts that Locals eventually will take on competitors through a computerized home shopping service. The Local catalog recently became available for online browsing via Internet, and Carter says he’ll soon add digitized pictures and music clips to the so-called “Jukenet” system.

The store owner says he hopes to build the service into an international, computerized network of independent music retailers.

According to Carter, the Independent Music Outlet (or I.M.O.) would be both a way for artists to avoid major labels—and for retailers to bypass large distributors. “I’m going to create the anti-chain chain,” he says. “I’m going to be getting independents from around the world. We’re going to be able to drop the bottom out of the market on the major labels, and market all our CDs well under $10.” Carter is convinced that his dream of a grass-roots union of music retailers eventually will signal the end of concentrated power in the music industry.

Other, less grandiose plans include a possible name change for Locals. While the name has been effective in getting Carter’s message across, he says some musicians find the term condescending (as in “local yokels”). Carter further believes the name may eventually become obsolete for a store he hopes will become the international flagship for I.M.O. Carter says the term “local” really means “independent,” but there’s already a chain of Colorado music retailers using that moniker.

Regardless of whether Carter’s global vision comes to fruition, he is assured of a steady stream of local support in Denver. Regional music boosters have even offered to stage a fundraiser for the business, a prospect Carter rejects. “If I do a benefit, it’s going to be for disabled kids,” he says.

But even if the retailer never becomes wealthy through his enterprise, he is content with his labor of love. “I’m committed to this project to completion,” he says. “This is my life.”

John Carter is the owner of Locals Music, a record store in Denver. (Photo: Peter M. Jones)
**ALBUM REVIEWS**


**POP**

**TOM PETTY**

*Wildflowers*

**PRODUCER:** Rick Rubin

**RECORD:** Warner Bros.

Because Petty has never seemed to take himself too seriously, the end result is a CD made it easy to understand himself. His second solo album (credited reveal3... 3rawrs on board) is a wake-up call to the fact that he has, somehow along the way, grown into a forceful performer and songwriter. Oh, there's still a deliciously daffy start (the Randy blue jeans "Honey"

**PRODUCER:** Jack Gold

**RECORD:** Columbia

Bennett can approach a reunion, Mesers. Page and Plant recast Led Zeppelin in new light, having rediscovered the soul of the band in such diverse locales as London, Marrakech, and Snowdonia, Wales. Classically like "Gallows Pole" (the first single from this collection), "Four Sticks," and "This Is Your Life," with help from the London Symphony, an Egyptian string ensemble, and a core of "classical" flutists, bassists, all under the creative wand of the Zeppelin. The experienced producer three decades ago, releasing "Mekong," and"City Don't Cry," which bestays to the Zeppelin masterful, malleable band feature. 

**MULTICULTURAL**

**WILLIE D**

*What's Wrong Mama*

**PRODUCERS:** Derek Elias, Craig C, White D. 

**RECORD:** Universal

"What's Wrong Mama" is a spoken word album about the power of words and the importance of language. The album's release is significant in addressing the role of language in shaping identities and social issues.

**SOUNDTRACK**

**JIMMY PAGE & ROBERT PLANT**

*No Quarter*

**REPRODUCER:** Jimmy Page & Robert Plant

**RECORD:** Atlantic

82703

Setting a bold example for other rock cuts and 11 live oldies, The Eagles' first studio album in 14 years is that the band still has a few tricks up its sleeve (weight), while remaining capable of delivering with class and aplomb. Of the new tracks, the best are the current album rocker "Get Over It," a hard-driving, no-winners allowed hit written by Don Henley and Glenn Frey, and a searching, ballad-heavy by Henley and Stan Lynch. 

**WORLD MUSIC**

**HENRY KAISER & DAVID LINCOLY**

*The Sunny Sweet Nature*

**PRODUCERS:** Roger Gates, Henry KAISER 

Shanachie 4617

New York does take a full-length bow with a set array in buoyant dance rhythms and lyrics that teeter between street-smart humor and self-empowerment. E.V.

**R&B**

**EDDIE F. AND THE UNTOUCHABLES**

*Let's Get It Thru*

**PRODUCER:** Van C. 

**RECORD:** Kim-Wax

45300 111

On compilation album, executive producer Eddie F. is the star, and spare R&B harmonics, slick,ファンディッド rap, and rugged-soul meet and proper. Tracks by seasoned Pete Rock & C.L.C. Smooth, and75, and Mad Drama. The compilation's hard-edged chorus-line jam "Let's Get It Thru," featuring the Notorious B.I.G., 2Pac, Grand Paza, Snoop Biggy, and Heavy D.

**DANCE**

**UNION ALLY**

*The Groove Won't Bite*

**PRODUCERS:** Onlive Blackstone Evans, Eric Kupper

**RECORD:** Virgin

Island

New Groove evolves into its own, allowing the music to flow from the studio to live, the project works fine. Like an ice-cooled ball, this album is more than hot but, too, it's never tepid.

**VITAL REISSUES**

**DUNE ELLINGTON**

*Early Ellington: The Complete Brunswick And Vocal Records Of Duke Ellington, 1925-1935*

**REPRODUCER:** Steve Lasker

**RECORD:** Geffen

45300

Duke Ellington's status as a jazz genius was solidified by these 1925-31 recordings, which establish Ellington's "Black And Tan Fantasy," "Black Beauty," "Mood Indigo," and "Rhythm." Featuring master and alternate tracks, this three-disc, 67-track set is a priceless collection of Jazz music. An accompanying essay documents the history of the genre, from the dawn of jazz to the present day. The execution of the charts—performed by various groups in churches and monasteries throughout France—is superb, as is the recording quality. A timely package, given the chart revival currently in progress.

**CLASSICAL**

**THE TALLIS SCHOLARS**

*In Residence*

**PRODUCER:** John Scott C, Peter Phillips

**RECORD:** Gimell

Greens 997

The renowned vocal group gives glorious voice to the choral works of Thomas Tallis and his contemporaries, breathing new life into the sacred music of the English Renaissance. The Tallis Scholars' rendition of the "Spem in Alium," one of the most significant works of the 17th century, is a profound achievement. The choir, conducted by Peter Phillips, showcased the beauty and complexity of Tallis's music with exceptional precision.

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**LATIN**

**ROGO MARTINEZ**

*Joyo Eagle*

**RECORD:** Zene Records

72445-11999

Sundown's goalkeeper, English language debut by gifted South Florida singer/songwriter/guitarist fortunately gets a second life as a splendid Spanish-language album, once again making the listener wonder why this record did not hit in Anglo market. The album's sound will allow us to fine-tune snap cuts and dress up track titles and delivery of these books that are equally accessible to danceflos and radio airwaves. Besides previous hit "I Got My Education," set benefits from the recently issued "Happy Day," an atheist riff with giddy guitar riffs and a catchy, sing-along refrain.

**COUNTRY**

**WILLIE NELSON**

*Let's Get It Thru*

**REPRODUCER:** Steve Lasker

**RECORD:** Warner Bros.

The legendary songwriter debuts on a new label with this collection of standards—his own "Crazy," "Fuzzy How Times Slips Away," and the title song—and other hits "All The Things You Are," "I'll Be Seeing You," All sound as fresh as they were written, thanks to Nelson's trademark ultra-relaxed delivery. Drawing upon his pre-Nashville experience producing Sinatra and Dean Martin, Jimmy Bowen obscured some of Nelson's best-ever vocal performances by a restrained, tight arrangements. The end result is a record reminiscent of another, more romantic era.

**AMERICAN HIPPIE MUSICIAN**

**CHARLIE WILCOX**

*Rude Hippie*

**RECORD:** Warner Bros.

The film tells the story of a hippie who moves to L.A. and becomes involved in the music scene. The soundtrack features several hit songs from the era, including "Let's Get It Thru," which is one of the most significant works of the 17th century.
Fosse/Flurting PRODUCER: The PUBLISHERS: spend awaited International, LaFace around. Ingenue kicks BMG) serves to the writer of the Garth Brooks hit “The Dance,” Loveable enough to combine one of the best voices in country music with an uncanny knack for finding just the right words. 

CO U N T R Y

PAULY LOVELESS Here I Am (3:04)
PRODUCER: Emery Gordy, Jr. WRITERS: Don Henson, Don Dunn. ASCAP
BMY: 892670 (9 BMG) (cassette single)

Taking a break from writing hit singles for other country artists, this same philosopher McAlman has taken the time to compose this slice-of-small-town-love ballad. Nobody does it better.

THE EAGLES The Girl From Yesterday (3:20)
PRODUCER: The Eagles, Eick Scheiner, Rob Jacobs WRITERS: Greg J. Tench, Pat Thomas
BMY: 892670 (9 BMG) (cassette single)
The band from yesterday goes after a little country radio airplay with this lukewarm success. Written by one of the same team that composed “Peaceful Easy Feelin’,” this one borrows that song’s mood and feel, but lacks its freshness.

WADE HAYES Old Enough To Know Better (3:30)
PRODUCER: Don Goff WRITERS: Wade Hayes, Paul, BMI PUBLISHERS: Sony, BMI Columbia 578127 (B) (cassette single)

Wade Hayes sounds like any number of hat acts, but repeated listens reveal a welcome edge and an authenticity that is lacking in some of the new country voices. An appealing debut that promises more.

CLINTON GREGORY The Gulf & The Shell (2:53)
PRODUCER: Michael Trail, Industrial Sound
WRITERS: Clinton Gregory, R.L. Meek
PUBLISHERS: Go-Head/Dove Rhymos
Parlay 1548 (cassette single)

Previously indie-rooted Gregory has waited a long time for his major-label shot, and he takes full advantage of the opportunity to showcase his new, wicked story, pure-country production, and Gregory’s understated vocal make for a winning combination.

WESTERN FLYER She Should Have Been Mine (3:30)
PRODUCER: Ray Pennington, Western Flyer WRITERS: K. Blay, R. Crisler, D. Dowell PUBLISHERS: Go-Head/Dove Rhymos
Parlay 1548 (cassette single)

Western Flyer was part of the “Common Thread” collection that paid tribute to the Eagles, but wouldn’t fit right in. Their sound is so distinctive that their one hit may be a little too obvious, but with this harmony-heavy ballad, Western Flyer proves it has learned its lessons well.

From “Bob Dylan’s Greatest Hits Volume 3.”

NICK CAGE & THE BAD SEEDS Red Right Hand (4:02)
PUBLISHERS: Music Songs, Dylan Songs, Sony Songs, Sony

Cave creates a twisted cocktail music concoction that many people wouldn’t dare do, but at a pair of rapped-out strokes and a spooky organ merely provides the canvass for Cave’s colorful and melodramatic vocal performances. The lyrics, which reportedly were improvised on the spot during recording, are mysterious and intriguing. From the album “Let Love In.”

SINISTER DANDE Where’s My Parade (3:20)

Here’s proof that metallic music is not an oxymoron. Revved-up guitars race through a thunderous vocal roar, while aggressive drum beats roll with a fast and furious passion. A screamed vocal rips its way into your brain with a histrionic hook that is surprisingly hummable. Music to gogeo.

CRANES Shining Road (not listed)
PRODUCER: Cranes WRITERS: Shawn, J. Wale, Mark S. PUBLISHERS: not listed Columbia 578127 (12-inch single)

Taking a cue from Lush, this track crashes into overlays of a loud wall of sound. The angelic voice is far from lost, as it lift high above the noise floor of so many guitar and drum beats. This should fit right in today’s modern rock radio.

From “Bob Dylan’s Greatest Hits Volume 3.”

SLICK RICK Behind Bars (3:21)
PRODUCER: Paul Hunt WRITERS: Paul Hunt, Slick Rick, Paul Hunt, L.McKinnon, J. Brown (Do J. Brown)
D.J. 66687 (CD single)

Opposing forces are clearly at work in this sleazy tale of life in jail. Dreamy keyboards and a laid-back rap form a breezy groove, but don’t mistake this for olden days. A pulsing, driving beat plays to a graphic picture of the realities of incarceration. Rap-friendly top 40 radio can’t help but be fooled by the D.J. Mix dump mix, which features ultra-hot Warren G on guest rap.

LIL 1/2 DEAD To Be A Hustler (4:4)
PRODUCER: Not listed WRITERS: S. Perry, T. Miller PUBLISHERS: Street Team, ASCAP, Love Jones, BMI Columbia 656922 (055 51) (CD promo)

Long Beach, Calif., comes to a gangsta-funk debut with a surprisingly melodic hook. Absent of anger, this rhythmic rap celebrates street being with ’70s guitar riffs and synthesized stabs in an almost elated criminal mind set. The lyrics revolve around the in-your-face idea of committing to your street, keeping the ear alert. It is, by turns, orchestral, pop-funk, and will bring a smart, emotive edge to any radio station genre.

STEVE PERRY Missing You (4:12)
PRODUCER: Steve Perry, Tim Miller WRITERS: S. Perry, T. Miller PUBLISHERS: Street Team, ASCAP, Love Jones, BMI Columbia 656922 (055 51) (CD promo)

From “Bob Dylan’s Greatest Hits Volume 3.”

BOB DYLAN Digital (3:39)
PRODUCER: Brendan O’Brien WRITERS: Bob Dylan, Steve Miller, Steve Miller PUBLISHERS: Special Rider, ASCAP
Parlay 1548 (cassette single)

Young ragga-rapper Ticious turns through a looped sample of the Isley Brothers’ “Sheshe’s a Sheba” with a slick, wicked rap style. Using the funk-flavored backbone pots on the vocals and a ragga rap toast to an elusive lady-friend. The dancehall mix digs a little too far into the intelligent melody. Dylan sings with a staggered delivery, which of course will help wash the meaning behind the words.
TIES WITH WEA SPUR GROWING HYPERBOLE

BY MARILYN A. GILLEN

NEW YORK—Hyperbole Studios is having an eventful year, and that's no exaggeration.

In October, the Seattle-based multimedia company forged a joint-venture partnership with the Warner Music Group, which itself came on the heels of an earlier pact that saw the WEA family of companies take on exclusive packaging, manufacturing, and distribution duties for the firm's products.

Its “Quantum Gate,” an innovative "interactive cinema" title, has drawn critical praise and sales exceeding 50,000 copies, according to marketing VP John Locher, which built on the appeal generated by the earlier release of an interactive novel, "The Madness Of Roland."

And this Thanksgiving, Hyperbole will release its most ambitious CD-ROM title yet, to be preceded by the release of a separate sound-track album composed by D'Clickco co-founder Candice Pacheco.

"We are in the middle of a pretty serious phase of growth, and that's the opportunity that our joint venture with the Warner Music Group is providing," says Greg Roach, Hyperbole's founder and artistic director. "We've got six titles in the works for next year and high hopes for this year.

The hopes are pinned to "The Vortex," the three-CD-ROM sequel to the sci-fi thriller "Quantum Gate"; how high they actually rise is tied, in part, to retailers and consumers' actions to this newest twist on interactive flicks.

It's not an easy sell, just yet.

"The reality of the market is that an interactive movie will be sold right alongside a game," says Locher. "Walk into most stores, and we will be in a section called 'CD-ROM Games.' So immediately you are confusing the consumer—this is not a game. But in any new genre, you are going to face that initially.

We look at it as a marketing challenge, but one helped immensely by WEA's distribution strength in areas such as audio outlets and video stores, which are more familiar with what we are doing."

Which is, by the way, "creating a new kind of movie experience," says Roach. "If a traditional film is a river, the viewer of that film sits on the bank and watches the water flow by. We want to take that viewer and turn them into a fish and put them down into that river."

However, unlike other interactive experiences such as games, an interactive movie lets viewers "swim up or down or left or right, but at the same time there are banks and a bottom to that river that we have defined," adds Roach. "The world we allow them to explore—however fully—is contained by the rules of dramatic storytelling."

Using its "VirtualCinema" engine, Hyperbole puts the user directly into the picture. In "Vortex," for instance, the viewer becomes the lead character, Drew Griffin, a young soldier fighting for his life in a distant world. The user views the action through his eyes, never actually seeing the character he has assumed.

The "rules of dramatic storytelling" have been altered somewhat in "Quantum Gate" and its follow-up, in part to a concession to the demands created by the gaming world, "which expects a certain amount of bang for its big bucks," Roach says.

"With Quantum Gate I, one of the complaints was that there was only one ending, and once you'd done it, you'd done it," says Roach. "But because we are making movies rather than games, throwing all kinds of obstacles in the users' way—puzzles and the things normally associated with games—in order to artificially lengthen the experience was not something we were interested in doing. Still, we had to address that repeatability issue."

What Hyperbole did was create multiple story lines to explore—designed in such a way that a user could sit down and create one version in an evening, then come back a second, third, and fourth time to continue from different lines.

"There are dozens of different endings," Roach adds, "that are dependent on the paths you choose: but there is also only one true ending to the movie, and something we call the sweet path—the preferred path—through the film. And so part of the goal, part of the mystery that drives the viewer, is getting to the real ending. And all the choices affect their final destination."

Affected are everything from the palette of colors in the background to the tone of the music.

"The program keeps track of the viewer's emotional path through the film, so that every choice he makes is weighted in one of six emotional categories, and then, based upon the running total of these variables, the movie alters in response," Roach says.

A viewer making so-called "angry choices" will hear darker and darker music, for instance.

The music merges elements of techno, world music, hip-hop, and pop—sounds reflecting Pacheco's band, Andruko, which includes "interactive performances" on its resume. The soundtrack was released last month on RGB Records, which is distributed by Navare.

Future soundtrack titles within the Warner Music family "are something we would definitely like to explore," Locher says.


Farther down the road, Roach envisions expanding into other genres besides the sci-fi epics that have so far driven this emerging form of entertainment. "Who says you can't do comedy or classic drama?"

MTV's BEAVIS & BUTT-HEAD: VISCOM NEW MEDIA Sega Genesis (also available for Sega Game Gear, Super Nintendo) No suggested price

Bottom line: Doesn't suck. Is there, like, any higher praise than that?

Not in the universe inhabited by these animated characters, who rocketed to cult status on the basis of their decidedly offbeat MTV series.

"Offbeat" is appropriate for the sharp game spin-off, which stretches—rather distends—the classic video game form to delightful new depths. (Hang on, kids; the Hyperbole MoMA 13 for "Mature" audiences.)

Start with the premise, a fairly standard one: Assemble the pieces of a lost item to claim a reward. Here, however, the items in question are tickets to a GWAR concert, which have been eaten (and, er, returned by a dog), and then scattered in pieces to the wind. The gamer must reassemble the tickets to gain access to the concert.

Players assume the characters of Beavis and Butt-head (kone players can choose one, or alternate between the two), and then choose among various settings (accessed via remote control as different channels) in which to search. The Turbo Mall, the boom-room, and school are among the vivid backdrops, where Beavis & Butt-head interact with other characters (and the occasional rat), while gathering errant tickets and attempting to maintain their energy levels.

Foes are dispatched with an arsenal of weapons that includes a belt and, of course, a fart. Sometimes feet work best for these anti-heroes, though when all else fails there is the "Sucks" option, which whisks the character out of a sticky situation.

The standard gaming elements aren't really the point, though, or at least not the high point. It is the vivid renderings of characters and scenes (achieved through close collaboration with the creators of the TV show) and the odd little touches—like the dance Beavis & Butt-head break into spon- taneously when left unattended, or the "rap" option that plays back the "heh-hehs" and other sound effects in a musical jingle—that make this a game worth playing.

The two other versions—for Game Gear and SNES—are billed as "different games" by Viscom, with slightly different levels and puzzles and attempting to maintain their energy levels.

"Mindscape products will educate and entertain kids, but while allowing them to 'escape' at the same time," says chairman/CEO Bob Lloyd. "The name is a perfect fit."

Nintendo goes ape over 'Donkey Kong'"

KING OF THE HILL: Nintendo is not kidding about taking an aggressive marketing approach to expected holiday star "Donkey Kong Country," due Nov. 21 at a suggested $89.95 retail price.

Seems it's going directly to a lot of consumers' homes—or at least as far as their local video game stores.

As part of its $15 million marketing campaign, Nintendo is mailing out 2 million video(datasets, a million subscribers of Nintendo Power and another million, drawn from a random selection of Super NES owners, will get a sneak peek at the game.

The 13-minute video is behind-the-scenes look at the 3D game's making, with snippets of game-play footage.

Marketing VP Hiroshi Mita calls the promotion a feature-like "sneak preview."

"Once our consumers get a glimpse of the astounding graphics and listen to the originally scored soundtrack, we're sure they'll be sold.

Nintendo is so sure, it has set its most aggressive sales goal yet: 2 million car- toids sold by the end of the year.

TAKE NOTE: Expect more music titles soon from Interplay Productions.

The Irvine, Calif.-based company already journeyed into the emerging music-bred CD-ROM world with the pioneering "Explora 1: Peter Gabriel's Secret World," which presented an in-depth look at the Grammy winner's music and creative process.

They've hired a guide to lead future treks. Brian Christan will head a newly formed music division, which will be the focal point for further development of music-based titles, says president and founder Brian Fargo.

Christan, a veteran producer and engineer, has worked with such recording artists as Michael Bolton, Kiss, and Alice Cooper.

TOP OF MIND: The Software Toolworks, long a familiar presence in the entertainment software industry, will no longer be a family name.

The Novato, Calif.-based publisher has taken a new corporate identity—Mindscape Inc.—"to more accurately reflect the type of product the company produces and the market it serves," the company states. The old name was considered "restrictive" by software dealers and retailers.

Mindscape stands for an entertainment software company. —The Software Toolworks, long a familiar presence in the entertainment software industry, will no longer be a family name.

Mindscape has continued distributing titles, mostly video-game cartridges, under the name.

Turning The Page (master). Turner Interactive is readying release of its CD-ROM adventure game "The Pagemaster," which is based on the forthcoming feature film of the same name. Pictured with some of the cast from the upcoming animated film is Paul, VP of New Media for Turner Home Entertainment, which will distribute the game; David Kirschner, executive producer of the film; and Bob Ogdon, president of Mammoth Micro Productions, developer of the game. A separate game based on the film, for the cartridge format, is due from Fox Interactive.

Marilyn A. Gillen

BILBOARD NOVEMBER 12, 1994
**Rezound Teams With East Texas Move To Improve Distrib. Of Audiobooks**

**By TRUDY MILLER ROSENBLUM**

NEW YORK—Hearing is believing, especially when it comes to audiobooks. The uphill battle audio-book manufacturers often face trying to convince video stores to stock their product may be ending now that Rezound International has signed on to sell to specialists through Houston-based East Texas Distributing.

The deal brings together Rezound, one of the leading audio-book wholesalers to the rental market, and ETD, the No. 2 home-video distributor, which also caters to supermarket customers. ETD, a close second behind top-ranked Ingram Entertainment, now may have found a means of further shrinking the gap.

Rezound will sell its audiobooks to ETD on an exclusive basis at a wholesale price. ETD will then represent Rezound's products and programs to its customers along with video releases. But Rezound continues to deal directly with retailers who are not ETD accounts.

For Minneapolis-based Rezound, the alliance means taking advantage of ETD's 21 branches and large sales force, and being able to expand into a nationwide network of video and grocery outlets. "The audiobook business is starting to expand very rapidly at this time," says Rezound president Russ Nelson. He quoted a recent poll indicating that 74% of grocery video departments said they plan to add audiobooks within the year.

"As this market starts exploding, Rezound doesn't have the ability to cover the entire market to the extent that's necessary," Nelson says. "It's a strategic alliance: We're taking our audiobook experience and expertise and combining it with their broad-based distribution.

For ETD, the deal means "one more product category to offer to our account base," says Jack Taley, director of sales for exclusive products. "Our customer base has been coming to us and asking us for audiobooks. We pride ourselves on being able to offer a wide range of products. We carry a full line of lasers, CD-ROM, video games, videos, accessories, and now audiobooks.

"Anything a video location can be profitable carrying, we want to be in there giving them. Rezound has the expertise to provide us with the workings of a great audiobook program, and we've got the sales and distribution capability nationwide. It's really a nice fit."

Rezound has made believers of some frustrated retailers. "We test-marketed and found there was some interest, but then we had to figure out how to get the thing done. We were struggling," says Minneapolis-based Video Buyers Group president Ted Engen. "That's when Rezound came in. They devised what we felt was the best program around."

Engen estimates revenues at 5%-7% of video, "very high for the space the display units use." About 50% of 1,200 stores serviced by VBG stock Rezound product. Hollywood Video VP Joe Jennings, who has placed audiobooks in 85 of the chain's 100 outlets, says: "They give you an awful lot of help. I wouldn't have gone into it to this extent without them."

Rezound, founded three years ago, decided to go strictly with rental because research showed that although consumers liked the audiobook concept, they had poor value perception of it, Nelson says. "It reminded us of the early video industry. As a result, we felt that if consumers were given the opportunity to enjoy audiobooks economically through rental, they would respond."

Audiobooks offer a number of benefits to video stores, he says.

(Continued on page 94)
Video Previews

MUSIC


“One On One” is a fitting title for this video, strictly for die-hard fans, which contains only snippets of Cyrus’ performance but reserves plenty of time for the low-key artist to explore his association with his music and fans, as well as defend his butt-shaking. There are also plenty of scenes of fans groveling, crying, and defending their hero from “what the media says about him.” Among the music clips, features a reunion on Fair, on music video locations, and in the studio, are “Those Boots Are Made For Walkin’,” “Some Gave All,” “Arby Breaks Heart,” “I’ll Won’t Be The Last,” “In The Heart Of A Woman,” “It Ain’t Your Dog No More,” and “When I Gonna Live!”

The Kentucky Headhunters, “Best Pickin’,” PolyGram Video, 30 minutes, $9.95. A longform with a sense of humor, this concert footage and video interspersed with interview snippets and clever lead-ins is a retropective of the Grammy-winning Southern rock/country band’s early years through to the present. Songs captured in performance during the past three years include “Only Daddy That’ll Walk The Line,” “Dixie Fried,” “He Stole The Whole Show,” “The Sky,” The Ballad Of Davie Crockett,” “Walk Softly On This Heart Of Mine,” and more. Video’s release marks just around the corner from the debut of the Headhunters’ new album, “Still Pickin’.”

VIDEO PREVIEWS

Kid-hosted live-action video is part of SwensonGreen’s Amazing Advantage For Kids series, and covers the potentially messy business of introductions. The two precocious narrators run through several old-fashioned rules of thumb—always state a woman’s name before a man’s, say an older person’s name before a younger person’s name, important people should always be introduced first, etc.—and then they act out various situations with their friends. The first video deals with how children can show consideration to others, including offering older people their seat on the bus or train, standing up to show respect when someone approaches them, helping others with coats, and the like. “What Do You Tell A Phone?” and “Don’t Jump In A Pool And Spill’s” round out the series.

“Stepping Out With Hap Palmer,” Educational Activities (800-641-3739), approximately 30 minutes, $9.95.

First video to star veteran children’s entertainer Palmer performing his own songs is a low-budget but thoroughly satisfying affair that encourages young viewers to get up and move. It also teaches them about identifying different types of animals, counting numbers, discerning various exercises, etc. Palmer sings and plays acoustic guitar on nine original songs, which are brought to life in mini music videos featuring life-like computer animation of age groups and dispensers. Included in the mix are “Stepping Out,” which gives viewers a chance to jump, hop, run, tip toe, etc., as well as count to 12, country-timed “Fly A Fly,” the self-explanatory “Wiggy, Wiggy, Wiggles,” the peppy “All The Ways Of Jumping Up And Down,” and new take on “Rubber Band Man.” Good fun.

HEALTH/FITNESS

“Joan Lunden: Workout America,” Republic Pictures, 6 minutes, $11.98.

This show host Lunden’s first fitness video features the personalized workout she claims has changed her life. And after viewers sit through the opening

Video Previews is a weekly look at new titles at self-through prices, Sand review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

The Ten Commandments Of Networking,” TomKat Productions/Victory Audio Video/Video Sales (310-337-1022), 45 minutes, $39.95.

Heavily tailored to the entrepreneur, this video details how to broaden their horizons how best to expand and cultivate their personal and business relationships. One part seminar, one part live-action demonstration of various networking situations. “Ten Commandments” tries awfully hard to be humorous, but generally has his fingers crossed when it sticks to the business of disseminating solid, useful information. Also new from TomKat: “Selling A Business” and “Marketing Where Your Competition Is Not.”

• ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. • ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

BILLBOARD

NOVEMBER 12, 1994

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SOME OF SHELLEY'S VIEWS: MCA/Universal Home Video is trying something new with its upcoming release of "Shelley Duvall Presents Mrs. Pigeon-Wiggie." This animated series, from the creators of "Faerie Tale Theatre," is scheduled for a Dec. 28 release. Most home-video versions of children's TV programs ("Mrs. Piggie-Wiggie" airs on Showtime) are released in black-and-white, but this exception: three cassettes, containing two episodes each, are being made available at $12.98 per tape. However, MCA/Universal Home Video is supplementing the release by adding a feature-length (1 1/2 hours), five-episode, rental version, at a low $9.98.

"Because the children's market is almost two businesses now—sell-through and rental—we wanted to test some product for the rental market," says Craig Relyea, VP of marketing for MCA/Universal Home Video. "We hope it will fill the need that rental stores have for feature-length family product. Frequently, the short running time on kids' sell-through product doesn't make it attractive to family renters as full-length rental titles."

"Shelley Duvall Presents Mrs. Pigeon-Wiggie," based on the storybooks by Betty MacLaren and starring Jean Stapleton in the title role, is Duvall's fifth series for Showtime. Not only is it the rental title providing a low price point for retailers, it also offers greater exposure for the series among families who do not receive Showtime, a pay cable service.

The three sell-through titles are "The Not-Truthful Cure?"/"The Badger Cure?"/"The American Hound Dog Cure?"/"The Never-Won-To-Go-To-Bedder Cure?" and "The Answer-Backer Cure?"/"The Chorea Cure." All but the last episode are on the rental version.

The live-action series revolves around the title character, who lives in an upside-down house and who "executes children's rudest, irresponsibility, etc. According to creator Duvall—whose classic series "Faerie Tale Theatre" and her recent Showtime series "Shelley Duvall's Bedtime Stories" are among the best the children's video genre has to offer—some updating was in order for our 20-year-old kids."

"But, she says, "we added some characters. For instance, we invented a nezibert in Norbert Wainwright."

Duvall, who also appears as the title character's daughter Patti Pigeon-Wiggie, says the series' remote filming location didn't prevent it from attracting some notable guest stars, including Joan Cusack, Christopher Lloyd, Meschak Taylor, Ed Begley Jr., and James Whitmore. "We caught a lot of the fun, as well as the work," says Duvall. "Hey, we want to go to New Zealand! It won't take too long." Duvall says with a laugh. Leading lady Stapleton, who says Duvall "was terrific and great, we put her in a minidress, striped tights, and platform tennis shoes."

Duvall is now considereed a children's entertainment mogul, but she says "she's sort of backed into" the business, by virtue of "my friends who have kids saying, "Mom, we want to watch that'—is that, nothing they could catch with their kids." Her grounding breaking "Faerie Tale Theatre" series, and "Shelley Duvall Presents Mrs. Pigeon-Wiggie" is the first original hour-long dramatic series to air on cable"—attracted a dazzling array of stars (Robin Williams, Mick Jagger, Susan Sarandon), directors (Francis Ford Coppola, Tim Burton, Roger Vadim), and composers (Caroline Coppola, Van Dyke Parks, James Horner). It prefigured the still-creating current wave of celebrity children's products ("Kidvision's Bedtime Stories" also employs stellar names (Bette Midler, James Earl Jones, Billy Crystal, Bonnie Raitt) to voice its animated characters for children's books. The 12 sell-through titles will likely be compiled in multi-episode rentals beginning in January, according to Relyea.

Currently, Duvall's keeping busy plotting another Showtime series, as well as an hourlong network prime-time special scheduled for first-quarter 1996. Plus, she's just released her second CD-ROM, "Shelley Duvall Presents Shelley's Adventures of the Dog & the Cat & the Nice Little Dog in the Backyard." (Sanctuary Woods Multimedia), based on the exploits of her pets. While the current climate for children's entertainment is probably sunnier than it's ever been, Duvall is concerned about the violent, mean-spirited, "grotesque" content of much of that entertainment. "It's easier to get money together for kids programs now than it's ever been, but it's still recognized as a viable product," says Duvall. "But it's very difficult to sell softer programming. It would be just as hard today to sell 'Faerie Tale Theatre,' as it was then. I can't tell you how many people said, 'Fairy tales? Uh, thanks, but no—we'll get back to you.' I just hope kids now aren't learning that in order to be funny, they have to be mean."

REZOUND TEAMS WITH EAST TEXAS
(Continued from page 91)

Unlike video, audiobooks listening is a daytime and weekday activity, so carrying this product can pick up business on off-hours.

"The opportunity to make a profit is much stronger than with video, because audio titles stay hot for a long period of time—between 18 and 24 months if it's a good book," says Nelson. Nelson says, for example, "The Client" was No. 1 on Rezound's rental list for a lengthy 11 months, and is still high on the chart a year and a half after its release. After buying a title for $14, Rezound rents it for $2.50; some offer 99 cents for the first day and 50 cents for each additional day. Nelson prefers to rent by the day, rather than the week, because people use audios in different ways. Some take them on business trips, others listen on their daily commute.

"I think it's a bigger investment. People are looking for something new, something different, not the first original hour-long dramatic series to air on cable"—attracted a dazzling array of stars (Robin Williams, Mick Jagger, Susan Sarandon), directors (Francis Ford Coppola, Tim Burton, Roger Vadim), and composers (Caroline Coppola, Van Dyke Parks, James Horner). It prefigured the still-creating current wave of celebrity children's products, "Kidvision's Bedtime Stories" also employs stellar names (Bette Midler, James Earl Jones, Billy Crystal, Bonnie Raitt) to voice its animated characters for children's books. The 12 sell-through titles will likely be compiled in multi-episode rentals beginning in January, according to Relyea.

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"I think it's a bigger investment. People are looking for something new, something different, not the...
BRIDGESTONE HALTS ZANE GREY PIRACY

Continued from page 91

michak notes, but the underlying stories were still the property of the Grey estate, which licensed the titles to Bridgestone and let it deal with the situation. Loren Gray, son of the author and president of Zane Grey Inc., "got tired of the movies being shoeboxed out there," he adds.

Bridgestone's legal team was affected by the clean-up effected by Republic Pictures Home Video, which used the underlying rights strategy to force myriad black-and-white and color versions of "It's A Wonderful Life" from retail shelves; without copyright, Republic sells 30,000-40,000 copies annually for the Christmas classic.

Homichak says the two $14.95 multi-format cassettes of Grey stories have averaged 30,000-35,000 units. Single-title tapes, such as "Fighting Caravans" and "Light Of The Western Stars," due in February, are $9.95 suggested list. "Westerns do very well for us," says Homichak. They account for the bulk of video revenues, which are 75% of Bridgestone's sales, approaching $10 million.

Bridgestone also copied Republic's enforcement procedure. Beginning in June, Bridgestone sent letters to various suppliers advising them that they were infringing and asking them to either cease selling the movies or apply for a sublicense. However, says Homichak, "a couple of companies continued even after several notifications," and one may be sued.

"They're leaving this to us," he says of the estate's role. Unfortunately for the Grey family, Bridgestone's best efforts could not stop the releases. "Some of these pictures are nearing the end of their copyright term," Homichak says.

For the year-old Bridgestone, meanwhile, has been preparing for the future with a line of multimedia releases. Its "Bible Builder," adapted through the process of Epics earlier this year, won the 1993 Christian Computing Magazine Reader's Choice Award for best computer game.

Michael Karaffa has been promoted to executive VP of New Line Home Video. Michael Dougherty departs as president of RKO Warner Video, the 11-store chain that has been operating under Chapter 11 bankruptcy protection since 1992. He continues as a part-time consultant. Dougherty's duties will be assumed by chairman Michael Landes and other members of the newly appointed office of the president, including CFO Ronald Rosen, senior buyer Neal Machnic and, operations director Brian Fuller.

Harriette Schwartz has been appointed director of marketing and acquisitions for Celebrity Home Entertainment's Just For Kids label.

Jill Namiot has been named marketing director of the NBA product line for CBS/Fox Video.

Gregory Vail joins the Video Software Dealers Assn. as director of VSDA Canada.

Appointments at Turner Home Entertainment: Craig Van Gorp to VP of sales, self-through, and Robert Prudhomme to national director of sales, distribution.

PICTURE THIS

Continued from page 91

He has created a custom label "for certain segments of the market." Schorr would not identify the channels or the titles, except to describe the re-leasing as "deep discount. The product was put out by the recipients' normal buying pattern. "It can be very difficult to place product."

"However, mass merchants have their hands full selecting from as many as 30,000 self-thrown releases, although "it's something we would look at," he muses, "if we have excess," says Best Buy's Jeff Abrams.

FOCUSED: Harold Weitzberg, sales and marketing VP for Wood Knapp until the two party company (Billboard, Nov. 5), is focusing on video sales-through and markeing, "my skills lie," he can be reached at 714-692-6667. Weitzberg was executive VP of Karl Lorimar Home Video and had his own children's educational materials venture.
REZOUND, EAST TEXAS

(Continued from page 53)

new releases a month, at a cost of $150-$200. Rezound staff works
with the store, discussing which upcoming titles are hot and what gen-
ters have worked there so far. The distributor also publishes a
monthly newsletter. In Audio, fea-
turing rental charts, reviews, and
interviews with authors, readers,
and publishers.

At the time Rezound was
launched, some video stores had al-
ready tried audio rental programs
and failed. Nelson attributes this
to the failure of awareness on the part
of consumers and a lack of retail effort
to educate them; after all, he points
out, only 35% of Americans have
used an audiobook, although the
percentage is growing.

Because of this, Rezound's pro-
gram includes in-store displays and
merchandising and marketing ma-
The audiobooks are presented face
out, and display the original cover
art to create a connection between
the book and audiobook. "Through
posters, signage, and the language
on the displays, we attract the at-
tention of walk-by traffic and com-
municate to the consumer how to
use audiobooks."

Nelson also encourages stores to
cross-promote video and audio—
for example, putting the audio of
"Forrest Gump" next to its video
counterpart (not due until 1995).

Rezound's audiobook "tower" is
designed to display a large number
of audiobooks in a minimum of
space. The company also has de-
veloped standalized 6-inch by 7-inch
cases that work in a video environ-
ment and that can accommodate
audiobooks with varying numbers
of cassettes.

Nelson currently distributes to
3,000 accounts in the U.S. and Can-
ada, plus a few in Europe. Forty-
five percent of the accounts are
video outlets, 45% are groceries,
and the rest is a mix of convenience
stores and other operations. Re-
zound's biggest competitor is
Ingram, which distributes books
and video as well as audiobooks.

Rezound declines to give annual
revenues, but notes that it distrib-
utes approximately 1 million audi-
books per year.

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Billboard November 12, 1994
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### Reach & Frequency Table

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AD CLOSE: DECEMBER 13

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NY: Norm Berkowitz (212) 536-5016
MID-WEST: Ken Karp (212) 536-5017
UK: Robin Friedman 44-71-393-6686
EUROPE: Christine Chinetti 44-71-393-6686
Dated Problems: Remember "Dances With Wolves" was dubbed "Dances With Defective" and retailers returned thousands of copies of the tape that had snapped in their customers' machines? Dealers still scream about defective, and it's an issue that never seems to go away—like street date violations, which have become the latest old complaint to become new again.

"The industry has talked about street date problems for at least 14 years," says one distributor, "and they'll be talking about it for the next 14 years."

For the next three months, at least two major street date breakers is priority No. 1 at the retail level, and with Buena Vista, FoxVideo, New Line, and others reviving up their publicity machines to shout out new and improved policies to control the problem.

Street date violations and defective have another thing in common. Everyone blames the other guy as the cause, and just about everyone has a solution.

On the studio side, MCA/Universal has devised a Friday retail availability date and a Tuesday national advertising date for "The Flintstones" and "The Land Before Time II: The Great Valley Adventure." Distributors are forbidden to ship product prior the Monday before the retail availability date. Will it work? "It will definitely hold product in the warehouse, and I think that's the most effective part of the plan," says Tom Foltz, VP of movie management at West Coast Entertainment. "MCA's policy is clearly defined when product can leave the warehouse, and that's the only way to control the problem.

This holdback strategy worked for Buena Vista and "Snow White And The Seven Dwarfs," despite some grumblings from distribution. Buena Vista reports that only about 50 stores broke early on the title.

Most distributors, however, would like to avoid such down-to-the-wire delivery pressures on future titles. "We were biting our nails all week to make sure our accounts had 'Snow on time," says one distributor.

Turning away from the warehouse shipping solution, Foltz adds that suppliers may want to rethink advertising campaigns and eliminate pre-street date spots. "When consumers see something on TV, they think it's in stores," he says. "Consumers don't always read the fine print, and it might create less tension if the ads didn't run until the retail availability date."

Another distributor says switching the street date around will only confuse customers.

"It's important that the industry has a common street date," says the distributor. "And retailers have told us they want it to be Tuesday, and here's a company moving it to Friday. Whatever day it is, some retailers are going to have it out early."

Everyone is in agreement on that, ensuring that the issue will live on long after the dust settles on "Jurassic Park."

One-Stop Jane: Consumers will be able to buy Jane Fonda exercise clothes, videotapes, workout equipment, and skin care products from the fitness star's new merchandise kiosk, called "The Jane Fonda Health & Fitness Center."

The kiosk holds more than 80 items and are scheduled to roll out in target stores this month. The merchandiser is a joint venture between Fonda and ProForm Fitness Products, which manufactures and distributes the various home exercise items bearing Fonda's name.

Among the products featured in the kiosks are eight videos, including Jane Fonda's Step And Stretch, due in stores Nov. 22. The new video will be packaged with the 5 Step Bench manufactured by ProForm. The price of the package is $59.99, and the cassette is also available separately for $39.98.

Four audiowares, as well as weights, clothing accessories, and skin care products, are the other Fonda products in the kiosk. A video monitor will also be included in the kiosk, and consumers will be able to preview each of the products before making a purchase. Fonda and ProForm will roll out the kiosks in Montgomery Ward, Fred Meyers, Sports Authority, and Oshman's outlets; they expect that more than 2,500 kiosks will be in stores by the end of 1994. More than 10,000 locations are projected in the next two years.

Border Crossing: Borders Books And Music, a division of Knott, opened its first Los Angeles outlet Oct. 28. The 46,000-square-foot, two-level store carries 170,000 books, 60,000 music items, 5,000 videos, and CD-ROM selections. It has about 15,000 square feet more selling space than the average Borders store, with five areas that can be used for in-store appearances, as well as the giguee (these days) an espresso coffee bix. The store will feature live music every weekend, as well as poetry and book readings.

Borders has other stores in the Golden State, one in Mission Viejo and the other in San Rafael. A third is scheduled to open in Torrance by mid-November, says community relations manager Denise Casado. Future California sites set to open in 1994 include one in Santa Monica and another in San Francisco.
FOR THE RECORD

The correct name of Cafe Wha? Records' owner is Noam Dorman. An incorrect last name was listed in a story last week.

Cinderella's 1990 album “Heartbreak Station” has been certified platinum. The Mercury rock act's new release, “Still Climbing,” was omitted in a Nov. 5 new release listing of artists who reached platinum and gold with their last release.

ECM, which was featured in an article in the Nov. 6 issue, is distributed by BMG in North and South America. The label uses various other distributors throughout the rest of the world.

Who's Listening? International was co-founded by Regina McCoy. Her name was left out of the Nov. 5 new Companies listing.

The contact for the T.J. Martell Foundation Tennis Party, to be held Nov. 19 at the National Tennis Center in Flushing, N.Y., is Herb Linsky at 202-849-8700 or ext. 534.

SPEAKING POSITIVELY: The Clark Sisters will be featured as spokespersons for the National Assn. for the Advancement of Colored People in a campaign, to increase membership and combat problems facing today's urban society. Named after their song "Work To Do," from their album "Miracle," the campaign promotes making positive changes in one's own community and under- serves, benefiting the National Music Center. For more info, contact Brian Smith or Leigh Ann Hardie at 615-371-6800 or fax 615-371-6979.

CLASS ACT: The Hard Rock Café, in conjunction with recording academy NARAS, is establishing the New York Hard Rock Café Grammy Education Outreach Program, designed to provide 1,000 New York public school students with the opportunity to obtain a "comprehensive overview of potential music careers," while enabling them to ask those questions that only a working professional can answer," a club statement says. For more info, contact Gail Kallner or Juanita Garland at the New York Hard Rock Café, 1541 Broadway, New York, 10036.


DEATHS

Wilbert Harrison, 85, of a stroke, Oct. 26 in Spencer, N.C. Harrison was an R&B singer whose version of the song "Kansas City" hit No. 1 on the Hot 100 in 1959. In 1969, he had a top 40 hit with "Let's Work Together," and he opened for Creedence Clearwater Revival on a tour that year. He continued to record and perform into the 1980s.

Lester Sill (see story, page 10)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10046 in at least two weeks of the event.

BRIT AWARDS (Continued from page 17)

on commercial Carlton Television on Britain's ITV network.

The Brit Awards recognize the best albums by BPI member record companies released in the preceding year, as chosen by an industry ballot. To include albums released closer to the end of the year, the eligibility period for this year extended from the 12 months ending Oct. 31 through Nov. 15, 1994. For the second year, revised voting rules are expected to give an edge to younger British artists. Voting has been expanded from the 125-member companies of BPI 1990 to 300 voters, divided among BPI member companies, retailers of the British Association of Record Dealers, members of the media, and a mixed category of publishers, producers, concert promoters, and representatives of the black music industry. The voting is independently monitored by the Electoral Reform Society.

One other minor change under discussion would allow any band composed of at least half British members to be nominated in the category of best British group. Previous rules had disqualifeyed U.K. acts with American members, such as the Brand New Heavies, Massive Attack, the Pretenders, despite the fact that American lead singer Chrissie Hynde has been a U.K. resident for more than a year.

Proceeds from the 1994 Brit Awards, totaling 50,000 pounds ($128,000 at $1.60 to the pound), were presented to Dickins to John Deacon, chairman of the Brit Trust. Charities benefiting from the Brit Trust include Nordoff Robbins Music Therapy, the Brit Performing Arts & Technology School, and the Terrence Higgins Trust, an AIDS charity.

For more info, call Atlantic Records at 212-275-2000.
Morningstar Says Time Is Right For ‘High Country’

BY DEBORAH EVANS PRICE

NASHVILLE—Executives at Morningstar Radio Network are hoping their new "High Country" format, which debuts in December (Billboard, Oct. 22), will help boost the whole Christian country music genre.

"High Country" will target the 18-40-year-old demographic with a Christian country and positive country music by artists such as Charlie Daniels, Andy Landis, Paul Overstreet, Bruce Haynes, Susie Luchsinger, and Betsy Slaggs. This will be the second format offered by the 2-year-old network, which recently relocated from Houston to Nashville.

After carving a niche in the market with its AC Christian music format, Morningstar founder/president Burt Luchsinger says the company was ready to offer a new format. He felt the time was right for Christian country music. The boom in secular country over the last few years and the increasing popularity of Christian music led to his belief that many fans are interested in a genre that merges the two—music that is stylistically country, but exposes a positive message.

"High Country" will be a 24-hour, live, digital satellite network. Affiliates will retain complete local identity and can use the network either full time or for selected days.

Stations are still signing up for the new format, but at press time, Morningstar was expecting to debut next month with between 25 and 30 stations. Perrault projects there will be more than 150 stations on the "High Country" format by the end of 1996.

Among the markets that are confirmed for the December debut are Cheyenne, Wyo.; Orlando, Fla.; Knoxville, Tenn.; Omaha, Neb.; Fort Smith, Ark.; and Nashville. Morningstar declines to cite call letters, as some of the stations haven’t yet announced the change in format.

A few years ago, former SESAC VP Jim Black tried to launch a similar format, but it failed. Perrault and Tiner say the flaw in that enterprise was that it encompassed a variety of styles.

"We’re not just doing a hybrid of existing formats," Perrault says. "This isn’t a mix of country gospel and Southern gospel or any other kind of gospel, and we’re not throwing in any of the contemporary Christian format. I think in coming up with a format that has its own identity, it takes time to find the talent and develop it and find the material. The more legitimate it is as a unique format, the harder it is to get it growing from scratch.

Perrault says finding enough product was the first obstacle. "There was not enough music product to do a full-time format even 90 days ago," Perrell says. "It’s almost that close. Three to six months ago, we couldn’t have done it. It is just now reaching the point where all the labels, Christian and secular, are looking at this. All the Christian labels are exploring product and signing artists. There are already labels like Cheyenne that do nothing else. . . I think the product available out there will increase 50% in the next six months."

Rich Tiner, Morningstar’s broadcast operations manager, agrees that availability of product was a problem in the past, but sees radio as the missing link. "It’s sort of a Catch-22. Radio needed more product, but record companies couldn’t just produce product without having radio to generate the sales through retail," Tiner says.

"So it’s slowly evolved to where there is now enough product to get the format started, and the record companies are anticipating that radio is going to hold up its share of the responsibility to cover the risk of the investment they’ve made in developing new artists. There are plenty of artists out there—both new and seasoned artists—and I feel like radio is the last piece to make the genre fly."

Call-Outs Enter Computer Age Com Quest Calls System More Efficient

BY ERIC BOEHLERT

NEW YORK—Call-out research—the quarter-century-old radio practice of telephone polling of random people, playing songs and asking questions—isn’t the second-mo st-popular method of gathering listener reactions—is entering the computer age. Com Quest, unveiled at the National Association of Broadcasters convention in October, is the first computerized call-out system, according to its inventor, Garry Mitchell.

"In the past, making a call to station programmers and owners is that traditional call-out research, usually conducted by an army of interns and minimum-wage workers who play hooks in their entirety off cassettes, hit the pause button, ask listeners for their responses, and then scribble down answers, is outdated. By eliminating interviewers and letting listeners record their responses at their own pace via a touch-tone phone, Com Quest "is like Name That Tune," Mitchell says. As soon as listeners hear a song they know, they respond and don’t have to wait out the hook or deal with interviewers.

The current system "just seemed . . . unanswerable," Mitchell says. "We, who, after years of programing and consulting stations, has been working lately with Analysis Research out of San Diego. If we could just get the interviewers to—a like a carnival barker—just stand out in front and bring people in, and then have another technology handling the actual processing of data, it would just be more efficient." Under the Com Quest system, a five station staffer actually makes the phone calls. Once the interviewer determines that the person on the other end falls within the desired demo, the interviewee is sent over to the computer, which walks him or her through 30 songs hooks. Interview subjects are asked to respond, via the phone, whether they like the song a lot, like it some, dislike it some, dislike it a lot, were tired of it, or are just unfamiliar with it. The computer—basically a modified voice mail system—can handle up for four respondents at the same time.

Mitchell says Com Quest also allows stations to ask up to nine perceptual questions (e.g., what do you think of the song show, how credible answers can be recorded verbatim and downloaded onto cassettes.

Call-out research was born in the late ’60s and has grown into a research mainstay at most major-market stations today. The idea is to monitor the tastes of passive radio listeners—those who don’t buy lots of records or call in requests—by phoning them at home and recording their opinions about singles.

Mitchell’s hurdle now is rounding up customers. He says he hopes to have a dozen stations online by Jan. 1, 1996. The system recently received FCC approval at KFMB-FM (San Diego). First, he must convince station managers to either scrap their current in-house research or cancel contracts with well-established, outside research firms.

Mitchell remains confident, and the system’s name—"Com Quest"—speak for themselves. "I think the timing is just right for this. It’s an efficiency thing. Necessity is the mother of invention, I guess," he says. "We just saw the need for something like this."
friends that were annoying us in that same exact way.

Being teased in a relationship with that sort of person is a dead end, says Mann. "Oh, forget it. It's not worth it. I've certainly been in that situation, to the point where that's somebody's excuse. I mean, you're going to have to do a little better than that. That's just how I am. It's like, right, a jerk. End of story."
There are two types of places you can stay when you're doing business in New York. A posh uptown hotel with attitude. Or a posh uptown hotel with no attitude. Hey, you're going to get plenty of attitude in New York anyway. So why not stay in a place where you can relax, get loose, be yourself. The Mark's got everything you need to make your business life easy - a prime location, a great restaurant, computer and fax capabilities. And because after business we want you to be as comfortable as possible, we'd like you to wear what makes you happy. A T-shirt, perhaps. In fact, we like T-shirts so much we have one with our name on it. The Mark, Madison Ave. at E. 77th St., N.Y. Reservations, call 212-744-4300 or 1-800-843-6275.

Stay at The Mark. Stay real.

THE MARK
NEW YORK

WASHINGTON
(Continued from page 101)

sues its ruling on its en banc hearing of the FCC’s indecency rules later this year or in early 1995.

That hearing is a full-court rehearing of a challenge brought last year alleging that the congressionally mandated FCC rule prohibiting indecent programming between 10 p.m. and 6 a.m. is unconstitutional.

RADIO ONE TO BUY WKYS

The biggest radio news in town is the announced purchase by Radio One, owner of W/T AM WOL and R&B adult FM WMMJ, of Albimir Communications' crosstown R&B WKYS for a reported $34 million.

According to a Radio One announcement, the deal is believed to be the largest radio transaction between two minority-owned companies. It had been expected for some time (Billboard, Nov. 5).

Radio One's principal partners are D.C. radio veteran Cathy Hughes and her son, Alfred Liggins. The two bought WMMJ from Outlet in 1988 for $7.5 million. It has since become one of D.C.'s most popular stations (as is WKYS).

The combined audience for the three stations is estimated at about 97% of the area's black listeners, according to Radio One.

Eight years ago, Hughes and Liggins unsuccessfully attempted to buy WKYS when NBC put it on the market.

Radio One also owns two Baltimore combs with an estimated combined listening audience of 300,000.

Albimir's principal partners include chairman Bertram Lee; Jim Kelly, husband of D.C. mayor Sharon Pratt Kelly; Commerce Secretary Ron Brown; and WKYS VP/GM Skip Finley.

Although the announcement says the stations' formats will not change initially, there is speculation here that the new owners might eventually flip the formats of the two FMs.

The FCC could authorize the transfer as early as February 1995.

DUPOLIES: NOT MUCH CHANGE

One of the more remarkable figures in the FCC's new duopoly study, still not officially released, shows that in the 34 markets that the commission studied where duopolies and local marketing agreements have occurred, "audience and revenue share has not appreciably changed, on the average," according to FCC mass media economist Scott Roberts.

The report, which contains data up to September, shows that one in five stations is in an LMA or duopoly deal. That translates to 2,048 of 10,067 stations.

Roberts says that most of the deals grew throughout 1993 and 1994, following initial caution in the last three months of 1992 after the ownership rules were revised.

HUNDT HOUNDS LOOSE-TALKERS

FCC chairman Reed Hundt once again used his public forum to let broadcasters know he is not pleased about the state of talk radio, characterizing some programs as "long on opinion and short of facts."

In a speech before the Connecticut Broadcasters Assn., Oct. 27, Hundt (Continued on page 106)
Where The Hummer Meets The Road

LOS ANGELES—Driving down Los Angeles’ Ventura Highway in the seven-foot-wide, 72-inch, 5,700-pound military Hum-Vee (aka “hummer”), radio station employees turn almost as many heads as O.J. Simpson’s infamous white Ford Bronco did during its trek down the 405 freeway here a few months ago.

The hummer, many promotion and marketing directors say, is the station vehicle of the ‘90s. Paige Nienaber, VP of fun and games for New World Communications, put it best when he dismissed vans as station vehicles by saying, “That started in the ‘70s because they were cool vehicles then. You don’t hear many kids asking their parents for vans these days, do you?” (Billboard, Oct. 1.)

Station vehicles of the ‘90s are becoming more market- and format-specific. Modern rock WRQX (Q101) Chicago uses an Isuzu Rodeo 4-by-four and KCBS-FM (Arrow) Los Angeles uses an “Arrow Camaro,” for instance.

Meanwhile, at least four stations have opted for the hummer, which has popularized during the Persian Gulf War. The vehicle runs on diesel fuel and gaggles like crazy. It can also tow up to 9,000 pounds and climb a two-foot wall.

Album rock KSHE-St. Louis, top 40 KIIS Los Angeles, top 40/rhythm WPWC-FM Washington, D.C., and top 40 WHTZ (Z100) New York are some of the stations hitting the streets in hummers.

From personal experience (KSIE personality Chester The Arrester took this columnist out for a spin), the vehicle rides smoothly even at 75 mph and stops on a dime. Keeping the wide vehicle between the white lines is the driver’s only real concern.

Abigail Pollow, director of marketing and promotion at KSHE, says the station’s 22-foot inflatable piggy bank doesn’t attract the attention the hummer does.

“It’s a testosterone magnet,” she says. “No man can resist this. We do so many remotes, and we were looking for something like this to create attention.”

“We’re always looking for that next level,” says KSHE VP of marketing Karen Tobin. “This is really the van of the ‘90s. Everyone has a station van, and they can paint them any way, but it’s still a van. We felt the hummer fits the KSIE image.”

KIIS first tested the vehicle over the summer, on a one-month loan, after Arnold Schwarzenegger hit the air on Rick Dees’ morning show. For the summer, the stationubbled the vehicle the ‘90s. Everyone has a station van, and they can paint them any way, but it’s still a van. We felt the hummer fits the KSIE image.”

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Believe it or not, there are at least two Hum-Vee dealerships in Southern California, in Thousand Oaks and Orange County. In September, KIIS leased the vehicle for two years at a price Tobin says was much cheaper than buying it outright.

In St. Louis, hummers go for $68,000, according to Pollow. KSHE traded the vehicle for air time in a one-year deal and kept the dealership’s logo on the hummer.

KIIS has enlisted the entire staff to make use of the vehicle. Every day, a staff member takes it out for half a day to give away merchandise or spot bumper stickers.

“It’s the most head-turning vehicle we’ve ever seen,” says Tobin. “In L.A., people can be very jaded, people are just stopping and staring.”

While the hummer has only four seats, its trunk space is enormous. It comes with two or four doors, in either hardtop or convertible.

Making an impact

Since Boston-based Impact Target Marketing launched its first “Get On The Phone” campaign for WSTR (Star 94) Atlanta in July 1993 (Billboard, July 17, 1993), the company has conducted similar campaigns in 15 other markets and has expanded the campaign to include smaller markets as well.

The company also landed its first international client, which it couldn’t dis- close at press time.

Stations such as KIIS Los Angeles, KISS Dallas, and WSXN Muncie, Ind., have had success with the inter-

active campaign.

KIIS fact, saw a significant increase in cume after the promotion.

The campaigns are customized for each station. WSXN, for example, tied in with Coke’s “Red Hot Summer” promotion. The TV spot had Coke’s logo and gave viewers the chance to win a red Ford convertible Mustang.

In other successful promotion campaigns, WNNX (99X) Atlanta has seen a tremendous response from its “99X Freeloader” card club. The station has signed up 28,000 members since June.

Listeners pick up applications at more than 100 locations or call an interactive phone line to sign up. They receive the bar-coded card; an order form for 99X merchandise, on which Freeloaders save 20%; a coupon for a free 99X Freeloader music sampler; and various other offers.

Some of the offers include two-for-one theater tickets, two-for-one lunches, and dinner offers, as well as discounts on CDs at select music stores, such as $9.97 for R.E.M.’s “Monster.”

IDEA MILL: EXILED ON MAIN ST.

KIIS-FM Austin, Texas, Virgin Records, and Pace concerts gave away Rolling Stones tickets and backstage passes by playing “Celebrity Sellout,” which invited listeners to give out a celebrity’s home phone number and call it on the show.

Upon learning that Gladstone’s restaurant in Malibu, Calif., had a 65-year-old, 155-pound Maine lobster named Spike in its possession and didn’t know what to do with it, KYSR Los Angeles morning team Jim and Melissa plugged a “Help Save Spike Fund.” The restaurant decided to spare the lobster’s life and build a special tank for it. Naturally, the Sharper’s hosted a homewarding party at the restaurant for their new friend.

KIIS’ Rick Dees originated his morning show from Disneyland’s Haunted Mansion on Halloween. The park was open for free to KIIS listeners in costumes from 6-8:30 a.m.

Pro-Motions

Q101 Chicago director of marketing Sam Genuwine exults. Genauwine, a former promotion manager at Mercury Records, is looking to return to the record industry and can be reached at 312-382-1969.

98X Atlanta has reconfigured its promotion and marketing department. Director of marketing and promotion Amy Henry is now director of direct services and marketing manager. Assistant director of marketing and promotion Joan Marshall is appointed to promotion director. Promotion assistant Tim Sheppard is appointed as assistant promotion director. Sales assistant Lesa Deason becomes direct services and marketing assistant.

Alesis is proud to help capture these sensational performances and look forward to the day when all radio stations have ADATS in their studios. That day is coming soon. There’s just no other alternative.

What’s the alternative?

When Southern California’s Album Alternative, KSCA - fm 101.9 signed on the air, Los Angeles listeners had a chance to hear music that was not often heard over commercial airwaves.

Artists, managers and record label personnel knew a good thing when they heard it, and the support was overwhelming from day one.

In just two months, fm 101.9 has presented spontaneous live performances in the “Music Hall” from some of the most talented and diverse recording artists in the world.

Recently, Alesis was contacted by the station’s chief engineer, Pat Dorn, about being able to capture these classic performances on ADAT.

Knowing that Pat, a man of impeccable taste and character, could think of no more reliable and economically feasible way of discrete digital multitrack recording, we were thrilled to have the opportunity to help out. Now KSCA records all their musical guests on ADAT.

LA’s album alternative really had no alternative but to choose the best...and most commonly used modular digital multitrack tape recorder...ADAT!
FURTHER EVIDENCE of the exploding popularity of modern rock comes this week in the form of several new converts to the format.

One of the station switches this week is the conversion of longtime album rocker WMMS Cleveland to modern rock (Billboard, Nov. 5). Residents of Houston flips from classic rock as "Rocket 107.5" and has applied for the new call KRQT. At the same time, WYSR Hartford, Conn., flips from classic rock to modern rock under the call WRMD.

Meanwhile in Nashville, new WSMH-AM flips from talk to AM rock.

In New York, WQHT-FM ("Rock Radio") has dropped its oldies format and has changed its call letters to "WXYL." The format is being changed to AM rock.

In Chicago, WLS-FM ("947") has changed its call letters to "KILT-FM" and the station has changed its format to AM rock.

In Los Angeles, KRWG-FM ("The Rock") has changed its call letters to "KRMX" and the station has changed its format to AM rock.

In San Francisco, KPIX-FM ("The Rock") has changed its call letters to "KRMX" and the station has changed its format to AM rock.

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“The two of us went out for a hike and got lost, and the shit out of everybody,” Waronker recalled decades later. “I don’t think there were a group of strange characters; it’s hard to explain the lifestyles of people working in the movie studios, all in a small space. They were different from your average family. I remember going up to Angels and watching a crap game with my dad and one of Randy’s uncles and one of their kids—that kind of thing, as opposed to going skiing and other normal stuff.”

Simon Waronker’s penchant for the abnormal moved him in 1955 to found Liberty Records (a name inspired by Manhattan’s Liberty Music shop), setting in motion a sequence of events that forever altered the landscape of the modern record industry and its Southern California axis. He simultaneously fostered a familial spirit for the craft of record making that would found through the careers of his son and the boy’s best friend, as well as that of a man named Mo Ostin, who would come to endorse the spirit of the group and the label. But’s that getting ahead of the saga.

Sy Waronker borrowed $2,000 from a Los Angeles furniture store using the furniture in his Pacific Palisades house as collateral, and paid out half of that loan to Capitol Records presaging a recording and distribution arrangement to manufacture his initial releases. The Liberty label’s first two singles—boasting arrangements by chums Billy May and Nelson Riddle— consisted of four Alfred or Lionel Newman compositions. The A-side of one record was Alfred’s instrumental “Theme From Captain From Castile” (“then a popular fight song at USC football games), while the featured track on the other single was a ballad Lionel pitched under the pseudonym Bud Harvey, titled “As If I Didn’t Have A Thing On My Mind.” A total of 5,000 copies of the two discs were manufactured and shipped via Capitol, selling at a list price of 45 cents. “In the end, I paid all my bills and had money left over,” says the senior Waronker, who toiled at 20th Century-Fox from 9 a.m. to 6 p.m. and then rode a green tortoise to a rented desk in a Beverly Hills office until 3 p.m. to run Liberty. Galvanized by the quick growth of his teeny label and turning its first tiny profit, Waronker resigned from Fox and made the record game his full-time profession. Suddenly he was an overnight hit as a kind of pop talent, signing sui generis chanteuse Julie London out of the Biltmore Club and securing her a deal with Capitol, and he met his future wife, Helen, “Me A River.”

After Waronker discovered singer Ross Bagdasarian (a cousin of writer William Saroyan) and renamed him David Seville, Seville created the character of “The Chipmunks” by recording singing monologs from one of the cartoon rodents Simon in homage to the label boss. Liberty soon had a hit-making stable that included Eddie Cochran, Billy Ward & His Dominoes, Johnny Burnette, the Rivingtons, Timi Yuro, Patience & Fortitude, and particularly Frank Black (aka Frank Zappa, aka Spooky Deedee, and surf-pop progenitors Jan & Dean.

Lenny Waronker and Randy Newman had both been strumming with their piano lessons) began to frequent the Liberty Records offices, spotting at recording dates leaders like the label’s top house bands, the Hillbillies, and the Ventures. They marveled at the overnight success of Papa Waronker’s new enterprise—a spunky poplabatory-tory worlds away from the ponderous perplexity of Fox’s mammoth soundstages, yet somehow equally immense, all the same. We wanted it.

Lenny’s musical A-side was more into direction him in the direction of jazz, and he organized various groups with schoolmates at University High School, with Randy was more drawn to the solitasking classical training of his celebrated uncles. “But some- thing clicked,” says Waronker (born October 3, 1941, in L.A.), “there was a pop thing coming around that we were both interested in. I remember one of the times we were in the studio, we were neighbors in Pacific Palisades—and saying, ‘Why don’t we figure out this arrangement for some songs?’” Randy said the song would have to work, or they’d sit down and mess with it for a while and come up with a pop arrangement!

“We got into listening to rock’n’roll. We learned about the business, we learned about the songs. I’ve been involved with songwriters, guys who’d write songs and get published, and the publishers would get it to whoever they could get it to. It’s a very tough business.

After graduation from University High, the two teenage co-conspirators decided to try their hands at business and music at USC, Randy briefly attended UCLA) and each sought an after-class gig at Liberty. With the help of producer and Snuff Garrett, and the never- reticent Randy pitched his compositions— at Lenny’s tiresome meetings with Liberty records. Waronker recalls that Newman’s first such attempt was “Don’t Tell On Me” (South Beach), a hit on his bantam-sized bedroom Steinway and then submitted to Bobby Vee.

It was passed, but Lenny was thrilled with his best friend’s audacity, saying, “This is great, you’re on your way!” When Randy placed his song “Sloppy Seconds” on the B-side of Gene McDaniels’ “Spanish Lace” in 1962, he was signed to Liberty’s publishing arm, Miltone Music.

Once a songwriter was signed, it was customary for publishers to fund studio demos of all promising material in exchange for an advance to the songwriter, in addition to artists and other labels. As Randy’s chief champion at Liberty, Lenny fell naturally into the role of Rick Todd, the legendary board and unofficial producer. As a matter of habit, virtually every song Newman wrote over the next few decades would be heard first by Waronker, who had never listened to it for more than 8 or 9 a.m. to perform it over the phone.

Lenny dialled Randy with equal frequency (albeit at a morecivilized hour) to discuss whatever was going on. One such call (“It’s football season,” said Waronker, “I’ve got an idea!”) was to launch the group’s first recording release, “Golden Gridiron Boy,” a Pat Boone-produced single issued in October 1962 by Dot Records.

A year later, Newman’s various Metrice demos were Sharon Sheedy (Eddie Cochran’s girlfriend), James Marcus Smith (then calling himself the label’s in-house producer, P.J. Proby), Sharon Lee Myers (signed as Jackie Dee, but subsequently recast as Jackie DeShannon, and Oklahoma-bred musician/arrangers David Gates and Leon Russell. Waronker typically was on hand for these sessions, and sometimes lured these support personnel into the Liberty studio, when his father was out of town to do additional recording on another album.

A mutual friend of Waronker and Newman’s, who also hung around the Liberty offices, was Billy Boy Waronker, a record producer. Music was Russ Titelman, part of Phil Spector’s short-lived Spectoroids Three pop trio and a member of the basement band for the “Shindig” TV program.

"I HEARD LIKE A REPORTER:" "Back then," Titelman says, “Lenny was this enthusiastic young song publisher/promo guy who already knew everyone who was important. He had the sleeves rolled up, the collar open, and a loosened necktie. He looked like a newspaper reporter! He’d sit with the band on the floor in the control room, with his feet on the seat, leaning forward like he was gonna jump up in excitement. I remember Lenny playing me this Liberty master of a new Jackie DeShannon record, "What The World Needs Now Is Love," something I’d heard her vocal I went, ‘Whoa, this is the real thing, a big record that’s about to happen.’”

Released on Liberty in April 1964, the single soared to No. 7 on the Hot 100 in 1964, in addition to topping the R&B charts.

Meanwhile, Mo Ostin, GM of Reprise Records, was overseeing the grooming of a woman destined to become one of the most accessible artists in the business on the pop charts: Nancy Sinatra, whom Ostin had just paired with veteran producer Lee Hazlewood. The woman who would be known as “Movin’ Over” was from Lew Chudd in 1963), the single soared to No. 7 on the Hot 100 in 1963, in addition to topping the R&B charts.

But help was on the way in the form of Warner Bros. Records, instituted by Jack L. Warner Sr. in March 1958. “When I met Jack, there was no picture or studio,” says Reprise’s partner of the 1960s. “And there was no money to do anything.”

Morris “Mo” Ostin, born in New York March 27, 1927, was a Los Angeles native and grew up next door to Irving Grant, brother of Verve Records founder Norman Grant. A jazz fan with a 1950srecord label, an enthusiast of the studio work of Imperial Records, OSTIN was hired by Norman in 1954 to be Verve’s controller at $100 a week. Married with one child and a former label executive, he was crueller than Bobby Vee, butMo showed the savvy to be firm with distributors and facile with the crusty Grant, while making a host of important policy decisions in sales, marketing, growth and, of course, the course of six years with Verve.

On Dec. 15, 1960, disgruntled Capital artist Frank Sinatra started his own label, Reprise (i.e., the return to an original theme). Norman Grant had been trying to launch a $9 million new project, the Shrink, but while the Chairman of the Board had passed on that prospect, he did pluck Ostin from the core of Grant’s management. Ostin had been the administrative VP of Reprise with an assigned budget of $300,000. Temporary offices were at the William Morris Agency, 238 South La Brea, and on Dec. 19 the new record company’s only artist entered the studio to cut his first album as a free program. The “Ring-A-Ding-Ding” LP and its fine first single, “The Second Time Around,” took only three days to come to the studio and the first pressing was waiting a year to be released, pending the purchase of Sinatra’s Capitol contract—and they summed up Sinatra’s unfeathered attitude as he started fresh. When the album jumped to No. 4 on the Billboard album chart, Reprise had lived up to its name, and Frank and Mo were well-rewarded.

But not rocking: Sinatra was distinctly concerned to allow artists of the shake-and-rattle persuasion onto his roster. That was Walla Walla, a record-competing jazz album, produced by Bob Stemple and PR from 1964 to 1967, during which Sinatra managed hits for the Smith Men with Stephen Stills and Richie Furay’s “Sittin’ Down. I Think I Love You,” and for the Tikis (renamed Harper’s bizarre) with versions of Paul Simon’s “50th Street Bridge Song (‘Feelin’ Groovy’) and Parks’ “Come To The Sunshine,” he became a new king of the world in the previously MOR-sided Warner-Reprise.

“FREAKY NEW FEELING” Ostin, who signed the Jimi Hendrix experience on April 22,1966, and swiftly released the act’s “Hey Joe” single, decided he liked the freaky new feeling percolating through the corridors of Reprise. He also was fond of Lenny’s quirky A&R output, including Harper’s bizarre FM radio-ram’s “That’s The Way The Hippie Heart And The Amazing Dancing Bear.”

“What about signing Randy?” Mo asked Lenny. “He’s my best friend,” Lenny replied, “what are you supposed to say? Mo, I think we should get him.” And so they did; two months after the pubelle Hendrix electrified the world at the Monterey Pop Festival, the nery-sardonic Newman signed his Aug. 16, 1967, deal. Ostin started to accelerate the transformation of Reprise, signing Joni Mitchell on the recommendation of A&R man Andy Warinich; bringing Ario Gubert into the fold; inkling the Parker brothers to Van Dykes, Park Corder, Little (Continued on next page)
Lenny Waronker & MO Ostin: How 2 Warner Bros. Execs Taught Bugs Bunny to Rock
(Continued from preceding page)

Richard, Gordon Lightfoot, and (with Ian Ralfini) Fleetwood Mac; securing Neil Young on July 1, 1986; making a pact with Michael Jackson's main partner Herb Cohen to distribute their Bizarre and Straight Records management. Others, a man of many talents. Invention, Captain Beefheart, Tim Buckley, Alice Cooper, Wild Man Fisher, the GTOs, and finally luring the Dr. Robert tour to Warner in late 1967. Between June 1967 and June 1969, the Warner-Reprise and Atlantic labels were purchased in separate deals by the Seven Arts Associated Corp., with Steve Ross's Kinney National Services Corp. (now Time Warner) engineering a takeover of Seven Arts. Kinney also bought Jack Holtzman's Elektra Records in 1968, allowing the now independent WEA to fit in. Mike Maltland exited Warner. Mo Ostin was appointed president of Warner-Reprise, then became chairman/COO in 1970, Joe Smith, who brought the Grateful Dead, Black Sabbath, Van Morrison, Deep Purple, and James Taylor to Warner, assumed the presidency. He later became chairman of Elektra/A&M. A man who made his presence felt amid all this power broker was Stan Greengold, a Warner Bros. vice-president in charge of the federal services and the person responsible for the smart-alecky and self-deprecating ad campaigns that made the company's presence felt from 1975—i.e., the Chinese year of the rabbit. The creative services/editorial/art staff of Hal Halverson, Ed Thelen, John Regehr, Solomon Penthaus, Judith Sims, Charlie Haas, Alison Wickwire (alias Ruby Monday), Jo Bergman, Gene Scultari, Joe Robinson, Bob Merlis, and Barry Hansen (alias Dr. Dementj) labored to create slick covers, more entertaining and colorful parodies (the infamous 1969 Masked Marauders "supergroup" hoax album), the Loss Leaders track sampler, and the Book of the Road tour manual, and in-house magazines (Circular, Waxpaper) whose zany habits often elicited the respect and interest of consumer magazines of the period. Corporation maneuvers notwithstanding, Warner-Reprise, and those equal parts clubhouse, greenhouse, and madhouse—i.e. it was a family. If Randy Newman didn't sell many records, he could still make a buck to rock to his album concepts and cover art, if Joni Mitchell disdained her trade ads (a 1969 headline: "Joni Mitchell Flies in London's More Upmarket Scene," he left the label in 1971, she still remained part of the household, (her objections to a periodically produced greatest-hits collection were always respected).

Ostin appointed Lenny Waronker here, and every day the Bizarre team of copy chief Bob Regehr and his in-house producers Ted Turner and John Crofts, (formerly of the Bizarre), Russ Titelman, Tim Lpuma, John Cale, and artist/pro- producer Jack Nitzsche. As if to further underline his own France, Burghart, when construction began in 1974 on the record company's new redwood house base at 5500 Warner Blvd., adjacent to the Burbank Recording Studios, and television lot, the work crew found its task inhibited by shooting for the television series "Six Million Dollar Man." Building and hammering was ordered to halt every time the folksy show's cast did a "take." Amidst the astute, lucrative signings in the early 1970s were Little Feat, Maria Muldaur (whose landmark first album was produced by Lenny), the Doobie Brothers, America, Rod Stewart, Jethro Tull (via Chrysalis for the U.S.), Seals & Crofts, Elton John (with Brian), and a joint venture with Phil Walden's Capricorn Records, George Harrison, Bonnie Raitt, Jimmy Cliff, Emmylou Harris, Curtis Mayfield, Tower Of Power, George Benson, Funkadelic, Ricki Perry, Debbie Boone, Steve Martin, Jesse Winches-


punk/new wave eruption, namely the Ramones and Talking Heads in late 1976, sales for Fleetwood Mac's "Rumours" album exceeded 9 million units. On Sept. 9, 1976, Jack Nitzsche died at Cedars Sinai Hospital in Los Angeles after a long illness. The '70s ended with Waronker signing Ric Ocasek to the band's roster, despite numer- ous nay-sayers; her debut record, co-produced by Waronker and Titelman, sold more than a million copies on the strength of her top five "Chuck E.'s In Love," and she became one of the most influential singer-songwriters of the next 20 years, paving the way for Liz Sharkey and Sheryl Crow.

In 1980, Ostin signed Paul Simon, with "Graceland" as the mammoth re- ward in 1989. Madonna arrived circa 1982 through Sire, with support from Waronker-Reprise. Mo took a detour to Italy, signing Big Star's Jeff Clapton in London. Waronker signed John Fogerty in 1984, against the advice of many, and watched "Center- field" become the bestselling record in the Slash Records deal that brought Los Lobos, the Blasters (and, 10 years later, Grant Lee Buffalo) to the comp.

Ostin and Waronker signed R.E.M. in 1988, with "Green" prompting heavy signings over a million units for the band's biggest record to that point. The year before, k.d. lang debuted on Steve's Sire label, with future "Hallelujah" singer Andy histories. And Waronker co-produced the solo

Brian Wilson album.

In 1989, as Waronker assumed the presidency of Warner Bros., he told a writer: "I'm going to have to decide whether I'm an R & D man or a Sam. I think it's time I'm going after that." He told O & R execs, "I'm going to stop supplying. I also said that with a little bit of generosity, the special package fits into the keeps family, but when he was appointed the man to be a deal with Paul Fishkin's Bearsville Records, the Four Seas- ons (via Curb Records), Al Jar- reau, Chaka Khan, Prince (via sales V.P. Russ Thyet) the Sex Pistols, and Van Halen. Lenny and Russ Titelman co-produced two of James Taylor's most-admired and success- ful albums, "Gorilla" (1976) and "In The Pocket" (1976). The same pro- duction team watched Randy New- man go gold with his "Little Crimi- nals" album, which featured the Eagles-backed international hit "Short People." In November 1976, Seymour Stein's Sire Records joined the Warner brood by means of a distri- bution agreement for the U.S. and Canada. In one fell swoop, the com- pany embraced the cream of the

PETTY PACKAGE
(Continued from page 6)

with the "Danzig" album, which came in special packaging. Many independent retailers use keepers for security reasons, Dennis notes, "I don't do that. Our name for the Danzig album didn't fit into the keepers.

In order to avoid repeating that situation, Dennis says one-stops were shipped the jewel-box version of the Petty album. Gu Joannides, owner of Sound City in Astoria, N.Y., says he had a problem with the Danzig album, and prefers album packaging that fits into the keeper.

However, Joannides says he was able to buy the special version of the Petty album from a specialty record shop suppliers. He also says that with a little hassle, the special pack- age fits into the keeper. The problem is clarified by the hoopla surrounding the special Pet- ty package. The slipcase is plain brown cardboard with a little "door- dle design," which he assumes most customers will probably throw out.
since 1971, when he joined its music publishing unit. He has headed the label operations since 1983, when he became the youngest, and currently the youngest director of a major U.K. label.

Yet heading Warner Bros. in the U.K. was an ambition Dickins has held for 20 years, according to one of his closest associates. “It was a dream that almost came true,” this executive says. “He’s always been interested in running a great record company in the style in which it was created. Rob isn’t a powerbroker. He’s a record man, a music man.”

Dickins himself declining to comment on events of the past week, which included the launch of his solo music industry. He is the fourth most successful record company founder. Dickins is chairman of the British Phonographic Industry’s awards committee—but refused to elaborate then on his personal situation.

That situation, by most accounts, saw Dickins fly to New York last Oct. 24 to accept the Warner Bros. Award, presented by Warner Music Group chairman Rob Mogador, and to be in the U.S. for the official announce-

lumbia does make the song available, it would likely charge a large fee to a competitor seeking its use. Given Columbia’s disappointment, however, Maxine Stowe refused to speculate on whether or not the label would be open to licensing the song to a rival label.

Kamoze, who already has four al-

bums out internationally, is fairly well-known to followers of reggae and dancehall music.

Kamoze’s first three records were released on Mango Island in the U.S. between 1988 and 1990, while his latest album, “Shockin’ Out,” was released on in-

die Ras/Rounder. It is his only album still in print in the U.S.

The artist, whose name means “mountain of the true God,” is also a writer and playwright. Kamoze grew up in a small town in the Caribbean history of Port Royale, Jamaica, as well as the Jamaican play “Runnings.”

When “Stir It Up” was originally issued, it was not initially supported by a single release.

In early summer, Columbia decid-

ed to remix the track “Here Comes The Hotstepper,” which was the first single. The new version, mixed by Remi, added a sample from Taana Gardner’s 1986 hit “Heartbeat.” The resulting single has sold 142,000 units, according to SoundScan.

I wanted to put in something fa-
miliar, so I added that sample,” says Remi. “It just fit right into the existing groove, and the whole song more marketable.”

In early August, Columbia issued the remix as a vinyl-only promo to radio, physical, and retail stores, as well as clubs, according to Jerry McKenna, Columbia’s director of crossover promotion.

In October, Columbia added the radio remix of “Here Comes The Hotstepper” to new pressings of the

“Stir It Up” album. The song first broke with mix-

show play in the New York market at WQHT (Hot 91.7) and WHTQ (107.5), and at KBXX Houston, before spreading to mainstream playlists nationwide.

“it seems to work with all three of our demos—white, black, and Hispanic.”

“it seems to work with all three of our demos—white, black, and Hispanic,” says Tracy Cloherty, MD at Hot 97, which was one of the first stations to add the record. “It crosses all lines. Reggae is just getting to be huge in this market.”

The “Stir It Up” album is No. 10 on this week’s Top Reggae Albums chart and has sold 6,000 copies, ac-

cording to SoundScan.

I wish for the best for whoever he becomes. I hope he continues with this success story. Whatever happens, the acceptance of reggae as something that is mar-

teted can only be seen as positive in my view.”

Official statement from Warner Bros. after requesting it from a colle-

gue at the label.

At most say that, in terms of corpor-

gate guff, this particular situation has produced more than I can ever remember. It’s quite evident that the people in senior management don’t know what they’re doing, and they don’t care about their artists.

“We’ve had a very warm and very

long, positive relationship with Mo (Ostin) and Lenny [Waronker],” says Dickins, who in the past had drawn a contrast between the execu-

tive stability of Warner Bros., where Dire Straits is signed for North Amer-

can and U.K. rights, and his own shifts at PolyGram, which handles the band elsewhere in the world.

“They’re now going the way of PolyGram.”

All showing a sales surge is “Short Dick Man” by 20 Fingers (Zoo). It is the fifth-biggest seller on the chart, with two-thirds of its surge coming from sales in Zoo, which has just bought the record from Warner, and put out a single release. The single, Top 10 at KFWR Los Angeles and top 20 at WPXY Rochester, N.Y., WKSU Buffalo, N.Y., KIIS Los Angeles, and WXXK Providence, R.I. “Living In Danger” by Ace Of Base (Arista) is the sixth-biggest seller on the chart, and re-

ceived the Greatest Gainer/Airplay award this week. It is No. 1 at KQFR Phoenix, WHTY Youngstown, Ohio, and WNTQ (BQ) Syracuse, N.Y.

Quick Cuts: The highest debut this week is TLC’s “Creep” (Luface/Arista), the first release from the long-awaited follow-up to the set’s debut album. “Creep” is already top 10 at KBXX Houston, WJMN Boston, KLUC Las Vegas, and WQHT New York ... Welcome Corona to the Hot 100 for the first time with her hit “Rhythm Of The Night” (East-West). Already a massive hit in Europe, “Rhythm” is already top 10 at WWKS Boston, KRGB Houston, WPQ Miami, and WKSS Hartford, Conn.

Making his first appearance on the Hot 100 as a solo artist is Method Man of Wu-Tang Clan with “Bring The Pain” (Def Jam/RAL/Island). Early monitored airplay on “Pain” includes WQHT New York ... Boyz II Men’s next single, “On Bended Knee” (Motown), hits the streets next week; based on current airplay alone, the song is predicted to debut inside the top 20. “On Bended Knee” is already No. 1 at WJMN Boston, KGGI San Bernardino/Riverside, Calif., and KBBQ Fresno, Calif., and top five at both KYLD & KMEI in San Francisco, KTFM San Antonio, Texas, KBXX Houston, WPGC Washington, D.C., and WERG Baltimore.
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The Hot Shot Debuts

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<td>KIM JONES</td>
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<td>HIP HOP RIDE</td>
<td>LIL ROY</td>
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<td>THE RHYTHM OF THE NIGHT</td>
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Billboard November 12, 1994
## Top Selling Albums of 1994

**The top-selling albums compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by Billboard/BPI Communications, Inc.**

**For Week Ending November 12, 1994**

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FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.
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This table represents the top albums of the week ending November 12, 1994, according to the billboard charts.
post at Sony Music International, which went to EMI Music's Martin Davis in September.

In Australia, Paul Krige has been recruited as managing director of the new MCA Music Entertainment affiliate there; he will report to Rogers. Krige is promoted from marketing manager at MCA within BMG Australia, where he has worked since 1991.

MCA's worldwide operation was previously structured as licensed units within BMG International companies. Earlier this year, MCA renewed its international licensing and distribution pact with BMG International through 1999 (Billboard, Sept. 11, 1993). The deal allows MCA to "convert" from those licensed units to separate affiliates handling their own marketing, promotion, and A&R functions. Under this arrangement, BMG continues to handle sales, distribution, and manufacturing for the new MCA companies (Billboard, Dec. 18, 1993).

The Asia/Pacific development marks the second phase of the MCA label group's worldwide expansion, following the opening of 10 European subsidiaries—under Larsen's direction—earlier this year.

"We looked at 1994 as the year to get Europe up and running," says Teller. "Those companies are all functioning successfully, and I'm extremely pleased. Now we're moving on to phase two, with the opening of the Hong Kong headquarters. Everything is really on time, and moving along very well."

Rogers' initial duties will be to direct the launch of the Australian and Hong Kong companies. Larsen says the former will have a staff of 18 people, comparable in size to MCA's French and Italian affiliates. Krige is recruiting at present.

By the end of this month, Rogers will name the managing director of the domestic Hong Kong company, who is expected to come from the entertainment business.

MCA's existing regional staff within BMG—including marketing manager Levin Lo and promotion manager Desmond Doo—will transfer to the new offices at 100 Canton Road in Kowloon. "The Hong Kong office will have about 15 people," says Larsen. "Of those, six will be with the domestic Hong Kong record company, and seven will be on Greg's staff."

Larsen projects that the MCA group's Asia/Pacific sales should be in the region of $80 million to $100 million "in three to four years." That, he says, would be roughly double its current sales in the region.

At present, Larsen declines to identify where MCA will open other Asia/Pacific companies in 1995. (Its Japanese affiliate has been in place since 1990). He does say that plans will be influenced by the scale of international repertoire sales in such territories, rather than the overall size of the markets, since MCA will not initially enter the local A&R stakes.

"As in Europe, the local repertoire plans are phase three of each company's perspective," Teller says "How quickly phase three is implemented really depends on each individual market."

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(Continued from page 6)
in the industry's drive to expose more music to interested audiences.

That was the message that Warner Music Group chairman/CEO Bob Morgado drove home in his keynote speech at Billboard's 16th annual Music Video Conference, held Nov 2-4 at the Loews Santa Monica Beach Hotel.

Morgado's speech touched upon the turmoil at the Warner Music Group (see story, page 1). It was in the context of that turmoil and others attempting to pave the road to the future, there are still several obstacles, Morgado said. He decried the fact that government regulation of cable has removed economic incentives for cable operators to add new channels, while noting that the Justice Department is investigating the proposed channel for possible violations of antitrust laws. "So logically, we have one branch of the government saying don't use it and the other worrying about the future possibility of unfair competition," Morgado said.

While the fate of the new channel may be up in the air, Morgado also expressed ambivalence about the future of music video. "But even if this channel isn't allowed to go into operation, we will encourage more music-driven television programming efforts," he said.

Those efforts range from Viva, a Gevi-by-delivering service channel launched by the Warner Music Group, EMI, PolyGram, Sony, and a local German media company last December, to new efforts: a channel called "Ligan," owned by Univision Pictures "The Naked Cafe" and "Francis Ford Coppola Presents . . . ," Morgado said.

Morgado says Viva has juiced creativity in Germany. When the channel signed on last December, only about 25% of the clips aired were German-made. "It would have shown more, but the clips didn't exist," he said. Today, the number of home-grown clips is up to 35-40% in Germany.

The launch of Viva II will likely further the growth of the music video industry. "Clearly, the Viva story will serve as a model for other broad-based, major-label efforts," says John Whitman, with London-based London Television. "It represents a full complement of regional repertoire, international artists, and English-based performances." Most Ticketmaster studies have found three quarters of the music videos made today are never seen by the public. Morgado says. The answer is not to cut back on the production of music videos, but to "extend our exposure opportunities to better accommodate the creative output from our growing industries. In this effort, we must work together to widen the pipeline, to create new vehicles and new avenues that will carry our music directly to our images into the homes of consumers . . . "

As an example, Morgado pointed to "Rock Video Monthly, a direct-marketing service that has been in operation for a few years. "The company recently launched a country service called "Country Music (Billboard/March 12)."

"Although music videos as a sell-through item have failed to become a mass-market format, we refuse to give up on the video cassette as a medium for the delivery of music," he said.

Morgado also pointed to the growing importance of CD-ROM, which he called "a natural for the Warner Music Group." The company's primary music customers are among the early CD-ROM owners, and CD-ROM fits the company's current manufacturing and packaging operations, he said.

The emergence of digitally compressed video on 5-inch discs may also be a boon for the music industry, Morgado said.

"Undoubtedly, most of the press attention has focused on the significant increase in the music industry," he said. "But the main growth opportunity for music is to start connecting new video CD players to their large-screen TV sets and their stereo systems, the resulting home theater will create significant new opportunities for the music industry as well."
NEW CHAIRMAN/CEO DANNY GOLDBERG EASES TENSIONS AT WARNER BROS.
(Continued from page 1)

MTV DEAL MARKS STRATEGY SHIFT FOR SONY
(Continued from page 5)

been our belief that VPL has been wrong.
In a related development, Sony, through its Sony Pictures arm, has also taken a stake in Germany's Viva Music TV channel, which went on air last December, and Viva is starting to make inroads into MTV's audience.
MTV has also referred Viva to the European Commission, charging that Viva enjoys preferential rates for the use of videos, which MTV claims amounts to unfair competition.
The Sony/MTV deal is likely to disappoint VPL, which has been relying on solidarity among the record companies and video producers in its battle to prevent revenues from being forced down. Sources say that at least one other major record company is about to unveil a similar deal with MTV.
One observer says, "Rights are the future of the business. I'm rather concerned that Sony may be trading its future income for the short-term interests in gaining U.S. market share.
IPTV's legal adviser, David Sweeney, says only that the deal "proves what we said at the time when MTV made the complaint: that the VPL agreement did not stop them from dealing with the record companies individually."
In the Nov. 1 statement, MTV said the deal covers all its networks, including MTV and VH1 in the U.S., MTV Europe, MTV Japan, MTV Brasil, and MTV Latino.
European sources believe the deal will take effect Aug. 1, 1996, when MTV Europe's existing leasing deal with VPL expires. A five-year term is suggested as the most likely length for the deal, which is also understood to provide Sony with similar revenues to those it derived from its European agreement with VPL.

RELEASE YOUR OWN CDs!

or to music, movies, and books, says, "We are a family-oriented store, and when an album comes out with a cover that doesn't fit our demographics, we won't carry it, just like we don't carry "Playboy" and "Penthouse." But when American came back with the alternate album cover, Target ordered thousands of copies.
One buyer at an account that chose to stock the alternate album cover was so angry that the Black Crowes wanted to put out a press release trying to dignify the bands that would not carry the original photo.
"So we gave us a choice, and we decided to stock the alternate cover," says the buyer. "What the Black Crowes can't take yes for an answer?"
Gary Gold, Minneapolis-based music manager at the 175-unit, Minneapolis-based Best Buy, says, "We are family-oriented, and since we had a choice, we stocked the alternate cover.
In fact, Arnold applauds American for making the alternate album cover available on the release date. Usually, when racks and retail accounts pass on carrying an album cover featuring questionable artwork, it takes labels a couple of weeks to come back with an alternate cover.
Depending on its reaction to a cover, a chain may sometimes decide not to carry an album; in other instances, a retailer might carry it just to give reduced visibility in the stores.
Thanks to American's decision to make an alternate cover available, Arnold says that Best Buy has aggressively supported the Black Crowes album. "We have it on the front cover of our insert, which is more than any other hard rock album," he says. "Also, the album is stocked at the front of all Best Buy stores.
The issue of the American label's use of controversial album art was raised recently by the cover of the Lords Of Acid album "Voodoo-I," which shows graphic depictions of several naked women in various sexual positions (Billboard, Nov. 5). In this instance, American has not offered alternate art.
Albertini to Sony France?

Bulletin hears that PolyGram Disques president Paul-René Albertini has accepted Sony’s offer to become president of Sony Music France, replacing Henri de Bodinat, who has joined vacation resort Club Mediterranee (Billboard, Oct. 29). PolyGram sources suggest that Island/Barelay president Pascal Negre will replace Albertini.

Gospel Dist. Deal for Benson

Henson Music Group has become the distributor of Atlanta-based Intersound Entertainment’s gospel lineup to the Christian bookstore market. The agreement also provides for distribution of a portion of the label’s contemporary Christian product. Gospel acts under the deal include Edwin Hawkins, Vickie Winans, and Jennifer Holliday, among others, along with completed new contemporary Christian music projects by Mali, Amaada, One Way, and Craig Duncan, and catalog releases by J.J. Jim, 2020, and Paul Smith.

Upward Swing in Italian Mart

Italy’s music market is showing signs of picking up, with the nine-month figures from major-label trade federation FIMI showing unit shipments up 3.7%, to 23.16 million, and value up 2.09%, to €180.9 million. September sales were 19.1% in shipments and 11.6% in value. FIMI president Gerolamo Caccia Dominioni expects the year to end with a rally, as big releases have been put back until year’s end.

Robinson Upped at BBC Radio 1

Paul Robinson, a key exec at Britain’s all-important national music station, BBC Radio 1, is advancing to a major planning post within the BBC. Trevor Dann will assume Robinson’s duties directing Radio 1’s music policy. Meanwhile, U.K. album rock outlet Virgin 1215 has a new program director: Chicago-born Suzy Mayzel, who most recently was VP of programming at KOIT-AM/FM San Francisco.

New Polygram Japan Chief

PolyGram has recruited Keleichi Ishizaka as its new president of its Japanese label operations, overseeing Polydor K.K., Nippon Phonogram, and Kitty Records. He replaces Roy at Toshiba-EMI, and places Terumi Mizuta.

Sony ‘Enhanced-CD’ Titles

Sony Music Entertainment, which recently formed a new multimedia division under Fred Ehrlich, is readying its first “enhanced-CD” titles for release, probably early next year. Due first: Alice In Chains and Bob Dylan. Mariah Carey’s new Christmas album also may see release if the enhanced-CD version of the album is ready before the holidays. Initial titles may be packaged with a separate CD driver, allowing existing multimedia computers to access the multichannel track, which reportedly will use the new PC-based Windows 95 operating system.

Video Products Dist. Acquired

Sacramento, Calif.-based Video Products Distributors has been acquired from venture capitalists by the Latina/VIsta Group by president Tim Shanahan and other top executives. VPD expects sales to top $200 million this year, up $30 million.

Some Good Ole’ Southern Hospitality

Hey, Ain’t It Good To Know you’ve got a friend? The latest tribute album, “Skyoned Friends,” enters Billboard 200 at No. 60. In a year that has seen various artists salute to the Carpenters (“If I Were A Carpenter”), the Bee Gees (“Melody”), and the Beach Boys (“Feelings”), the Bee Gees (“Mesmerized”) from Madonna. It’s new at No. 3. If it peaks at No. 2, it will match the highest position of her last three discs. “I’m Breathless,” “The Immaculate Collection,” and “Erotica.” If “Bedtime Stories,” Madonna’s second release on her own Maverick imprint, reaches the top, it will be her first album to go to No. 1 since “Like A Prayer” in 1989. By debuting at No. 6, Bob Seger & the Silver Bullet Band’s “Greatest Hits” becomes the group’s eighth consecutive top 10 album, stretching back to “Night Moves” in 1976, which peaked at No. 8. Seger’s first Capitol album, “Ramblin’ Gamblin’ Man,” is now 25 years old.

And coming in at No. 47 is “Turbulent Indigo,” Joni Mitchell’s return to Reprise. It has been just over 23 years since Mitchell’s last release, “Night Ride Home,” peaked at No. 41. Mitchell’s most successful album is “Court And Spark,” which spent four weeks at No. 2.

Baker’s Dozen: Another competitor falls by the wayside as Madonna’s “Secret” falls to No. 5 and Boyz II Men keep right on plugging at No. 1. It’s the 12th consecutive week for “I’ll Make Love To You.” If it stops here, it will be the only song in the rock era to have a 12-week run at the top. If it is still No. 1 next week, which is very likely, the Boyz will tie their own 13-week run with “End Of The Road.” And if it stays on top for two more weeks—well, Whitney Houston doesn’t even want to think about that. She may not have to, if I’m Kamoze or Real McCoy has anything to say about it.


Two Much: Mike Dvorochak of Manhattan follows up last week’s report of Mary Chapin Carpenter’s third No. 2 singles with news of a fourth: Carpenter sang backup vocals on Pam Tillis’ remake of Jackie DeShannon’s “What’s New, Pussycat?” (Capital’s “Walk In The Room,” which recently peaked at No. 2. Meanwhile, “Shut Up And Kiss Me” moves up to No. 3 on Hot Country Singles & Tracks. With every single from No. 2 to No. 9 receiving a boost, it will be interesting to see if Mary Chapin Carpenter will collect another No. 2 hit or finally reach the summit. Elsewhere on the country chart, George Jones takes another run for the roses. He has teamed with Alan Jackson on a remake of “A Good Year For The Roses,” a No. 2 hit for Jones in 1971. It’s from his “Bradley Barn Sessions” disc, which teams him with different artists on remixes of his own hits.
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