Young Ears Blur Country, Alternative

It's A 'Cowboy Hats & Flannel Shirts' Scene

BY ERIC BOEHLERT

NEW YORK—As the country and modern rock radio formats continue to balloon, inflated by an unprecedented number of young fans, a curious listening habit is emerging in pockets of the U.S., notably in the South and the West: High school and college-age fans are punching back and forth between alternative and country radio stations, snatching up Green Day and Travis Tritt records, and attending Tracy Lawrence and Marty Stor-shows on alternate nights.

"The lines are blurring," says Dene Hallam, PD at country KBQW Houston. "You don't have to be a 'country' person or a 'modern rock' person to listen to these formats. Young people like good music. Wherever they find it is fine with them."

On paper, the formats appear to be inching closer to the mainstream and accumulating an eclectic array of listeners who are nothing like the genres' stereotypes. Increasingly, country and modern rock, which traditionally have boasted strong cores of fans, are drawing young listeners who just want to hear hits, no matter the format.

"It's like two fat people in a small room," says country consultant Jay Albroth of BP Consulting Group, describing the unlikely overlap between the formats. "After a while, they're bound to bump into each other." Country and modern rock formats have indeed begun bumping belts.

Josh Holmstead, a jock at KKKK-FM Houston, used to program the young-skewing country station KTHS (the Twister) in Oklahoma City. "There was no modern rock in the market," he says. "But I was worried for over a year that one would come in and kick young country's butt, because the same people who want to hear Ken Mellons also listen to 'Loser' by Bee Gees. They love them both... One night [the kids] are out wearing cowboy boots, the next night, cut-off flannel shirts."

Holmstead recalls how neighbors at his Oklahoma City apartment complex would dangle wire hangers out their windows (Continued on page 17)

P'Gram Slashes Music Vid Prices

BY SETH GOLDSTEIN

NEW YORK—PolyGram Video wants music video buyers to listen up and take advantage of a new price promotion. The hope is to invigorate a home entertainment genre that has generally lagged behind expectations by widening the circle of buyers beyond hard-core fans.

Beginning Jan. 1, the New York-based vendor will start selling hard-core fans.
THE BEST IS YET TO COME...

- "SINATRA DUETS" the NBC Network television special airing the day after Thanksgiving!
- Duets II radio special November 18-20 — syndicated and syncopated on 400 stations
- "Start spreading the news..." Saturation TV, print, outdoor and transit campaigns
- Duets II star appearances at all launch parties

- Swingin' corporate "tee-in"! Golf Magazine/Frank Sinatra Celebrity Golf Tournament, plus many other tie-ins
- Sinatra Tour '95: Once more a lucky nation experiences the century's top singing legend

Produced by Phil Ramone - Co-Produced by Hank Cattaneo - Executive Producers: Charles Koppelman, Don Rubin and Elliot Weissman - ©1994 Capitol Records, Inc.
THE ROAD TO PLATINUM HAS BEGUN...

- Megadeth Youthanasia Halloween promotion collects over 140,000 “treats” on first week Soundscan
  - Album debuts Top 5 The Billboard 200
  - Top 5 in 19 other countries
- Special Limited Edition package (50,000) — sold out!
- TV and print campaign — it’s huge and it’s here
- Single “Train of Consequences” now has a million radio passengers — video working up a sweat in MTV rotation
- Megadeth Internet Web Site rivals Disney World in attendance
- All-Year World Tour — December ’94 to December ’95
THE LONG AWAITED COMPILATION OF SEGER'S CLASSIC HITS

- Album debuts #8 The Billboard 200
- First week Soundscan 80,000 units
- National media blanket (print & TV), plus regional radio campaigns
- Features on E! Entertainment Tonight; Good Morning America plus all of America's top papers, news services, consumer magazines, syndicated radio shows
- "Night Moves" new video (dir. Wayne Isham) now seeing light of day!

Produced by Bob Seger and Punch Management; Punch Andrews/Punch Enterprises, Inc. ©1991 Capitol Records, Inc.
THE LEGENDARY BBC RADIO RECORDINGS 1962-1965

• IN STORES DECEMBER 6

• 56 historic never-before-released tracks — the first studio Beatles recordings to come out in over two decades!
• Digitally mastered for release by legendary Beatles producer George Martin
• 2-CD, 2 cassette, or double limited edition vinyl set — complete 48-page color booklet including rare photos
• 6-song all-format radio sampler hits November 17!
• Single (non-album B-sides!) and video to follow hot on heels of album January '95
• Step-by-step marketing campaign accompanies release; TV and print attack to last into '95
• Massive co-op campaign in place through next year
• Tie-ins “here, there, and everywhere”!

Executive Producer: George Martin  ©1994 Apple Corps Ltd. under exclusive license to EMI Records Ltd.
The band calls it "American Roots Music." We call it "Good Time Music For A Strange Time World."

For The Tractors debut album, it's all happening on the strength of the most unique sound in Country today, their runaway first single, "BABY LIKES TO ROCK IT," and some of the best reviews of the year:

"Outstanding in their field. GRADE: A"  
-ENTERTAINMENT WEEKLY

"Road-tested veterans who've played with the best... and can play just about anything. Great music!"  
-USA TODAY

"One of the best albums of the year"  
-ESQUIRE

"A loving reclamation of that time when Country, Rock and Soul were just a beat apart. Go get the album!"  
-CD REVIEW

"**** The Tractors are as authentically rural as it gets. Guests like Bonnie Raitt, Ry Cooder and James Burton are mere hints of icing on an already delectable cake. Ultimately, it's a tribute to living on Tulsa time, which from the charm of this album, sounds very sweet indeed."  
-NEW COUNTRY MAGAZINE

But it doesn't stop there. With the new single and video, "TRYIN' TO GET TO NEW ORLEANS," the tour and more, there's still a lot of ground yet to cover.

In other words, The Tractors are just getting started. Climb aboard and strap yourself in. From this point on, it promises to be one wild ride.
**Henley: Farewell To A Good Day In ‘Hell’**

"Hell Frees Me Over" (Geffen), the Eagles' first album in 14 years entered stores this week with a flourish amply justified by its 15 thoughtfully burnished and often bitter-sweet tracks. But for Don Henley, who has just moved back to his native Texas, this is the end of the iteration.

"I feel pretty good," says Henley, who recently relocated from Los Angeles to Dallas with his fiancée and plans to marry next May. "But I doubt, in all candor, that there'll be another one. I think first when I say 'Get Over It' it's good, and I really like 'Learn To Be Still.' I also like the way we broke down the five things [from the April 1994 MTV concert sessions] on arrangements like 'Hotel California,' 'cause I don't think people ever really get the feeling that a song is a result of influential, about the state of America. Talk about multicultural—it really was.

"But I think that after this tour [set to resume in January] after an abrupt hiatus occasioned by Eagle Glenn Frey's emergency stomach surgery], it'll be right. At times, it's been very satisfying," Henley notes with a heavy sigh. "And there's been pain involved, as there always is in any endeavor of this magnitude. Some of the things that broke us apart years ago have not gone away, evidently. I think maybe they had. But somebody said to me the other night, 'You know, all that stuff is still there; just 'cause 14 years went by doesn't mean it's gone.'

Henley chooses his words with care, sounding older and wiser than the only child who exited the piney woods of East Texas in 1970 in search of musical self-definition in the wilds of Los Angeles. Leaving home in his late adolescence with a combo called Shiloh, and achieving success two years later with a new group that released over beers at the Troubadour as Linda Ronstadt's backing band, the literate Henley helped the Eagles create a crisp rock product of regional roots music that perfectly embodied the mood of displacement in the twilight of the American Century.

Pulling away from his soaring past, hurrying toward a receding horizon, the Eagles' commanding music was the often-aggrieved oratorio of a generation gullied by instant gratification and thus immune to greater contentment. The cracking tension and acute yearning in the band's songs was a direct consequence of the personalities intent on creating them. As with the original versions, the emotional coloration of new live limings of "Take It Easy," "Tequila Sunrise," "Life In The Fast Lane," "In The City" (with its droll coda of the Beatles' "Day Tripper"), and the canto flamenco-overtured "Hotel California" each displays in anxious strokes the essence of a cruel dilemma. And the new songs as "Hell Frees Me Over," including "Love Will Keep Us Alive," "The Girl From Yesterday," and the seemingly auspicious "Learn To Be Still," all update/delineate the Eagles' problematic outlook with stunning grace. Yet no description, however unerring, can flatter the satisfying as well as the blues, and I'm gonna record down here, with the songs tied musically, at least, to my explorations. Thematically, I don't know where they're going.

After his fast lane redux, it sounds like Henley is, well, eager to get over it and leave the world of what I've always wished for fervently," he says, laughing. "Now I'll finally see what happens."

**MULTIMEDIA MUSIC ON THE MOVE**

The music industry is finding new ways to take advantage of the interactive revolution. This week, Bruce Buckley reports on a folk music tour inspired by an Internet discussion group (see page 16), and Marilyn A. Gillen has the story of Warner Bros. Records' new online jazz promotion service (see page 58).

**A COUNTRY CHRISTMAS**

Nashville's major labels are promoting their artists' Christmas albums with a new vigor. Music videos, complications, radio specials, and even holiday tours are in the works. Edward Morris has the details. Page 35

**RUSSIAN LABEL ASSN. ARRIVES**

Russia's growing music industry finally has achieved a longstanding goal with official recognition of the Russian Phonographic Assn. (RPI). Europe's majors are eager to assist Russian labels—and to make deals for their top acts. Erkin Touzumhammad reports. Page 41
Music: The Gateway To Kids' Imaginations

In light of declining literacy rates among children, and an upsurge in delinquency and in health-care costs, I've been asking myself why our society offers children so much entertainment at odds with what educators and child-development specialists prescribe for children's formative years.

Here, in what we are the experts tell us: Young children need to progress along an inner timetable of growth and discovery, with life-affirming imagery that reflects their innate beauty and so fosters self-esteem. They need free time to wonder, to exercise their imaginations, and dream of how their souls might play on Earth and touch the cosmos. In these TV-dominated times, they are fed a diet of sick images on the TV screen, a quick- edit storm of need-creation that is geared to sell toys, not serve children.

Today, kids spend more time with TV than with their parents and are exposed to violent imagery so casually that it blends into our perceptions.

In such diverse places as a suburban bowling alley in New York state and at the Vancouver airport, I've seen blood and gore video machines--am I alone in wondering who makes these choices?

Gill the media children encounter, it is the electronic baby sitter that needs retraining. Remember that TV is a non-regulating medium, requiring no skills to watch. Often, in order to sell the most, TV ads take the lowest-common-denominator approach when offering products to kids. Besides the moral question of directly advertising to a most impressionable and vulnerable age group, how do we keep kids from yelling and violence as primary selling tools? If we do not give children care that how they are felt good about themselves, let alone grow up to want to raise sheep, that's one thing; but to raise children who are going to be critically important solutionaries, they've got to be reading.

As fascinating as computers and CD-ROMs are, we needn't hurry young children to meet them. "Interactive" is the shrewdest sales slogan since "new and improved," but is ironically about relating to a machine. In the formative years, for children, not machines, not robots. As for giving children a "competitive" edge early, I would say stop--what is gained coming from an economic perspective is no more than ever, needs support at retail.

We build family when we help children feel loved and needed by respecting their dignity as whole people. We help them feel connected when we consider their feelings, and when our actions show that we care for them. In all of this, music can play an uplifting role--music that gives kids and families a song in their hearts. When we target children for respect instead of exploitation, we will speed the turnaround and help our communities and realize the greatest return for our investment.

Music can play an uplifting role.

Raffi is a singer, songwriter, and family entertainer on Vancouver-based Troubador Records. He is also a Goodwill Ambassador for the United Nations Environment Program.

Music: The Gateway To Kids' Imaginations

I. It Started with a Song

The Billboard 100th Anniversary issue is fantastic. I particularly enjoyed Irv Lichtman's article, "It All Starts With A Song."

Keith Markard
President
Hal Leonard Corp.
Milwaukee

LAUDED VAUDEVILLE'S DEAN

The 100th Anniversary issue of Billboard is stunning. I've enjoyed reading it and seeing the reprinted obituary of William Morris ('William Morris Dean: The Golden Age Of Vaudeville').

Owen Laster
Executive VP
William Morris Agency
New York

U.K. AC STATION SEAKS RECOGNITION

In his article on U.K. commercial radio (Billboard, Oct. 29), Jeff Clark-Meads describes Heart FM, the new U.K. station that has nearly 14 months earlier in the Morecambe Bay and Lake District region of northern England. In our first RAJR national audience survey, "a platoon of staff in the U.K. in the adult contemporary format."

The Bay 96.9 FM launched with an AC format 18 months earlier in the Morecambe Bay and Lake District region of northern England. In our first RAJR national audience survey, "a platoon of staff in the U.K. in the adult contemporary format."

Exposing all eras of music

The concept of teaching all eras of music simultaneously, as Richard Henrickson puts forth in his letter (Billboard, Oct. 15), is one I have encouraged for more than 20 years. My favorite music is classical music. As a pianist and composer, I have played everything from Duke Ellington to Babyface, from Mozart to Stravinsky, from Beethoven to Stevie Wonder.

During a lecture to a group of young, aspiring keyboard students, I realized that I was witnessing a dilemma. Because of my classical studies and background, I could read and play almost everything, but these students would always be limited because their exposure was cut off at a specific point. They would be forced to use their pluck and curiosity, to work with their ears, and to discover and to use their imagination.

The promotion or propagation of classical music is in real trouble. I am not the most excited person when it comes to exalting new-comers artists alongside the likes of Mozart, Beethoven, Brahms, or Tchaikovsky, but how else can new artists and the public glimpse of what is going on in a society in which master musicians have segregated themselves from the general public and available to themselves mostly to the intellectually learned and affluent elite?

"Griff" C. Haygood
Pianist/composer
Newport News, Va.
Change your evil ways to MasterSound

MasterSound CD's are the definitive versions of classic albums, all produced to the highest possible standard. 20-bit digital transfers using Sony's SBM process and state-of-the-art equipment, plus intensive archival research to find the original masters, assure a listening experience that puts you in the studio with the artist himself. The MasterSound series features over 3 dozen titles, including new releases from Robert Johnson, Bob Dylan, Basia, Indigo Girls® and Roy Orbison.

Get all the music. MasterSound.
Music Biz Weighs Impact Of
Republican Hold on Congress

BY BILL HOLLAND
WASHINGTON, D.C.—Music industry officials say it is too early to assess the impact of the Nov. 8 national and local elections, in which Democrats across the nation were outperformed by the GOP. However, there is some concern over a political shift to the right, signaled by the election results.

On Capitol Hill, the election means a changing of the guard, as Republicans will take control of both the Senate and House for the first time since 1994. This means Republicans will take over the chairs of all of the Senate and House committees and subcommittees.

Republicans also gained 11 new governorships across the country, giving them a gubernatorial majority for the first time since 1970, and further signaling the electorate’s conservative mood.

Despite the change to GOP leadership, most industry insiders could see no major shift in congressional (Continued on page 92)

Biz Explores Shape Of Music To Come
Panelists Discuss Multimedia Future

BY MARILYN A. GILLEN
LOS ANGELES—The convergence of music and multimedia is no longer a question of whether, but of when and in what forms.

“You next year you will see the larger companies getting involved in multimedia” in music, said Tom McGrew, president of Multimedia Trading Co. and a consultant to EMI.

And if it doesn’t happen next year, it will happen within the next two years,” McGrew predicted.

That firm conviction — it will happen — proved a driving force for attendees at the annual Billboard Music Conference and the debut MultiMedia Expo at the Losews Santa Monica Hotel here Nov. 2-4, as everyone from music video producers to record label executives to computer programmers projected their places in a changing landscape where traditional borders among disciplines are blurring and traditional music and video companies are changing their strategies. (For additional conference coverage, see pages 47-48.)

Music videos, 5-inch discs, interactive record catalogs bypassing retail, albums that are really CD-ROMs in disguise, and video games boasting name-band soundtracks were only some of the products displayed and discussed as here-and-now examples of that convergence.

In his Nov. 3 keynote address, Warner Music Group chairman/CEO Bob Moog stressed the benefits to all parties of “extending exposure opportunities” through these new media.

“We must work together to widen the pipeline, to create new vehicles and new avenues that will carry our music to people in the homes of consumers,” said Moog.

He cited the potential revitalization of the longform music video format through “video CD” technology as an example.

The record industry has been concerned about the “track one” approach because it requires producers to work with conventional CD producers to manually skip over the first track on a disc in order to access the audio tracks.

The term CDTV introduced in a Recording Industry Assn. of America subcommittee draft paper on multimedia discs that was obtained by Billboard. An RIAA representative says the term is a working phrase that was brought to the table early on by Sony, and has stuck more or less by default.

But there’s been no formal announcement of the fact that CDTV is what the industry as a whole has decided to call it.

Sony and Microsoft declined comment on the subject. A Philips representative says work is being done under way to develop “a modification of the CD-ROM standard for these types of discs,” noting that Sony and Philips together own the patent because they are licensors of the system, and that Microsoft “is a key player in the CDTV.”

The Philips representative adds that the RIAA is being kept informed. However, the manufacturer’s expected announcement prior to the setting of an industry standard could once again create the potential (Continued on page 93)

Vid Rentals Out
At Blockbuster
Music Outlets

BY ED CHRISTMAN and DEBORAH RUSSELL
NEW YORK—Over the next three years, Blockbuster Music will phase video rental out of its stores in order to carry more music inventory. In a separate move, Blockbuster also is preparing to roll out a store-within-a-store, featuring licensed merchandise from the Viacom properties.

Currently, the 540-store chain has about 170 rental stores, down considerably from the 625 rental units it had in 1992, when Blockbuster acquired the chains that now make up Blockbuster Music.

Blockbuster Entertainment, based in Fort Lauderdale, Fla., entered music retailing by acquiring the Sound Warehouse and Music Plus chains, which, at the time, had 153 and 91 outlets, respectively, and both operated combo stores. It then acquired the 270-store Inner City Music chain, which operated about 90 Turtles combo stores.

Gerry Weber, Blockbuster Music president, says, “Rental is a diminishing portion of our business and, where feasible, we are taking it out and transferring it to the Blu-ray Video, and expanding the music offering.”

He says that the chain is performing a similar exercise in Atlanta with the former Turtles stores.

But the Sound Warehouse chain (Continued on page 81)

EMI Completes Executive Reorganization

BY DOMINIC PRIDE
LONDON—Ken Berry’s long-awaited reshuffling of EMI Records Group International has occurred, apparently with only one major casualty.

EMI Records Group International was created earlier this year to oversee all EMI record operations outside North America (Billboard, June 4).

EMI Records International division president David Stockley left the company Nov. 7, in the wake of the reorganization at the company’s Gloucester Place headquarters in London.

Stockley had responsibility for most of the territories outside the U.S., Japan, U.K., and continental Europe. Key territories in his division were Southeast Asia, Latin America, Australasia, South Africa, and Mexico. In the EMI hierarchy, he had parity with EMI Records Group U.K. & Eire president/CEO Rupert Perry and EMI Europe president/CEO Alexs Rotelli, both of whom will continue to report to Berry.

The EMI Records International division has effectively been dismantled, and most of the division’s staffers have been reassigned.

Berry says, “What we’ve done is effectively merge the European and international marketing functions. What I wanted to do in these changes was tie together the management sectors, which previously had looked at individually. It’s not intended to be anything else than a move to enable us to be more effective as a group.”

DIMONT GETS NEW POST

Many of Stockley’s duties will be taken on by Charlie Dimont, current manager of director of international at Virgin Records. Dimont will be senior VP of EMI Records Group Inter-

ational, with the company’s South- east Asian, South American, Australasian, and Pacific regions reporting to him. Executives responsible for licensee development worldwide will also report to Dimont.

Dimont, a former post as Sony chief of staff at Sony restructured to Dimensions, restated as Berry’s right-hand man, a spot he had as held at Sony and still held at Virgin.

“Charlie has traveled to most of the countries where EMI has compa-

(Continued on page 52)

‘CD Plus’ Is The Word,
But What Is The Standard?

NYC—Sony’s start-up CD Plus has sprung to life a full-grown, appearing on the lips of record label executives and other music industry players seemingly overnight as the test for a new breed of audio CDs: boasting bonus multimedia video/text information that does not alter the audio-only playing experience.

And the footrace to release such enhanced audio discs, by whatever name, appears to have kicked equally suddenly into high gear, as expectations grow that Sony and Philips, in conjunction with software developer Micosoft, will soon announce a standard for producing the “multisession” CDs.

Multisession CDs differ from other “enhanced” CDs because they do not put all the computer data on the first track of a disc. Instead, multisession CDs disperse the computer data among the audio tracks through a combination of the CD-ROM standard, while the audio portion remains playable on a standard audio CD player.

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Spec’s Exploring
Sale Prospects,
Seeking Suitor

NEW YORK—Spec’s Music, one of the nation’s leading retailers of record store chains in the business, has announced that it has hired Paine Webber to explore a potential sale of the company.

In a press release released Nov. 9, the company stated that, in addition to exploring a sale of Spec’s, Paine Webber was given a broad view of the company’s strategic and financial alternatives.

Spec’s is the dominant chain in Florida, where it has 53 of its 56 stores. The chain also has three stores in Puerto Rico. It was founded

(Continued on page 82)

Italian Songwriters Protest
Void At SIAE

BY MARK DEZZANI
MILAN—Italy’s singer/songwriters are supporting an occupation at the Rome headquarters of SIAE, the national authors’ rights society.

Authors, publishers, and artists have declared a “permanent assembly” to protect the government’s in action, which has left the SIAE with out leaders for four months, blocking the distribution of rights payments. They also are protesting a new decree by the Berlusconi govern ment that reduces copyright payments for local TV and radio stations from 2.5% to 0.1%, a move that could have serious implications for international publishing and songwriters’ revenues.

Among the high-profile artists who have participated in the occupation, which began Nov. 8 and was still under way at press time, are Ennio Morricone, Paolo Conte, Zuccheri, Pompacci, Gianna Nannini, and Riccardo Cocciante.

Although it is an independent body, SIAE has been headed by a government-appointed minister since last year. Ex-SIAE presi dent Roman Vlad was appointed commissioner to oversee the implemen-

(Continued on page 91)
Lester Sill
"The Chief"

He gave us so much of his time, his knowledge and his love. He touched our lives in so many wonderful ways.
He made us feel important,
He made us part of his family.
His boundless energy,
His zest for life,
His keen sense of humor,
His many acts of quiet charity,
His personal integrity,
And his love of the music business and its players
Will live in our hearts and minds forever.

Lester will be missed greatly by all of us.

His Jobete Music Family
Atlantic Returns Germany’s Die Toten Hosen To U.S.

**BY ELLIE WEINERT and THOM DUFFY**

MUNICH—Die Toten Hosen, one of the most successful rock bands to emerge from Germany in the past decade, proudly claims the ’70s punk rock of the U.S. and U.K. as its prime inspiration.

“All those punks are the reason we exist,” says lead singer Campino, who, like his bandmates, uses only his first name. “We don’t see ourselves as musicians, more as fans of a movement.”

So while the band has been expanding its following in Europe this fall with a recent British tour and EP release on Virgin Records U.K., Atlantic Records in the U.S. re-released the band’s album “Learning English, Lesson One” on Nov. 15. The album is a tribute to punk, featuring classic tracks and appearances by members of the Ramones, the Damned, Sham 69, and others. Originally released by Virgin Schallplatten in Germany in 1991, the album sold 250,000 copies in the band’s home market, according to Virgin. It came out in the U.S. in 1992 on Virgin-affiliated Charisma Records.

Die Toten Hosen will help promote “Learning English” with up.

(Continued on page 76)

I.R.S. Reclaims Cutting Edge With ‘Six Sided Single’

**BY BRETT ATWOOD**

LOS ANGELES—I.R.S. Records, which launched the careers of R.E.M., Wall Of Voodoo, the Go-Go’s, and Fine Young Cannibals in the ’80s, is hoping to expose a new breed of modern rock acts in the ’90s with a long-term project dubbed “Six Sided Single.”

The 15-year-old label is seeking unsigned talent for its continuing series of CDs devoted to showcasing up-and-coming modern rock acts.

Each volume in the “Six Sided Single” series will feature two new songs apiece from three unsigned alternative acts. “Six Sided Single: Vol. 1” hits retail shelves on Tuesday (15), and contains the I.R.S. debuts from Albany, N.Y., act Thoom; San Antonio, Texas, quartet Thirteen; and Los Angeles newcomers Grin. The disc offers these bands their first shot at national distribution. I.R.S. is distributed by Cema.

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Still Unforgettable. Capitol Records president/CEO Gary Gersh presents the family of Nat King Cole with the label’s Tower Of Achievement Award. The presentation took place in the studio where Cole recorded many of his famous songs (see page 26). Capitol artists become eligible for the award 15 years after their first Capitol release and when total worldwide album sales exceed 10 million units. Capitol recently released “Nat King Cole Greatest Hits,” a compilation that includes the duet version of “Unforgettable” with daughter Natalie. Shown, from left, are Gersh; Natalie Cole; Cole’s widow, Maria; and Cole’s daughters Casey, Carole, and Timolin.

BMG Aims For U.S. TV With ABC Deal

**BY DON JEFFREY**

NEW YORK—BMG has taken a long-awaited step into U.S. television through a joint venture with the ABC network, which will produce and distribute programming that features BMG artists.

The first fruit of this labor will be a one-hour prime-time special Dec. 17 called “Christmas At Home With The Stars,” in which artists like Aretha Franklin, Toni Braxton, Vince Gill, Kenny G, the Olsen Twins, and Amy Grant will perform Christmas songs and share holiday memories. BMG says a soundtrack album from this program is unlikely, but that audio releases from future projects are anticipated. Executives close to the venture say future programming could include talk shows hosted by BMG artists. Another possibility is the use of archival tapes of BMG artists in TV documentaries.

The 50-50 partnership is between BMG Entertainment North America, a unit of Bertelsmann A.G. and the ABC Television Network Group, a subsidiary of Capital Cities/ABC Inc. The venture will develop programming for the ABC broadcast network and cable networks in which ABC holds stakes: 80% of ESPN, 50% of.(Continued on page 91)

Film, TV Shake Up Phillips’ ‘Martinis’

Virgin Hopes New Exposure Revives Album

**BY CARRIE BORZILLO**

LOS ANGELES—As Sam Phillips gains valuable exposure in TV and film, Virgin is using the opportunity to give a renewed push to her third pop album, “Martinis & Bikinis.”

Even though the album never took off as hoped, the company has pledged its long-term commitment to the title, which was released March 8 (Billboard, July 9).

The week of Oct. 21, Virgin re-released the first single from the album, “I Need Love,” to album alternative and modern rock radio. The track originally was serviced to album alternative outlets in February and to modern rock in March. Virgin product manager Margi Cheske says the label also will re-release the video “when the time is right.”

The inclusion of Phillips’ music in TV programs and movies is part of the label’s latest marketing thrust. The song and video for the second single, “Baby I Can’t Please You,” aired on Fox-TV’s “Melrose Place” Oct. 10 and Oct. 24, and is included on the album’s Giant Records soundtrack, released Oct. 18.

In addition, Phillips recorded Nancy Sinatra’s “Those Boots Are Made For Walkin’,” a song she performed regularly during her “Indie- desirable Wow” tour in 1988, for the upcoming Robert Altman film “Prêt A’Porter.”

“This is the tough, rockabilly version that it was meant to be,” says Phillips.

The song is featured on the Columbia soundtrack, due Dec. 6, along with tracks by U2, the Cranberries, (Continued on page 76)

O’Donoghue Remembered

As Influential Humorist

NEW YORK—Michael O’Donoghue, the songwriter/author/poet/broadcaster and television and film writer widely considered to have been the most influential wit of the last 30 years, died Nov. 7 in Manhattan. He was 54 years old.

Over the course of a career that began on the fringes of the beat scene circa 1960, the Irishman was attending San Francisco State University and the University of California at Berkeley, O’Donoghue worked as a classical music DJ on WBBF-FM in Rochester, N.Y., before gaining attention as a contributor to The Evergreen Review, which ran his “Phoebe Zeit-Geist” comic-strip parody and later collected it in a successful book.

In the late ’60s, he became a guiding editor of The National Lampoon, where he and colleague Doug Kenney acquired national reputations as the two funniest writers in America. O’Donoghue created such unsparing satires of Cold War machismo as “Tarzan Of The Cows,” “Battling Buses Of World War II,” and “The Vietnamese Baby Book,” all while pushing the Lampoon to assume a “no sacred cows” tone in its chronicles of modern culture and its silly social mores. Long before the notoriety of Hunter S. Thompson and P.J. O’Rourke (both of whom were admirers), O’Donoghue’s writing and characterizations shone with what O’Rourke called “his gift for combining the heroic with the banal, as in (Continued on page 87)
Come to the edge, he said.
They said: We are afraid.
Come to the edge, he said.
They came.
He pushed them...and they flew.

Guillaume Apollinaire

LESTER SILL
January 13, 1918 • October 31, 1994

His Loving Family
Artists & Music

Motown Debuts Interactive Division, Games Imprint

BY MARTYL A. GILLEN

NEW YORK—Motown is moving into the information superhighway with the launch of a new interactive division: Motown Interactive Entertainment Software, and an affiliated game imprint within that division, dubbed Motown Games. Motown Games will make its official debut in January with the release of "RapJam Volume One," a joint production with Mandingo Entertainment, which is headed by Ron Sweeney.

The basketball game, which will be launched on the Super Nintendo platform, features a lineup of game characters based on the acts Public Enemy, The Isley Brothers, Queen Latifah, Yo Yo, House Of Pain, Coolio, and Onyx.

Gamers choose one of five urban courts on which to play—each with a distinctive street setting and unique musical "beat"—and then assemble a team from among the rap characters, each of whom has characteristic "moves" they will perform.

A separate soundtrack album featuring hits from those artists, strung together through the "beats" from the game, will launch just prior to the game's debut, according to Motown president/CEO Jheri Buzy.

A Sega Genesis version of the game will follow early in 1996. CD-based versions, featuring full musical soundtracks, are planned for the future.

The artists participating in the debut "RapJam," from a variety of labels, also will film TV and radio (Continued on page 90).

Ticketmaster Sets Clapton Club Strategy

2-Ticket, Credit Card Rule Intended To Cut Scalping

BY CARRIE BORZILLO

LOS ANGELES—To combat ticket scalping and ensure that Eric Clapton’s fans have the opportunity to see the artist’s rare club appearances at a reasonable price, Ticketmaster has come up with an elaborate plan for November shows in New York, Chicago, New Orleans, and Los Angeles.

In a rare move, Ticketmaster and Creative Artists Agency, which books Clapton, are allowing a maximum of two tickets per customer, at $30 each, available only via phone.

However, the tickets will not be mailed out to customers. Instead, fans, who must be at least 21 years old, will receive vouchers in the mail. The ticket buyers must bring a voucher, a driver’s license or a Social Security card, and a credit card to the club the day of the show in order to pick up the tickets. After receiving the tickets, concert-goers will be required to enter the venue immediately.

No service charge will be billed to the customer. Ticketmaster president/CEO Fred Rosen says that Ticketmaster has a special arrangement with Clapton for the service-charge fees. Rosen declined to disclose details of the arrangement.

Tickets go on sale in each city the week before the scheduled shows.

According to Tom Ross, head of the music division atCAA, Clapton’s first club tour since the ’80s will include stops at the House Of Blues in Los Angeles Nov. 11-13; Buddy Guy’s Legends in Chicago Nov. 16-18; House Of Blues in New Orleans Nov. 21-23; and Irving Plaza in New York Nov. 26-28.

The tour is in support of his blue album “From The Cradle” on Duck/Reprise/Warner Bros., which is No. 10 this week on The Billboard 200. Clapton completed an arena tour in support of the album in San Jose, Calif., Nov. 4.

This was Eric’s idea to play clubs and get back to the roots of the blues, and to give the average fan a chance to see him,” says Ross. “Obviously, when you have a stadium artist playing clubs, there are some dilemmas, especially when the smallest club is a 200-seater like Buddy Guy’s club. So we put tables and chairs in to make it comfortable, and the next dilemma was how to get the tickets to the people without scalpers.”

Rosen says the plan will give the “average fan” the chance to see Clapton without paying exorbitant scalper prices.

However, this method doesn’t allow a fan without a credit card to get into a show. The name on the (Continued on page 76)

Carpenter Leads Winners In D.C. Music Awards

WASHINGTON, D.C.—Election results of the musical variety were in the news here Nov. 7, as the Washington Area Music Assn. announced its annual awards.

WAMA prizes went to an array of well-known and emerging hometown talenta gathered at the Washington Hilton.

The award recipients are chosen by WAMA members, which include Washington area musicians, producers, and club and studio owners. The awards are presented for accomplishments in the period between September 1993 and September 1994.

Mary Chapin Carpenter, who still hangs her hat in the Virginia suburbs, was the biggest winner, taking the top artist, songwriter, and country female vocalist awards, as well (Continued on page 75).

American Rides Into Rap With West West Agreement

BY J.R. REYNOLDS

LOS ANGELES—In an attempt to broaden its rap music base, American Recordings has signed Los Angeles-based Wild West Records to a production and distribution deal.

The first release under the arrangement, due Tuesday (16), is the single “Mix Tapes” by hip-hop artist the Nonee. The single was originally released in August and promoted by Indigo, which has been handling most of Wild West’s releases to this point.

An album by the Nonee, “World Ultimate,” is scheduled for a February 1996 release.

The announcement was made by Morris Taft Jr., president of Wild West Records.

Taft, founded Wild West Records in 1989. A law school graduate, Taft is a former music promoter and personnel manager. He also owns the publishing company Vent Noir Music.

Says Charnas, “Morris represents the ideal combination of a (Continued on page 75)
And some people say there's nothing between New York and the Coast.

The sophisticated traveler knows there are treasures just waiting to be discovered between the coasts. In fact, you'll find almost all the indulgences of United's renowned international flights on board our three-class service to Los Angeles and San Francisco from JFK. You'll be amazed how much there is to be enjoyed between the coasts. Come fly the airline that's uniting the world. Come fly our friendly skies.

UNITED AIRLINES
Folk Music Online, On the Road
Songwriters Brought Together Via Internet

BY BRUCE BUCKLEY
SYRACUSE, N.Y.—On the modern folk music scene, it seems that grassroots ideas are spreading faster via computer than by traditional word-of-mouth. Through the use of the interactive computer bulletin board Internet, folk enthusiast and computer advocate Alan Rowoth has organized a new songwriters' showcase, featuring 24 artists, called the Internet Quarters.

Although Rowoth has never worked in the music industry, his knowledge of the Internet and familiarity with the growing number of folk music fans online proved to be the tools needed to organize the month-and-a-half venture. As moderator of the folk music discussion group on the Internet, Rowoth used his access to new American singer/songwriters to bring the series together. "After starting the discussion group, I realized how much great talent is out there," he says. "It's like having your ear to the ground; as soon as something happens, we are aware of it. It's like having thousands of spies."

Rowoth compiled a list of his favorite artists, narrowing the roster down to six groups of four acts, including Buddy Mondlock, Barbara Kessler, Martin Sexton, Catie Curtiss, Ellis Paul, Diane Ziegler, David Buskin, Jabbering Trout, Erica Wheeler, Bob Halligan, Tom Kimmel, Electric Boneai Band, Greg Trooper, and Cosy Sheridan.

"I really tried to balance the quartets so that artistically there was interesting diversity, but also there were different artists within the groups who would draw stronger in different regions," he says.

On Oct. 6, the first of the quartets set out to play an 11-clue circuit stretching along Interstate 90 from Boston to Buffalo, N.Y., and finishing off in New York City, Philadelphia, and Alexandria, Va. One week later, the next quartet set out to do the same circuit. The tour ends Nov. 22. The average club capacity is 150 people.

Rowoth's interest in starting the series stemmed from his experience at this summer's Kerrville (Texas) Folk Festival. Inspired by all the night campfire circles where artists freely trade songs, Rowoth set out to bring that same spontaneous, collaborative style to a stage setting. Rowoth used his Internet connections and his own capital to launch the project.

Like Rowoth, most of the performers on the tour are involved (Continued on page 18)

Live Performances Get Off The Ground On Sky Radio

BY JIM BESSMAN
NEW YORK—Placido Domingo actually salute his airborne opera listeners, and while the Rolling Stones didn't sing "Get Off Of My Cloud," they too flew the friendly skies of United Airlines in helping USA Today/Sky Radio's live-in-flight concert presentations get off the ground.

Live shows are just the latest twist in in-flight programming designed to make the flying experience more enjoyable. So far, United is the only airline carrying such a service.

The Stones' Oct. 10 New Orleans concert was carried to 270 United domestic aircraft equipped with the Sky Radio satellite reception technology. The transmission followed the inaugural Domingo performance at Chicago's Ravinia Festival last June, which was followed by a Yo-Yo Ma concert there in August.

Some 20,000 flyers were able to tune in to the Stones' feed. United Airlines spokesman Tony Molinaro estimates that 60% listened.

"People who couldn't get a ticket to the concert get a free one on us," says Molinaro. "All the flight attendants dressed up in their best rock'n'roll garb, and at [the L.A. airport], we had a Mick Jagger impersonator singing the whole day."

Additionally, the Stones concert was promoted through program guides (Continued on page 18)

Germs' Influence Continues To Spread; Pearl Jam On Vinyl; Rundgren's New Score

by Melinda Neuman

GERM OF A GOOD IDEA: A tribute album saluting seminal L.A. punk band the Germs is being organized by Gasastana Records head Bill Bartell. The group's life was short—dashed by the fatal 1978 overdose of original drummer Darby Crash—but its influence was long. Another Germs musical footnote: the band's first drummer was a pre-Goo's Belinda Carlisle.

The album, "A Small Circle Of Friends," will feature covers of Germs songs by several acts, including the Meat Puppets, the Melvins, FIREHOSE's Mike Watt, Dinosaur Jr's J Mascis, the Puzzled Panthers (Sonny Youth's Thurston Moore and the Beastie Boys' Mike D), former Black Flag member Kim Roessler, Lt. the Probes, D Generation, and Gumball.

The first single from the project, coming this month, will be "Circle One" by the Hole (members of Hole and former Germs guitarist Pat Smear), backed with "Shut Down" by Mudhoney's Mark Arm and Steve Turner (performing as the Monkey Wrench). Although it would be romantic (and easy) to think that the Hole song brought Kurt Cobain's widow/leader Courtney Love together with Smear in a post-Nirvana tribute of sorts, the track was recorded in 1982, before Smear joined Nirvana.

The first video will be the Meat Puppets' version of "Not Alright."

The single will come out on Bartell's Gasastana label, which is distributed through Dutch East India. However, he says he is talking to several major labels about putting out the album. Look for it in late February or early March.

THIS AND THAT: Epic will release Pearl Jam's 1991 debut, "Ten," on vinyl Nov. 22. It previously had been available only on cassette and CD. ... Todd Rundgren is writing the score for Jim Carrey's new movie, "Dumb And Dumber." ... The only non-score composition on the "Interview With The Vampire" soundtrack, coming from Gelfen Nov. 22, is a remake of "Sympathy For The Devil" by Guns 'N' Roses. The track already has been shipped to radio, but no decision has been made whether to make a single available commercially ... Capitalizing on the popularity of the movie "Pulp Fiction," MCA is releasing "Double Feature: Soundtracks From The Quentin Tarantino Films" Nov. 22. The two-CD set contains the soundtrack to Tarantino's 1992 cult film "Reservoir Dogs," as well as "Pulp Fiction." Also included is a 20-page booklet that features Tarantino talking about his movies and music. ... Ssss Jordan appears as a rocker (Delliah from the band C-Section) on the Nov. 12 episode of TV's "Sisters." Her part may turn into an ongoing role. ... David Geffen gives a rare interview to Barbara Walters on "20/20." Nov. 11 ... The Rolling Stones' Voodoo Lounge tour will come to a television screen near you when the band's Nov. 25 Miami show is presented live as a pay-per-view concert. Ordering price is $25.05. Producer George Martin was inducted into Hollywood's Rock Walk Nov. 2. ... Rascal drummer Neil Pearl received the 1994 Buddy Rich Lifetime Achievement Award Nov. 6. Previous winners include Mel Lewis, Louise Bellson, Max Roach ... Dana Miller, co-chairman of Entertainment Radio Networks, has been named chair of AIDS Project Los Angeles ... The Beatles' "Live At The BBC" double album, coming from Capitol Nov. 29, will include snippets of dialog from BBC interviews with the band, interspersed with 56 tracks. The project will be available on vinyl.

SISTERS DOING IT FOR THEMSELVES: The Women In Music Business Global Conference, slated for Nov. 18-20 in Nashville, has come up with a formable lineup of speakers and panellists, including Pam Lewis of Doyle/Lewis Management and North/South Records; Bonnie Garner of Rothbaum/Garner Management; Debra Maffet, host of "TN Country News"; and songwriter Gretchen Peters. Interestingly enough, one of the summit's sponsors is Martin Guitars, which will endeavor to find out why guitar purchases by females have dropped off dramatically from the '80s.

ON THE ROAD: Swing Out Sister has embarked on its first U.S. tour. The outing lasts until Nov. 16 ... Rob Rule is opening for dada throat projector Thiep Parck (an offshoot of Jam Productions) and the Nederlanders Organization announced Nov. 8 that they have joined forces to present concerts at the New World Theater in Tinley Park, Ill., and the Alpine Valley Music Theater in East Troy, Wis. In the process, Nederlanders will no longer present concerts at Poplar Creek Music Theater in Hoffman Estates, Ill., which had competed directly with the New World Theater (booked by Jam) for shows in the Chicago area ... The Rolling Stones' Voodoo Lounge tour will come to a television screen near you when the band's Nov. 25 Miami show is presented live as a pay-per-view concert. Ordering price is $25.05. Producer George Martin was inducted into Hollywood's Rock Walk Nov. 2. ... Rascal drummer Neil Pearl received the 1994 Buddy Rich Lifetime Achievement Award Nov. 6. Previous winners include Mel Lewis, Louise Bellson, and Max Roach ... Dana Miller, co-chairman of Entertainment Radio Networks, has been named chair of AIDS Project Los Angeles ... The Beatles' "Live At The BBC" double album, coming from Capitol Nov. 29, will include snippets of dialog from BBC interviews with the band, interspersed with 56 tracks. The project will be available on vinyl.

Leaves Them Smiling. Singer Luis Miguel is presented with a plaque from the James L. Knight Center for selling out three shows Oct. 6 & 8 at the Miami arena. Shows were sold out, and Knight and free to all under 18. Greg Fisher, Miguel, Knight Center marketing manager Debra Payne, and Knight Center operations manager Patrick Cumiskey.
In Loving Memory

LESTER SILL

a great man.
a great music man.
a great friend.

EMI MUSIC PUBLISHING
Wes Farrell Sued Over Benson Purchase
Accountant Sammis Says He Was Left Out Of Deal

By EDWARD MORRIS


The complaint was filed Oct. 27 in U.S. District Court in New York. It asks that the court award Sammis a minimum of $500,000 based on five of his charges, plus an accounting of income from the Benson purchase and punitive damages of an unspecified amount.

According to the complaint, filed by attorney Jonathan D. Davis of the New York law firm Fredericks & Davis, Farrell and Sammis first met in 1989, at which time Farrell “proposed to [Sammis] a business proposition whereby the two of them would work jointly in identifying and evaluating music recording and publishing concerns for potential acquisition.”

At the time of the meeting, Sammis, who lives in Agoura, Calif., was working for the Ernst & Young accounting firm. Farrell agreed to find potential acquisition investors, according to the complaint. For their part, Sammis would evaluate the properties, draw up business plans for distribution to potential investors, and prepare and send offers to the companies targeted for acquisition.

Farrell told Sammis he could not pay him a salary for his services, the complaint says, so instead he offered Sammis equal share in any equity arising from the acquisition, the post of chief economic officer, a position as a director of any company acquired, and pay and profit sharing in any part with executives in similarly situated positions.

Between their first meeting and early 1999, the complaint continues, Sammis was assessed and discussed with Farrell the acquisitions of several publishing companies, Benson among them. Sammis says that he and Farrell met together “several times” at the 1998 MIDEM music fair to discuss acquiring Benson.

In May 1999, the complaint states, Sammis phoned Farrell to discuss the sale of another publishing company they had been considering. During this conversation, Farrell allegedly told Sammis that Music Entertainment Group—an organization he had formed with Warburg Pincus & Co.—was going to buy Benson, and that Sammis would not be included in the deal, nor would he serve as CFO or director once the acquisition was completed.

“She felt it was her duty to speak up and tell Mr. Farrell that it was ‘unfair’ for Benson to be sold to a group that was not a part of the music business,” the complaint states.

Farrell’s purported excuse for excluding Sammis, the complaint states, was his purported inability to reach [Sammis] on the telephone.

Specifically, the complaint cites six causes of action against Farrell: breach of covenant of good faith and fair dealing, breach of fiduciary duty, unjust enrichment, misappropriation, and entitlement to title to accounting. Sammis is asking for a minimum award of $250,000 for each of the first five causes.

The changes began to emerge in September 1999.

“One became clear that this wasn’t a planning culture at ASCAP,” he says.

“Our world is changing rapidly, and we’ve got to be better at looking at the future and preparing for it. The environment of change, from distribution to legislation to technology, is becoming more norm, not the exception.”

Joyce sees marketing as “thinking in a disciplined way” in a field of competitors. “Think of this as a business model,” he says, not unlike that between record companies and others. “Do we fight over one-tenth of a point of market share? We sure do.”

“We’ve tended to be more collectors than marketers. We want [for instance] to communicate with our licensees about the music that we are selling customers of ours.”

Joyce becomes a member of ASCAP’s management team; he reports to Dan Gold, whose ascension was a product of conclusions reached by the $1 million Booz Allen study that set in motion the biggest internal changes in the society’s 80-year history. Joyce says he’ll be spending the next several months getting the process in place. "This is not going to be an empire, and we’re not about to spend a lot of money. But we’ve got to tell our story more forcefully and effectively." To be prepared for the normalcy of charge, Joyce says, is to be, above all, stubbornly protective of the rights of ASCAP’s writer members. The more I became familiar with the challenges ahead, the more I got to believe in the absolute right of songwriters to get their due in a world of hostile interlosters.”

PORTER ON PORTER: This is truly an age of discovery for show music fans. For instance, a collection of 13 songs recorded in 1962 by the Porter Vocal Selections can now be heard by anyone who clicks on their web site.

Porter, who has been a composer and lyricist for over 60 years, is known for his work with such Broadway personalities as Bobbejaan Schoepen, Uta Hagen, and the Cole Porter team. His 1998 Broadway revue, "The Great White Way: Portraits of the Great White Way," received critical acclaim and earned Porter a Tony nomination.

Porter has been active in the music industry for over 60 years, and has written over 1,000 songs, including "Begin the Beguine," "I'll See You In My Dreams," and "Night and Day." He is also a member of the Songwriters Hall of Fame.

Porter has been a member of the Songwriters Hall of Fame since 1984, and has received several awards for his contributions to the music industry. He has been the recipient of the prestigious "Song of the Year" award twice, and has been inducted into the Songwriters Hall of Fame in 1984.

Porter has been involved in numerous charitable organizations, and has been a strong advocate for the rights of songwriters. He has been a vocal champion of the Music Modernization Act, which passed into law in 2018, and which seeks to modernize the copyright laws to reflect the digital age.

Porter has been a strong supporter of the ASCAP Foundation, which supports the work of emerging songwriters and composers. He has been a member of the ASCAP Foundation Board of Trustees, and has served as a mentor to many young composers.

Porter has been a member of the ASCAP Board of Directors since 1992, and has been an active member of the ASCAP Board of Directors. He has served as the Chair of the ASCAP Board of Directors, and has been a strong advocate for the rights of songwriters.

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WITH OUR HUNDRED DISC CHANGER, YOU COULD LISTEN TO MUSIC FOR FIVE STRAIGHT DAYS WITHOUT REPEATING A SINGLE SONG. BUT IS THAT A GOOD THING?

Nonstop music for the better part of a week may be a little extreme, we admit. But it's entirely possible with Pioneer's new 100 Disc CD Player. The changer that stores all of your CDs in a regular rack space and gives you instant access to any song on any disc. In fact, all you'll ever need to touch is the remote. It lets you cue up individual tracks, and even create customized banks of songs or discs. So you'll be getting to move of your music than ever before. Just don't blow off eating, sleeping and bathing regularly.
FOLK MUSIC ON TOUR
(Continued from page 18)

artists as Garth Brooks and Nanci Griffith.

Although songwriter-in-the-round concerts have become popular at many clubs across the country, the idea of taking it on the road off ers a new element. "In a lot of rounds, people only get to exchange songs for one night. This way, as we become more familiar with each others' material, it's easier to join in with a vocal harmony or a second guitar part or even a harmonica solo," says Michael McNei vin, a California-based songwriter who has won all three of the Kerrville-year. Crying in front of the president was the ultimate respect we felt could be paid to our music," says group founder Calvin "Uncle" Binn. "I felt our work had finally paid off." Binn and fellow group members John McCarthy, Joe Simpson, and Ralph Blackshear began singing together on the street corners of Syracuse's Pioneer Village Housing Project. Years later, with the addition of Eric Weiner, a Syracuse University music major, the group's mix of R&B and hip-hop finally took shape as Shade V. "Shade is the band of five voices with different personalities," Binn says. "We all hear the music in different ways, so when it comes together we end up with something that's not like anything only one of us could come up with. Each is interested in the band during a stop in Albany on Mother's Day. While jogging through the Empire State Plaza, Cuomo heard the group practicing and stopped to listen and met with the members. The conversation carried back to Cuomo's office, where they talked for several hours. The governor took particular interest in the band's original song, "My Mommy Is My Daddy," which tells the story of four of the group's members growing up in single-parent homes. In the end, Cuomo agreed to help the group out as he might by inviting them to sing at October's Democratic fundraiser. Since then, several major-label representatives who attended the event have expressed interest in the band's talents. Contact Skip Webb at 518-438-5472.

BRUCE BUCKLEY

MADISON, WIS.: "Folk soul" is the term used by the Common Faces to describe their music, which is a drawin g card for a band's name as a label for a sound of the Midlands of country and zydeco, daubs of blues and jazz, the steady tempo of rock, and the polyrhythms of world beat. This decidedly happy music ("We're not a wailing band," says guitarist Aza Miura) made the act a hit earlier this year at a widening national touring circuit (including New York's CB's Gal- leria) and in the rock clubs and outdoor festivals of Wisconsin. Even Europe has been receptive: The Common Faces were on a tour this fall that took them through five cities in Austria, plus gigs in Germany and Slovenia. Although grunge is one element that has not influenced the act, the Common Faces' three self-released CDs were recorded at Butch Vig's Smart Studio (Vig completed sessions on the band's second album as he began work on Nirvana's "Nevermind"). The Vig connection, as well as the band's prodigious musical abilities, has led to music with the members. Contact Aza Miura at 608-274-1386.

DAVE HUDDERS

HAILEAH, FLA.: There aren't many bands in Florida that play a combination of polka, country, and punk on instruments that range from an accordion to a kazoo, cellophone, and clarinet. In fact, there's only one. Who is it? I Don't Know. As longtime local favorite notoriety, I Don't Know combines acoustic and electric instruments in a way that has kept the crowds on their toes for a while. The band has played at the West Palm Beach, Flinn's, and in Austin, Texas. All this tour has supported the band's recent full-length CD "Gullib's Travels," which has sold more than 1,200 copies and has European distribution. I Don't Know comprises singer Terry Cop pel, bassist Tony Landy, accordionist Mark Ruiz, and drummer I Zo Besares, who are all in their mid-20s. "It's your run-of-the-mill high-energy, orchestrated, non-stop popo-ing band," says the act's manager, Rob Gebman. "It's nursery folklore mingling with a roasted-vanilla hard-core attitude." Local alternative paper the New Times has said that I Don't Know is "the Marx Brothers meets the Klezmer Conservatory." Future plans include a trip to Europe next year and a return to the studio for more recording in December. Contact Gebman Management at 305-922-5737.

SANDRA SCHULMAN

SYRACUSE, N.Y.: Performing in front of the president has typically been an honor reserved for top-name artists; however, on Oct. 19, Syracuse-based a cappella group Shade V (pronounced Shade Five) took the stage at a Democratic fundraiser in New York City attended by President Bill Clinton, New York Gov. Mario Cuomo, and several major entertainers, including Madonna, Alec Baldwin, Robin Williams, and Al Pacino. "Singing in front of the president was the ultimate respect we felt could be paid to our music," says group founder Calvin "Uncle" Binn. "I felt our work had finally paid off." Binn and fellow group members John McCarthy, Joe Simpson, and Ralph Blackshear began singing together on the street corners of Syracuse's Pioneer Village Housing Project. Years later, with the addition of Eric Weiner, a Syracuse University music major, the group's mix of R&B and hip-hop finally took shape as Shade V. "Shade is the band of five voices with different personalities," Binn says. "We all hear the music in different ways, so when it comes together we end up with something that's not like anything only one of us could come up with. Each is interested in the band during a stop in Albany on Mother's Day. While jogging through the Empire State Plaza, Cuomo heard the group practicing and stopped to listen and met with the members. The conversation carried back to Cuomo's office, where they talked for several hours. The governor took particular interest in the band's original song, "My Mommy Is My Daddy," which tells the story of four of the group's members growing up in single-parent homes. In the end, Cuomo agreed to help the group out as he might by inviting them to sing at October's Democratic fundraiser. Since then, several major-label representatives who attended the event have expressed interest in the band's talents. Contact Skip Webb at 518-438-5472.

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SANDRA SCHULMAN
Congratulations to all of the unsigned artists who participated in this year’s MusicQuest.

We wish you the best of success in your professional recording careers.

MusicQuest '94

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3-24-22 Shimomeguro, Meguro-ku, Tokyo 153 Japan
Phone: +81-3-3719-3328 Fax: +81-3-3794-1654
Although none of these tracks has crossed over to the American R&B or pop charts, many have achieved commercial success in the global Jamaican-music scene. Dreadlocks, the traditional Rasta coif, have been gaining popularity with many dancehall artists—including Capleton and Buju Banton—whereas before, DJs preferred a slick R&B or Westernized look.

"A consciousness [Rastafarian] movement has been part of dancehall reggae for several years now," says Murray Elias, Priority Records' director of A&R/reggae. "One reason that it has suddenly blossomed in the last couple of months is a commercially driven reaction to the gun ban.

The ban on gun lyrics was issued by Col. Trevor McMillan, Jamaica's commissioner of police, and discourages clubs and radio from playing records with violent messages.

"The commissioner instituted the ban because he felt these lyrics were creating an atmosphere of violence and undermining the authority of the police," says a spokesman at the commissioner's office in Kingston. According to Carlisle J. Edie, professor of political science at the University of Massachusetts, Amherst, "The ban on gun lyrics has largely to do with a tremendous increase in the levels of extremely violent crime in Jamaica over the past year."

Edie says the Jamaican murder rate has been climbing steadily; 1993's victims included the popular reggae artists Panhead and Dirtsman. Recently, Papa San, Dirtsman's brother, was arrested in Kingston on gun charges stemming from an alleged shooting incident.

The resurgence of a Rasta-influenced dancehall scene may also reflect a fundamentalist spiritual reawakening taking root in Jamaica. "The International Monetary Fund's structural adjustment program, which was instituted in 1980, has been extremely burdensome and painful for the majority of Jamaicans," says Edie. "Many people are seeking religious options now, because the political parties seem to have failed everybody. People are looking for other options now, and there has been a retreat into seeking answers from religious organizations. I'm not surprised to hear that this is showing up in the music."

**RETURN OF THE '70s**

Spirituality used to be a hot lyrical topic in Jamaican music. Called "conscious" or "culture" reggae, the music's "reality" lyrics often reflected social concerns and a passionate belief in Rastafarianism.

The Jamaican religion has an intense identification with the Old Testament, but Rastas believe in the divinity of Haile Selassie, the late emperor of Ethiopia, the first black leader to gain prominence in Africa. His defeat of Mussolini's army in the mid-'30s made him revered as the ultimate symbol of black pride and power. Rastas grow their hair long and Uncombed dreadlocks in adherence to a verse in the Old Testament that prohibits shaving or cutting parts of your hair; they use marijuana as sacrament to keep them distinct from Western religions that use wine; and they long to return to an idealized Zion somewhere in Africa, as promoted by Marcus Garvey whom they consider to be a prophet. Throughout the '70s and into the first half of the '80s, such reggae artists as Burning Spear, Culture, Israel Vibration, and Bob Marley were in the forefront of this movement.

Philip Smart, a reggae producer, radio personality, and owner of HCF & Studios on Long Island, sees the return of cultural lyrics as part of a larger cycle. "Recently, reggae peaked out on slackness [sexually graphic lyrics]," he says, "we peaked out on gun lyrics, so now it's time for cultural lyrics again. Culture was strong in the late '70s, so what we are seeing is the single achieved a solid sales base in the U.S. Jamaican community and received considerable hip-hop club play. Banton is best known in the States for his dancehall hit "Boom Bye-Bye," an anti-homosexual song that was the source of a big controversy in '92. The 'Murderer' record by Buju Banton was the turning point as far as dancehall DJs are concerned, because people who have listened to his records' anti-gun lyrics stated in specific Biblical terms. Although Buju was the leader within the dancehall," says Lloyd Stanbridge, vice chairman of Grove Broadcasting, the company that owns IRIE FM, Jamaica's all-reggae radio station. "Everybody in Jamaica was very supportive of that song, because it came at a time when people were very serious about violent acts within the country."

Banton says, "Some of us may have previously neglected it, but the spiritual consciousness has always been there."

**TONY REBEL**

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Banton says, "Some of us may have previously neglected it, but the spiritual consciousness has always been there. Nothing but consciousness can hold us together as a people. We have to use music to motivate youths toward positivity. We artists, whom the people elect to hold the microphone, we have to do something besides just making the girls jump up."

"I say rebels," says Rebel, "a youth like Buju is my friend, and even before he began to [grow dreadlocks], I knew that he was a cultural youth. Artists like Israel and myself are trying to create a balance where cultural music can be commercially accepted while bringing a positive message."

Stanbury says that trend was continued by this year's Reggae Sunsplash Festival, held July 12-16. "At tonight's closing party, "he says, "Capleton was the artist who got the most respect, and on Friday night it was Irieknit Silk. Of all the acts, it was Capleton's new song, "Jamaica." Capleton is probably the most popular artist right now; he has a number of records that are moving in the direction of roots and culture and positive conscious lyrics."

On his records, Capleton often invokes Haile Selassie, as he does in the introductions to "The Rastafarian's Prayer" and "Murder," which was a hit on radio and in reggae clubs in New York and Kingston—and to "No Competition," which was Capleton's African Star label. Recently spotted at Don One Sounds was the German DJ, who spotted Capleton's hair was dreading nicely.

Although a totally conscious dancehall record hasn't enjoyed crossover success in the U.S. since Junior Reid's "One Blood," such themes are beginning to creep into records that can be heard on R&B and radio. The Jamaican rapper Ravern's "No Guns, No Murder," produced by WQHT (Hot 97) New York air-personality Funkmaster Flex, has garnered airplay on rap and mix shows across the country. The popular anti-gun song has not yet hurt the conscious reggae line, "Step up in a life and give thanks to the father."

Could this mean that many of the artists who have turned to anti-gun and spiritual lyrics are making a move based on commercial considerations? "We don't know if all of the artists who are catching the cultural wave are serious; maybe some of them have spotted on the bandwagon," says Rebel.

"I say rebellious people everywhere who dreads their hair is a true Rasta," says Cutty Rank, who is in the midst of recording his third album for Priority. "Some of these guys talk about how they are a dread and a Rastaman, but they are using it as a disguise. A reggae artist isn't what you have on your head, it's what you have in your heart."

"I am one of the guys who has done a lot of lyrical things; we helped red last gun for our Rasta people acted like they didn't want to listen. People can DJ about guns, but it depends on how you write the lyrics. If you write gun lyrics and tell people to shoot other people, everyone knows what you're doing. But if you write lyrics about personal experience, things that you see going on in the world, "he says, "there's a difference. I never promote violence; I just write what I see."

"Rastaman cultural attitude embodies the same type of militance that helped enliven Bob Marley's writing. The politicians in Jamaica and upper-class people don't give the artists any support," says Rank. "When you DJ conscious lyrics, especially if you talk about the system and the corruption you see in it, they don't like it."

**MORE THAN A TREND?**

Like the computer-generated rhythms that seem to have a six-month life span, topics in reggae music also come and go. But some observers say that the return to conscious reggae, with its social and Rastafarian themes, will not be just another short-lived trend.

"This is what reggae is about: positive, conscious, informative, and educational," says Stanbury. "This is going to be here for a very long while, because it is going back to the roots."

Ranks is less certain. He says, "You never know if it's going to last."

"Maybe a new DJ will come on the scene with something else that is not conscious, and the people will get tired of hearing conscious lyrics and all those things."

The rhythm of conscious reggae in the U.S. is also uncertain, according to Priority's Elias.

For example, Rebel's conscious 1992 album "Vibes Of The Times" failed to strike U.S. commercial sparks despite its cultural messages. But the artist is enjoying considerable crossover success with "Weekend Love," his duet with Queen Latifah, featured on her Motown album. Interestingly, the lyrics of "Weekend Love" have little to do with conscious reggae; instead, they deal with a romantic tryst. And some of the most popular Jamaican records to break outside of the community are love songs, like those by J.C. Lodge and Maxi Priest.

"The moment an artist will live or die based on the records' commercial acceptance on radio here in America," he says. "And if they don't find commercial acceptance here, I wouldn't be surprised to see the movement dry up in Jamaica."

But Elias is following the conscious reggae trend with great interest. "I'm not closing the door on it; I would sign the right artists with the right material. Ultimately, we'll have to see whether religion is as exciting to the average American kid as guns and sex."

**BUJU BANTON**

**ZIGGY MARLEY**

**TONY REBEL**

**CUTTY RANKS**
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Licking It Up. Marvin Sease’s second Jive release, “Do You Need A Licker?,” is No. 22 among Heatseeker titles in the South Central region this week. The R&B singer is in the midst of some club dates in the South. “Hitlin’ & Runnin’,” is the first single for R&B and top 40 radio.

“This is our first real effort to go out and build a story at an album level,” says Bibeau. “And we’ve been welcomed with open arms.”

To capitalize on the strong appeal, Relativity is launching Lome Kent on a 25-market promotional tour for radio interviews and on-air performances. The tour, which began Nov. 10 and wraps up Dec. 6, also includes radio station-sponsored shows, including KBCO’s “Rock and Roll Auction” at the Paramount Theater in Denver on Saturday (19). “We’re trying to have stations sponsor him at local coffeehouses, too, and we’ll invite.

SWEET Sixteen: Once again, modern rock heavy- weight KROQ Los Angeles’ programming choices have created a chain reaction. This time the beneficiary is the London-based alternative band Bush, on Los Angeles-based indie Trasuma Records. KROQ began playing “Everything Zen” until “Things From the Band’s debut, “Sixteen Stone,” released Nov. 1, before the label even released a song. Now, WQXQ (Q101) Chicago, KNDD (The End) Seattle, KOME San Jose, Calif., and WCHZ (Channel 29) Augusta, Ga., are also playing “Everything Zen.”

Rob Kahane, chairman of Trauma, says the band was one of the more popular unsigned bands in England and was recently receiving a lot of radio airplay. “One of the producers at Radio 1 in England tipped me off to the band. They played the demo of ‘Everything Zen’ and got a huge response from it,” he says.

A video for the song, directed by Matt Mahurin (Alice In Chains, U2, Peter Gabriel), was scheduled to be shot in New York the week-end of Nov. 11.

The band will make its first U.S. appearance on Friday (18) at an album-release party and show at Dragonfly in L.A.

Trauma plans to bring the foursome back to the U.S. for a tour in January. Plans to include a snip- pet of the video and press kit on America Online are also in the works, according to Trauma president Paul Palmer.

ROAD WORK: In an effort to target alternative and urban audiences, Virgin is putting singer-songwriter Ben Harper on the road with funky alternative rocker Luscious Jackson, the soulful hip-hop act Spiralhead, and rap group the Fugees.

The Luscious Jackson dates run from Nov. 25-Dec. 6 and include in-stores in Seattle, Portland, Ore., San Francisco, Santa Barbara, Calif., and San Diego.

Harper then hits the road with Spiralhead and the Fugees from Dec. 8-22.

Fossil Fuel. Fossil, which is managed by CBGB’s owner Hilary Kristal, is playing a few shows with Black 47 and some solo dates this month in support of its debut EP, “Crumb,” on hifi/Sire/Warner Bros. “Snow Day,” a green-vinyl 10-inch, is due in late November. The band’s self-titled album is due in January. “Moon” is the first offering for college, urban alternative, and modern rock radio.

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"The mainstream veered off course and came over to our little puddle. We've been sitting there for years."

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Veteran Divas Find New Audiences

Franklin, LaBelle, Knight Bridge Generation Gap

BY DAVID NATHAN

LOS ANGELES—Aretha Franklin, Patti LaBelle, and Gladys Knight, who enjoyed their first hit records in the ’60s, continue to compete successfully on the Billboard R&B charts thanks to high media profiles, frequent touring, and steady airplay. Says independent retailer George Daniels of George’s Music Room in Chicago, “They’re crossing the generation gap with their music, and since all three are strong catalog sellers, we’re finding that young buyers who like their current records are going back to buy their older albums, too.”

The three veteran artists were teenagers when Franklin scored her first chart record in 1960 with “Today I Sing The Blues.” Knight, with the Pips, followed in 1961 with “Letter Full O’ Tears,” while LaBelle, recording with the Blue Belles, earned her chart debut in 1962 with “I Sold My Heart To The Junkman.”

James Miller, manager of the Crenshaw/Los Angeles outlet of 16-store Chatsworth, Calif.-based Tempo Records, agrees that sales on Franklin, LaBelle, and Knight have been good. “Younger buyers have heard these artists’ names from their parents. Now they’re checking out their music for themselves,” he says. Though each has found acceptance among younger audiences, in part by working with contemporary producers, they maintain their upper-demo fan base through their trademark soulful vocals.

The current LaBelle single, “All This Love,” a cover of DeBarge’s Teddy Riley-produced hit from 1983, is No. 46 on the Hot R&B Singles chart. The single, from LaBelle’s MCA album “Gems,” released in June, was preceded by “The Right Kind Of Lover,” produced and co-written by Jimmy Jam & Terry Lewis, which peaked at No. 8 in July.

Knight has spent 13 weeks on the Hot R&B Singles chart with “I Don’t Want To Know,” written and produced by Babyface and Daryl Simmons. The single is from her second MCA solo album, “Just For You,” which was released in late September.

Franklin recently enjoyed a 25-week chart run with “Willing To Forgive,” produced and written by Babyface and Daryl Simmons. The single is from her second MCA solo album, “Just For You,” which was released in late September.

The artist single peaked at No. 5 on the Hot R&B Singles chart and is on the Hot R&B Recurrent Airplay chart. Tempo’s Miller notes that sales on Franklin’s current Arista album, “Greatest Hits (1980-1994),” were spurred by exposure of the single, which is included on the album.

Says Miller, “We got complaints from people who wanted a brand-new Aretha album, but they liked ‘Willing To Forgive’ so much, they bought the [greatest hits] album,” he says.

Jean Higgins, senior VP of black music for Arista, admits that breaking Franklin’s “Willing To Forgive” was a major challenge. “We had all the classic ingredients: a great artist, a great producer, a great song, and a great team working the record. But with the current program, Aretha, it happens on a record-by-record basis.”

“We didn’t deliver ‘A Deeper Love’ (the first single from the album)” (Continued on next page)

Capitol Celebrates Work Of Nat King Cole; Rhino Releases 6-CD R&B Retrospective

Rhino senior director of A&R James Austin and label president Richard Fosse, along with musician/Writer/producer Billy Vera, served as compilation producers for the project. Suzan Jenkins, director of the Rhythm & Blues Foundation, helped coordinate the project and penned the introduction for the booklet. Essays were written by Peter Grendyusa and Eugene Holley Jr.

COLE’S CAPITOL ACHIEVEMENT: Nat King Cole was honored posthumously by Capitol Records with its Tower Of Achievement award during a gala celebration Nov. 2. The event was held in the label’s recording studios in Los Angeles and was attended by representatives of the entertainment industry as well as political and other business sectors.

Gary Gersh, president/CEO of Capitol, presented the award to Cole’s wife and four daughters (including Elektra artist Natalie Cole).

“The award is one more deserving [of the award] than Nat King Cole,” said Gersh.

The Tower Of Achievement award was established by Capitol Records to honor artists on its label for their “irreplaceable contribution to music and American popular culture.” Frank Sinatra received the award in 1993.

Cole was one of the first artists signed to Capitol in 1943, recording nearly 700 songs before his death in 1965 of lung cancer.

His striking features and at-ease demeanor on his 1956 television special, “The Nat ‘King’ Cole Show,” endeared him to the nation. The show ran 64 weeks before being canceled due to lack of advertising—because, many say, the program was hosted by a black man. However, the variety show paved the way for increased on-camera opportunities for other black entertainers.

At Capitol, the comfortably filled studio housed a festive yet respectful atmosphere, one in which audiences discussed and reflected on the career of a man whose music continues to touch the lives of millions. In an age when self-derogaining lyrics and uninspired melodies are the rule, the evening was a much-needed infusion of harmony.

MORE HISTORY: Rhino Records has released “The R&B Box Set: 30 Years Of R&B & Blues (1945-1972),” a six-CD collection chronicling black music from post-World War II to the debut of disco.

Featured chronologically on discs are 108 original popular tracks. Included in a comprehensive, 60-page liner-note/photo booklet.

Blackgirl Goes Black Tie. Kaper Records trio Blackgirl and vocalist Lawrence Tolbert, left, congratulates songwriter/vocalist Isaac Hayes, center, at the 16th annual Georgia Music Hall Of Fame Awards dinner Sept. 24 at the Georgia World Congress Center. Hayes received a Georgia Award in the performance category and was a 1994 Hall Of Fame inductee. Blackgirl performed during the formal dinner.

Doing Battle. Producer Battalcat, center, is shown with the members of MJJ/ Sony act Quo after he put the finishing touches on the rap duo’s next single, “Quo Funk.” Battalcat’s still-unlisted debut album is scheduled to be released in early 1995 on his Maverick/WB-affiliated Lifestyles label.
**TOP R&B ALBUMS**

FOR WEEK ENDING NOV. 19, 1994

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**VETERAN DIVAS FIND NEW AUDIENCES BY BRIDGING GENERATION GAP**

(Continued from preceding page)

"Greatest Hits" album all the way, although it was a very big club rec- ord." Riggins credits early support from BET and high media visibility as major factors in breaking "For- give," which has sold more than 355,000 units, according to Sound- Scan.

Franklin's 1994 media appearances include the Grammy Awards show last March, during which she received a lifetime achievement award, and guest spots on "Saturday Night Live." "The Late Show

With David Letterman," and Oprah Winfrey's 50th birthday show (La- belle and Knight also appeared).

Riggins notes that Franklin toured more than usual last spring and summer, performing in New Orleans, Atlanta, Detroit, Indiana- polis, New York, and Washington, D.C., where she also performed at the Warner Theater.

Despite her reputation and past success, airplay and sales were not guaranteed. Says Riggins, "Early on, we experienced a lot of resis- tance from radio. We felt that 'Will- ing To Forgive' was a take-no-pris- oner record, and it was not even being heard on radio. It was very hard. We were surprised when it went top five." The response to "Willing To Forgive" and touring spurred album sales, making the album Franklin's first gold Arista set since 1986.

"Honey," the third single from Franklin's greatest hits collection, is in its 11th week on the chart. The album has been on the R&B album chart for 37 weeks.

As with Franklin, LaBelle's latest work benefits from the use of hit- making producers. Says Marilyn

Batchelor, national director of black music marketing for Epic, "Jimmy Jam and Terry Lewis and Teddy Ri- ley skewed LaBelle's ['Gema'] al- bum more toward a younger demo- graphic than a female audience.

The label conducted early setup retail in March and began teaser ads for the LaBelle album in mid-April. The art has been on tour for most of the year.

Batchelor says early re- ligious success in a se- ries of remixes by MCA &R execu- tive James Broadway, Def Jef &

Meech Wells, and Darrin Friedman and Hes Hector.

"We got a lot of early radio play in the Mid-Atlantic and Southern re- gions," says Batchelor. She notes marked sales increases in LaBelle's core markets: New York, Los Angeles, Chicago, Atlanta, Wash- ington, D.C., and her hometown of Phila- delphia.

Debuting at No. 8. "Gema" be- came LaBelle's highest entry ever on the R&B chart, says Bat- chelor. "We're getting a lot of play."
<table>
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<tr>
<th>Title</th>
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<td>&quot;The Best of Me&quot;</td>
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*Note: This list is a sample of songs by Whitney Houston and Al Hibbler released in 1994.*
Practice Makes Perfect: “Practice What You Preach” by Barry White (A&M) takes hold of the No. 1 position this week on the Hot R&B Singles chart. White has had many hits in his 34 years of recording, but it has been a while since he has enjoyed a No. 1 R&B single. In 1991, “Put Me In Your Mix” made it to No. 2, but he hasn’t had a No. 1 since 1977’s “It’s Easier When You Lay Down Next To Me,” which stayed at the top for five weeks. “Practice” is the only single besides “I’ll Make Love To You” by Boyz II Men (Motown) that is currently receiving monitored airplay on all 77 stations. White’s album “The Icon Is Love” (what a fitting title) is this week’s Greatest Gainer on the Top R&B Albums chart.

On Your Mark, Get Set, Go: “Before I Let You Go” by Blackstreet (Interscope) has the second-largest increase in total points and moves into the top five with ease. Although its increase in spins is marginal, the increase in audience is significant. This means that “Before” is starting to convert its daypart rotations into prime-time rotations. Hot on Blackstreet’s tail is “Creep” by TLC (LaFace). It boosts the largest gains in total points—in fact, its increase is almost three times that of Blackstreet’s. Its huge rise is fueled by the single’s release into the marketplace. “Creep” debuts at No. 5 on the R&B Singles Sales chart. Another hot record is “On Bended Knee,” the second single from Boyz II Men’s “II” (Motown) and this week’s Hot Shot Debut at No. 13. “On Bended Knee” is exploding at radio and is due in stores next week. The next couple of week should be very interesting—who will be the first to cross the finish line?

Gaining Speed: “Can’t Help Myself” by Gerald Levert (EastWest) makes a healthy 44-28 leap. This track was featured last year in the HBO movie “Strapped.” Some radio programmers liked it so much that they tapped it off the television so that they could broadcast it. Now that it is available as a single, it is picking up where its taped incarnation left off. “Can’t” is No. 10 on WZAK Cleveland, WWDM Columbus, S.C., and WXOK Baton Rouge, La. “I Never Seen A Man Cry” by Scarface (Rap-A-Lot) wins the Greatest Gainer/Sales award this week. This song goes against Scarface’s hustler image. It is a rap with a positive message about life and death that will hopefully catch on. It debuts at No. 19 on the R&B Single Sales chart, and is No. 3 at KMJQ in Houston. “Old School Lovin” by Chante Moore (Silas) is steadily increasing at radio, and moves 48-35 on the overall chart. “Old School” ranks top five at KGLH Los Angeles, WENN Birmingham, Ala., and WPLZ Richmond, Va. Her album will hit the streets next week.

Records to Watch: “If You Love Me” by Brownstone (MJJ) is developing nicely. This week it picks up five top five rankings, at KTOW Tulsa, Okla., WOW1 and WSVT in Norfolk, Va., and WLYS and WHUR in Washington, D.C. “Forgot It Was A G” by the Whitehead Bros. (Motown) earns the Greatest Gainer/Airplay honors this week. This is another single from the “Jason’s Lyric” (Mercury) soundtrack, and is available on the act’s album “Serious” (Motown). It increases in audience by 68%, and is breaking fast in Greensboro, N.C.; Houston; Shreveport, La.; and Raleigh, N.C.

Bubbling Under... Hot R&B Singles

Trisha Covington.
Why you wanna play me out?

from her debut album, “call me.”

Produced by Alan “BYRD” Tatum for LAQ Music Group.
Mixed by Kenny Smoove for Spoiled Rotten Entertainment.
Management: Greg Parks.

Congratulations to Changing Faces on their Platinum single "Stroke You Up" and their self-titled Gold album. The next smash is "Foolin' Around."Written & Produced by R. Kelly.
VETERAN DIVAS FIND NEW AUDIENCES BY BRIDGING GENERATION GAP

(Continued from page 27)

ing campaign for "Aunt Jenima" products. The artist also has a recurrent role as a nightclub owner on the Fox police drama "New York Undercover." In October, she performed her current single on the show.

Batchelor contends that acceptance of LaBelle among younger consumers is the result of her high media profile. "Patti's been as hip... and being on [the TV sitcom] 'Out All Night' has definitely helped her visibility with young audiences. She includes music by Gerald Levert, Boys II Men, and Babyface in her live show, and she's really an artist who moves with the times." While Franklin and LaBelle have toured this year, Knight's marketing strategy has focused mainly on television to maintain public awareness. She is featured in an advertising campaign for "Aunt Jenima" products. The artist also has a recurrent role as a nightclub owner on the Fox police drama "New York Undercover." In October, she performed her current single on the show.

Batchelor says Knight's new album, which was released in September and is her first new work in 2½ years, has benefited from the artist's media exposure. "We've been getting good response, especially in her key markets, which include the San Francisco Bay area, Atlanta, Detroit, and Las Vegas." A cross-promotion between MCA and American Greeting Cards at rack accounts like Kmart and Walmart has added to Knight's visibility.

While "I Don't Want To Know" peaked at No. 82 on the Hot R&B Singles chart, it continues to move on the R&B/Adult chart in AirPlay Monitor, rising to No. 11 with 319 detections the week ending Nov. 4. Batchelor says the album is selling well in various markets, and notes particularly favorable response from radio and retail to the 11-minute medley featuring "If You Don't Know Me By Now." "Love Don't Love Nobody," and a cover of the Boys II Men hit "End Of The Road."

The label is preparing to issue a promo-only edit of Knight's "End Of The Road" cover. A video of the song featuring Knight and the group has been completed. Plans are underway for the artist to tour, but no dates have been announced.

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**Billboard Hot Rap Singles**

FOR WEEK ENDING NOVEMBER 19, 1994

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**Billboard**

CELEBRATING 100 YEARS OF UNPARALLELED COVERAGE.
M People’s 3rd deConstruction Set To Bear ‘Fruit’

FRUITY FOLKS: As M People mastermind Mike Pickering awaits the Nov. 22 release of his group’s third deConstruction effort, “Bizarre Fruit,” he takes a moment to stretch back and smile at the memories of a year’s tour, performing “Yes” from one club to the next in the space of seven-to-so minutes. Instead, these tracks were richly layered, but too tricky to be streetwise, but also accessible to the tight confines of three-to-four-minute radio slots. To ears chelled by too many duping-classical instrumental sounds, this album’s concise and tuneful demeanour sounded downright revolutionary.

“Dance music is part of the mainstream in the U.K., and I think that removes some of the pressure and stigma from the whole process of making dance music records,” says Pickering. “We have never been contrived or calculated in the way we approach music. Our only conscious decision is to work hard enough to hear growth in our songs. That’s what makes the success all the sweeter and more rewarding.”

Among those rewards are a string of multiformat hits around much of the world; an extensive, sold-out European concert tour that touted a sizable 18-piece lineup; and a long-deserved connection with a U.S. major label. Since the start of its part with Epcot Records last spring, M People has ruled Billboard’s Club Play chart, cracking the top half of the Hot 100 with “Moving On.”

M People’s role as a club community ambassador to the pop mainstream was solidified last month when “Elephant Smoking,” won the British Photographic Industry’s coveted Mercury Prize for album of the year, an honor heretofore bestowed upon rock bands. “It’s a shock to lot of people up in the press that a dance band won the award—the viruis was brilliant,” Pickering says with a prouful laugh. “Not everyone wants to face the truth that more people here go to clubs than to rock gigs.”

After such a sterling year, the pressure to remain high for commercial and commercial plateaus could paralyze the most confident mind. In assembling “Bizarre Fruit,” Pickering and partners Paul Heard and Heather Small bypassed such mental drama by diving into an intensive, four-month marathon of writing and recording that allowed little time to acknowledge outside voices or opinions.

“We didn’t agonize over what we were going to do,” he says. “We just got on with making music. In the end, I think we got a fresher sound by doing it that way.”

He’s right. Although “Bizarre Fruit” follows a familiar stylistic thread, it actually surpasses its predecessor in quality. “Sight For Sore Eyes” kicks off the set with a rubbery, house-rooted baseline, exalted with a rolling piano line that is spied with a tangy salsa twist. The usually haughty and controlled Small anchors the cut with a performance that pleasantly surprises in its playful tone. In fact, Small’s relaxed maturity and broadly developed palette of vocal colors gives “Bizarre Fruit” much of its overall bite—whether she is slinking over the raw funk ground of “Precious Pearl” or veering philosophical on the vividly future-smash “Search For The Hero.”

“The combination of being on the road and having a strong vocal coach has extended Heather’s range, and made her a confident interpretive singer,” Pickering says.

With their creative pieces in place, M People are currently preparing another album on the road. A tour of the U.K. and Europe begins Dec. 10, and will primarily bring the act to 10,000-capacity floor shows. M People are scheduled to release their next album in early 1995. Pickering is already evining the possibility of a U.S. jaunt in the spring.

The likelihood of the band’s subsequent success here seems solid. Epcot is now plotting a radio plan for “Ex- cited,” the third U.S. single from “Elephant Smoking.” After that, we hear that the label will join the worldwide bannerwave for “Open Up Your Heart,” the second single from “Bizarre Fruit.” In the meantime, import hounds can delight in the Head Boys’ post-production, as well as an upcoming, promoto- only E-Smoker EP, “Sight For Sore Eyes.” Sounds like the start of another banner year.

“The most important thing for us is to make an impact, bypass the hind,” Pickering says. “We haven’t changed our ideas. We’re just a bunch of clubbers who make music we love.”

SWINGIN’ SINGLES: “Little” Louie Vega does an excellent job of re- casting Groove Collective’s funky acid-jazz—throwndown “Whatevut” into a viable house mover without losing the seductive, jazzy feel of the original recording. In fact, he wisely pulls out a few retro ideas of his own, transforming the track into a direct descendent of the dance hits of Phil Fearon and Patrick Ju- vet and the Salsoul Orchestra. A less confident producer might have been daunted by the array of live instruments found in the original arrangement, but Vega has clearly examined each sound and found a comfortable home for it in his musical format. A sparkling gem, available on Giant Steps.Reprise.

Former Electrolebe 101 chanteuse Billie Ray Martin christens her new solo deal with the WEA-distributed Magnet Records by issuing “Your Lov- ing Arms,” a four-on-the-floor interpretation of a 101 hit. The Lady In White is a less confident producer might have been daunted by the array of live instruments found in the original arrangement, but Vega has clearly examined each sound and found a comfortable home for it in his musical format. A sparkling gem, available on Giant Steps.Reprise.

Former Electrolebe 101 chanteuse Billie Ray Martin christens her new solo deal with the WEA-distributed Magnet Records by issuing “Your Lov- ing Arms,” a four-on-the-floor interpretation of a 101 hit. The Lady In White is a

A Notorious Release, New York- based indie Notorious Records hosted a bash at Club USA to celebrate the success of its first single, “Release Me,” by Industry. In its initial weeks of circulation, the track has attained breakout status on Billboard’s Club Play chart and is a mainstream dancefloor smash in the U.K. Between gigs at clubs around the U.S., the act is preparing its second release. Pictured, from left, are industry group members Julissa, Christopher Joannou, and Tosh.

Elektra take the downtempo, wickedly contagious “Say Ahhh!” to top 40 . . . Retro-heads will be pleased to learn that Canadian disco act Lime has dipped into its catalog of dises etudes and reconstructed the hit “Your Love” for the house generation. The track marks Lime’s resurrection under the name Step By Step for the Rutherford, N.J.-based HBM America. Records . . . The Moonroof-distributed After Dark Records continues to mine club ground beyond its initial freestyle turf with a pair of notable house-driven singles. Producer Peter Presta comes on with a tribal vibe with “Nokimbo Dance,” which kicks requisite African chants with rumbling percussion and an elas- tic baseline. It’s familiar but festive. The same can be said for “Cheya Chant” by X-Files, the brainchild of Clayton Cousin and André Bagley. This fairly simple exercise in crowd arousal gets its grit from urgent bass/ percussion interplay that is reminis- cent of the classic ’70s funk of Kool & the Gang and Brass Construction . . . In the Nov. 5 edition of “Dance Trax,” the name of the grand prize winner of Island Records’ “The Adventures Of Friscella, Queen Of The Desert” con- test was incorrect. The lovely drag queen’s name is Chickette.

TAKE A BOW: Congrats to the win- ners in the dance music categories at Billboard’s Music Video Awards, which were handed out recently in Los Angeles. Janet Jackson’s “I’ll” di- rected by Dominic Sena, was cited as best clip, while USJ took best new art- istic clip for “Can’t Help Myself,” which was di- rected by Charles Wittenmeier.
What's Next, A Tribute To Tributes?
Expect The FACniful As Onslaught Continues

HERE'S TO . . . Those who are supposed to know such things assert that the torrent of country tribute albums will recede to a trickle in 1995. Well, that's not what we hear. Our aggressively informal survey of Music Row studios, saloons, and four-wheel drive vehicles with clean tires suggests that there is going to be more such albums—not fewer—in the months to come. Of course, most of these projects are still in the talking stage, and we can't vouch for their solvency.


MAKING THE ROUNDS: Nashville broke its previous fund-raising efforts this year for the T.J. Martell Foundation, bringing in more than $310,000 to date. Liberty Records chief Jimmy Bowen served as fund-raising chairman for the 1994 campaign, and Paul Jakowski was Nashville events chairman. . . . Mark Chesnutt has scored his first platinum record with “Almost Goodbye” on MCA Records. Chesnutt now records for MCA's Decca label. . . . A recent visit to check out the new facilities at Buddy Killen's Stockyard Restaurant & Bullpen Lounge, we were overjoyed to again hear the silvery voice of Vicki Brower, who is now a house regular. Brower was a longtime background singer for Mickey Gilley, and—as Vicki Rae Vorn—had an album out in 1987 on the old Atlantic America label. She charted twice that year, with “Not Tonight I've Got A Heartache” and “Turn Up.” Her husband, Stuart Brower, has been touring as a drummer in Joe Stilwell's band. . . . Laura Flager, formerly an administrative assistant at Pro Tours, is the new radio promotion coordinator for Decca Records. . . . Flowers On The Wall,” the new DeWitt composition that won The Statler Brothers national prominence in 1963, is on the “Pulp Fiction” soundtrack. The song was a No. 2 country and No. 4 pop hit, and went on to win a Grammy. DeWitt, who sang tenor for the Statlers, left the group in 1982 and died in 1990 . . . Amy Grant and Vince Gill have a song, “House Of Love,” in the upcoming Michael Keaton/Genevi Davis movie “Speechless” . . . Barbara Mandrell’s single “Bittersweet Heart” on episode of ABC-TV's “The Commish.” Nancy Cardwell is the new special-projects coordinator for the International Bluegrass Music Assn. in Owensboro, Ky. She steps into the post vacated by Jan Harley Fox, who has started a management agency for bluegrass acts. The IBMA is now offering tapes of the seminars presented at its World Of Bluegrass trade show and convention in September. The tape titles are “The Information Superhighway,” “Making The Most Of Showcasing,” “The Art Of Negotiating,” “Knowing The Bluegrass Mind,” “The Bluegrass Performer And Television,” “The Business OfSongwriting: Copyrights, Publishing, And Licensing,” “Success Stories: Kils And Bluegrass,” “Starting A Successful Concert Series,” and “Alternative Bookings: Beyond The Usual.”

Production has started on a TV special, “Tootsie's Orchid Lounge: Where The Music Began.” It chronicles the famed downtown lounge, and has a bar that once was the favored hangout of Grand Ole Opry stars and the long-winded motorists of the attention. Willie Nelson and Jimmy Dean will narrate the show, which is tentatively scheduled to begin airing next June . . . TNN's “Music City Tonight” has been nominated for a CableACE award in the best music series category. It will compete with “MTV Unplugged” and VH1 Presents. “Country songwriter Hugh Prestwood is in the running for best original song for “The Song Remembers When.” Winners will be announced in January.

MARK YOUR CALENDAR: The Boston Bluegrass Union hosts “A Bluegrass Summit To Benefit Don Stover,” Nov. 20 at Somerville Theater in Somerville, Mass. Proceeds will be donated to cover Stover's recent medical expenses. Stover is a native of West Virginia who pioneered bluegrass music with the Stover Band many years ago. Performing will be Iela Fleck, Tony Trischka, Bill Keith, Jim Rooney, John Rosbach, Laurie Lewis & Grant Street, Chesapeake, and the Joe Val All-Stars.

Patty Loveless will be the grand marshal in the Nashville Gas Christmas Parade Dec. 4 . . . Acts that want to be considered for showcasing at the 1995 International Bluegrass Music Assn. convention can submit applications, credentials and audition material to the IBMA talent showcase committee through Jan. 15.

NASHVILLE—BNA Entertainment is joining with the National Auto/Truckstop chain in a massive promotion of John Anderson's new “Country 'Til I Die” album. The arrangement will put cassette versions of the album in more than 300 locations across the U.S. and spotlight them with a variety of in-store, print, and radio marketing. Anchoring the promotion is the “Country 'Til I Die Sweepstakes,” the grand prize of which is a lifetime supply of BNA albums and an all-expenses-paid trip for two to Nashville.

The December/January issue of “Road King”—a magazine for professionals in trucking—will feature the promotion. Free copies of each issue of the magazine are distributed through truckstop nationwide. Signs touting the "Country 'Til I Die" promotion will be featured on the racks holding the magazine. There will be ads in “Overdrive” and “Professional Trucker Magazine.” During December and January, radio ads for the promotion will run on the Interstate Radio Network and on the XM Satellite Truck channel stations WPB Fort Worth, Texas; WLW Cincinnati; and WWL New Orleans. Anderson will speak on the ads, and “Country 'Til I Die” will be the background music. The spots will run from Nov. 26-Dec. 1.

Nashville-based Buntin Advertising has created table tent-cards, post- ers, gas-pump toppers, and dump bins with header cards for each location. The bins will contain not only the spotlight album, but also Anderson's new Christmas album, "Merry Old Christmas," and the remainder of his BNA discography. BNA will provide copies of the album and Anderson's "Country 'Til I Die" music video for in-store play.

BNA says that it will price or five suppliers, through BMG Distribution, to get the album into the participating outlets.

Although truckstops normally mark up prices for frontline albums substantially beyond what they sell in regular record stores, BNA has arranged for the Anderson cassette to sell for $9.98.

In February, Anderson will make a personal appearance at an Alive! concert for the National Assn. Of Truck Stop Operators (NATSO) convention in Nashville. The event is expected to attract 2,500 registrants.

In addition to the grand prize, the "Country 'Til I Die Sweepstakes" will award the first place winners of a complete John Anderson BNA album catalog and an autographed photo.

EDWARD MORRIS
Spotlight Shines On Jackson's Songwriting

NASHVILLE—With nine No. 1 hits and countless best-of awards under his big belt buckle, Alan Jackson has become one of an increasing number of artists/writers—including Dwight Yoakam, Vince Gill, Garth Brooks, Mary Chapin Carpenter, and Clint Black—who have reached the top of the country heap. But Jackson is quietly achieving something he had hoped for another famous songwriter: More and more of his songs are becoming hits for some of his Nashville contemporaries.

As an artist, Jackson couldn't be stronger, and he currently occupies three slots on Billboard's Hot Country Albums & Tracks chart. The title song from his latest album, "Livin' On Love," finally drops out of the No. 1 slot after three weeks there; meanwhile, "A Good Year For The Roses," his duet with country legend George Jones (from Jones' "Bradley Barn Session" album), is No. 6, and persistent radio play has pushed "Gone Country," a much-talked-about cut from his latest album, up to No. 65. In addition, his hit version of Eddith Cochran's "Summer-time Blues" is No. 14 on the Hot Country Recurrents chart.

But it's his co-writing credits on Clay Walker's "If I Could Talk" and on newcomer Cheyenne Wright's "Till I Lend My Heart" that are catching the attention of "song people" like Donna Hilley, president/CEO of Sony Tree Music Publishing. Alan Jackson's songs are being recorded as top-tier studio material, while he's at the height of his career, because they're not gimmicky—they're about real life," says Hill. "Artists' careers span a shorter period of time than they did in the past. I really don't know how many of today's artists are going to have the staying power of a Willie Nelson or a Merle Haggard, but Alan will." Jackson got his first taste of outside songwriting successes in 1991, when Randy Travis had solid hits with two songs, "Chances Are" (Class Of '86) and "Together Forever," that he co-wrote with Jackson.

"That was the first time I ever had another artist hit with a song of mine, and I loved it," Jackson says. "When I first came to Nashville, I'd spend my time trying to become a writer. I was more of a singer who just wanted to make records.

"My strong chart presence clearly shows, Jackson has long since reached that goal, and though he plans to keep his career as an artist in high gear, songwriting is becoming more of a priority for the singer. "Hopefully, if my career dies down on a note of touring, I can continue writing," he says. "I feel real close to that singer/songwriter side. Career come and go, but a good song can make or break an artist."

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

This Year" from Vince Gill's 1983 collection, "Let There Be Peace On Earth." IINA will release a single and music video, "Christmas Time," from John Anderson's new album, and is preparing a radio special that will be used to promote the album next year.

Lorrie Morgan is drawing attention to her 1983 album " Merry Christmas From London" with a 17-date Christmas tour. At each date, she will perform with a local orchestra. Her itinerary takes her in November to Milwaukee (25), Cleveland (26), Hershey Park, Pa. (27), and Coliseum N.C. (28), and in December to Watertown-Salem, N.C. (2), Ocean City, Md. (3), Charleston, W.Va. (6), Columbus, Ohio (6), Wheeling, W.Va. (7), Muscle Shoals, Mich. (9), Auburn Hills, Mich. (10), Merrillville, Ind. (11), Syracuse, N.Y. (13), Portland, Maine (14), Springfield, Mass. (16), Lowell, Mass. (17), and Binghamton, N.Y. (18).

" Giant Country Christmas, Vol. 1" features cuts by Clay Walker, Carter, Kenny Rogers, Darren Wood, Orelle & Wright, Deborah Allen, Laura Vida, Dennis Robbins, Rhonda Vincent, and Chad Mullins. Besides these major country titles, Sparrow Records has released a various-artists collection, "Heart Of Christmas." Artists appearing on the album are Paul Overstreet, Billy Dean, Steve Wariner, Vicki Vanston, John Berry, Glen Campbell, Charlie Daniels, Doug Stone, Emmylou Harris, Reesless Heart, and Sunzydra. Most of the songs are previous releases, but new titles from independent bluegrass labels include the Nashville Supercalmerick's "Pickin On Christmas" (CMB) and the various-artists "Blue Ridge Mountain Christmas" (Pinecastle).

Last year's best-selling country Christmas albums were Gill's "Let There Be Peace On Earth," Jackson's "Honky Tonk Christmas," Morgan's "Merry Christmas From London," and Garth Brooks' "Beyond The Season."

Murphy Debuts On 'Lonesome Dove'

NASHVILLE—Michael Martin Murphey will debut on the syndicated television show "Lonesome Dove: The Series" the week of Nov. 20 in the role of a singing cowboy. Murphey will play "Murph," an undernamed but well-traveled character who functions as a singing and guitar-playing cowboy.

According to Murphey, who created the role, it is an composite of three historical figures: D.J. O'Malley, who wrote the western classic "When The Work's All Done This Fall," Jules Verne Allen, a radio star of the 1920s and former Texas Ranger who billed himself as the "Singing Cowboy," and Charles Sirrings, a cowboy who became a Finktaser writer.

In his first appearance on the series, Murphey sings "Yellow Rose Of Texas" and two new original songs. Murphey will release Murphey's "America's Horses" album.

LABELS UP THE ANTE ON XmS SETS

(CONTINUED FROM PAGE 35)

Young Country. Three bright new country acts cozy up for their fans at a recent Country America magazine party in Nashville. Shown, left, are River North Records artist Ronna Reeves and Polydor's Davis Daniel and Chey Wright.
Heatseeker

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Boston Pops’ Arthur Fiedler Assessed On Page And Disc

Fiedler FROLIC: Dec. 17 is the 90th birthday of the great conductor, and the Boston Pops have a special concert planned for the occasion. Fiedler, who has been the Pops’ music director for over 50 years, is widely regarded as one of the greatest conductors of all time. He has recorded numerous classical works and has been a prolific composer. Fiedler is known for his ability to connect with audiences and his love for the music. He has been a champion of new music and has worked closely with many of the world’s leading composers. Fiedler is also known for his sense of humor and his love of life. He is a true icon of the music world and his legacy will live on for many years to come.

WHO'S ON FIRST? Ellen Schantz, publicity maven for Teldec, read about Deutsche Grammophon's new Gil Shaham "Four Seasons" video in this space two weeks ago and wanted to call our attention to Teldec's new video of Il Giardino Armonico performing the movement from "The Summer" section of "The Four Seasons." The video is a CTN set for release this month. Like the Shaham piece, the Teldec video, directed by Steve Lippman, is stark, gritty, and shot in hues of blue and white. It looks more like Fellini than New York. The players, complete with sunglasses and cigarettes, soak up the rays in an open car, which then accelerates. Schantz, also a member of the "Rolling Stones," has been a loyal supporter of the arts and has worked with many of the leading music publishers. Schantz is also known for her love of the outdoors and her love of life. She is a true icon of the music world and her legacy will live on for many years to come.

The New Definitive Recording of DAVID FANSHAWE’S AFRICAN SANCTUS

The New Definitive Digital recording of DAVID FANSHAWE’S AFRICAN SANCTUS is internationally acclaimed work. AFRICAN SANCTUS is the new release of the African Sanctus Ensemble, conducted by Neil Creed. The CD is distributed by Koch International and is available in all major record stores.

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Artists & Music

As Record Executive Danny Goldberg steps into the chairman/CEO spot at Warner Bros. (Billboard, Nov. 12), succeeding current head Mo Ostin, who is scheduled to depart by year's end, jazzers on the inside (as well as consumers) are wondering how the move will affect the industry. It's too soon to say, but at least one well-placed source sees this as an opportunity for change. My Deep Throat reports that Goldberg is such an artist-oriented guy, with such high regard for the creative process, that he's not likely to mess with the artists already established in the jazz division. He knows some of them, supports them, and should be pleased with their success.

As success has been considerable. Warner Bros. did well this year on both sides of the stylistic aisle, with contemporary titles from Fourplay (“Between The Sheets”), for example (“Did You Feel That,” Boney James (“Backbone”), and Bob James (“Restless”) set against traditional entries from Joshua Redman (“Mosswing”), Wallace Roney (“Misterio”), and Miles Jackson (“The Prophet Speaks”).

Scheduled for ’94 are works from saxophonist Kenny Garrett (his second for the label) and organist Larry Gellman (his first). Overall, Throat reports, even with a new boss about to take charge, the feeling from within is mostly fine (if not molloy)

All Aboard: Last week's reference to John Coltrane, specifically Rhino's plan to box his entire lot of Atlantic recordings, prompted a fair bit of interest from readers. Among those following the story was GRP, which wanted us (read: everyone) to know that 55 minutes of never-before-heard Trane material has been unearthed, and that it will be issued any day now. The double-disc package, "Live In Seattle" on Impulse!, dates from September '65 and features the entire unit of Pharoah Sanders, Donald Garrett, Jimmy Garrison, McCoy Tyner, and Elvin Jones.

The Big Guy Speaks (And Plays): For those with an insatiable appetite for Oscar Peterson, consider this holiday stocking stuffer: V.I.E.W. Video, the company that specializes in music tapes both historical and performance-oriented, is about to release "Oscar Peterson: In The Key Of Oscar," which deals with the Olympian piano man’s music, and "Oscar Peterson: A Jazz Life," which examines his early years and development. Both volumes come out of the National Film Board of Canada (Peterson's home country), and they are approximately '94 minutes each. Also on tap from V.I.E.W. are separate performance titles featuring Dave Holland, Elvin Jones, Don Cherry, and the Modern Jazz Quartet; a tribute to Django Reinhardt starring Jimé Lagnère; and the musical marriage of Carla Bley and Steve Swallow.

In the Studio: Marcus Printup, the trumpeter who got his start with Young Dudes With A Bright New Sound Who Must Be Heard (Soon) While He's Still A Young Dude, is going into the studio to record his first for Blue Note. He can play—they know—that but can he make winning records? Stay tuned...Also in the studio next month will be David Sanchez, whose Colombia debut from last year, "The Departure," singularly his arrival among young tenors (though Dizzy Gillespie already knew of Sanchez's arrival, having virtually sponsored his transition up from Puerto Rico). Sanchez will be recording his follow-up.

Elvis Lives...In Argentina: BMG Argentina has announce an ambitious, two-year series of digitally mastered and specially priced reissues (814.80 a great collection of the original Elvis Presley catalog, a new greatest hits collection of rock'n'roll favorites, and 20 specially priced albums.

The Presley series is divided into two batches: "Elvis In The '90s," which includes material from his first recordings to his 1976 country No. 1 "Moody Blue"; and "Elvis In Hollywood," a soundtrack retrospective sporting two film soundtracks per album. The "Happy Birthday Rock'n'Roll" series boasts 12 albums of original radio classics from 1956-1970, plus 10 record titles ("Rock And Roll Heroes."). Finally, the \"Classic Rock\" series includes greatest hits packages from such stalwarts as Jefferson Airplane, Steppenwolf, Alice Cooper, Patti Smith, and Steely Dan.

Getting Caught Up: The dance version of Gloria Estefan's top hit "Turn The Beat Around" reached the top of Billboard's Club Play chart last week...Latinos Arieo/EMG superstars Juan Gabriel was the first Latin performer to draw more than 100,000 concertgoers at Universal Citywalk's outdoor theater, after nearly 21,000 fans showed up for his Oct. 22-24 shows...Three famed Latino recording artists received RIAA certifications in October. Sony supercowor Julio Iglesias scored a platinum-platinum certification for sales of 4 million units of "100 Bel Air Place," and a double-platinum disc for sales of 2 million units of "Julio." Spanish opera mezzo-soprano Plácido Domingo and his wife, Spanish opera mezzo-soprano Plácido Domingo, received gold and platinum awards for "Three Tenors In Concert 1994." The record's video counterpart was certified multiplatinum for sales of 500,000 units. Domingo's Angel/EMI Latin pop album, "De Mi Alma Latina," currently rests at No. 19 on Billboard's Latin Top 40...The film Music Awards is slated to celebrate its 15th anniversary Feb. 11, 1995, at the Alameda in San Antonio, Texas.

Fab Caddies To Studio: Hot Sony rock act Los Fabulosos Cadillacs heads to Nassau's Compass Point Studios Nov. 20 to begin recording the follow-up to its huge compilation set "Vasos Vacios." Producing are Chris Fronz and Tina Weymouth of Talking Heads and Tom Tom Club fame, with guest vocal appearances expected from Deborah Harry— in English—and Mick Jones (in Spanish)."
Japanese Singer Countersues Execs In Spiritual Dispute

**BY STEVE MCCLEURE**

Tokyo—Pop singer Chihiro Sawada has launched a countersuit against two executives of her record company, Taurus Records, which last year sued Sawada for damages it said it suffered when it released her album "Smile." According to reports in the Nikkei, Sawada's popular TV show "Smile," released in March in Japan, was a hit in the U.S., where it was released in August. The album was also released in the U.K. and Germany.

Sawada's lawyer, Atsushi Naito, says the singer-songwriter decided to counter-sue following the failure of mediation efforts by the Tokyo District Court, where a lawsuit had been filed. Named in the counter-suit are Taurus president Yasuhiko Igashira and senior VP Mitsuru Funaki.

Sawada's contract with Taurus, which expired at the end of last year, did not specify how many albums or singles she had to deliver to the company in the contract period. But Taurus, an independent company whose product is distributed by Tohoku-EMI, says the contract contains a "spiritual clause" under which the artist agrees to cooperate with the company. Taurus claims that, on this basis, Sawada had agreed to record an album of new material for September 1993 release.

Naito says no such agreement existed, and adds that Sawada has decided to leave the label because of what she feels is its lack of promotion muscle.

Says Funaki, "We don't mind the idea of dealing with Ms. Sawada again, if the lawsuit is resolved in such a way as to make both sides happy, but it depends on whether she wants to or not."

Speculation in the industry is that Sawada will sign with Warner Music Japan, whose chairman, Ryuzo Kosugi, was one of the founders of production company Smile, which had represented Sawada since June 1993. Kosugi no longer has a stake in Smile, but maintains close ties with it.

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Russia Gets Long-Awaited Label Assn. IFPI Hints At Recognition; Majors Host Summit

**BY ERIK TOUZUMUHAMAD**

MOSCOW—The Russian music market is making further progress toward legitimacy, as Russian labels now have an association to represent them.

The Russian Phonographic Assn. (RPI), which announced its de facto formation this spring, finally received its registration papers Nov. 4. IFPI's regional director for Eastern Europe, Bianka Alejca Kortlan, says IFPI "expects to recognize the new body soon." Kortlan adds, "We also feel we would support an association which was representative of all the local record producers. The first association which was formed only had four members, so that made it difficult."

Kortlan says IFPI will open a Moscow office Dec. 15. Local sources suggest that copyright lawyer Irene Rodina will head the office, which IFPI says will monitor and deliver IFPI administration to RPI members.

Both moves are bound to encourage major labels, which have long eyed the potentially vast Russian market but have despaired of the local market conditions. Last month, all five majors met with local companies here.

The RPI currently has 17 members, but only two have signed the articles of association that they will join. These 19 are the biggest Russian record companies.

The RPI also has chosen its board. Alexei Ugrinskih, former head of SNC Records and currently representative of Sony's DADC plant in Austria, will chair. Funaki, CEO is Vladimir Prozorovski, a lawyer formerly with the Russian Authors' Society.

Delays have been due in part to rich Russian bureaucratic traditions, in part to defects in some individual members' registration papers, and also in part to the fact that the governmental commission that deals with nonprofit organizations has a very small, overworked staff.

RPI is a nonprofit organization that operates on members' annual subscriptions. Its main objectives are to protect phonogram owners' rights, to secure licensing deals, and to fight piracy. Until RPI existed, cooperation between record companies was almost non-existent, and labels often found themselves at loggerheads.

For example, SNC Records signed a deal in 1992 with a Moscow techno band, Technology, for its album "Push the Button!" The deal was for all formats, but SNC has only put the album out as an LP. This summer, another label, Russian Soyez Snabshenei, put out the same record on CD.

More recently, the father of a recently deceased cult rock star from St. Petersburg, Mike Naumenko, has signed deals with two Moscow companies for his son's recorded catalog.

RPI is urging its members to hand in copies of their contracts, to avoid incidents like these.

The need to fight piracy is particularly great, especially at the local level. In early September, the Department of Economic Crimes of the Ministry of the Interior tracked down a shipment of approximately 6,000 copies of 10 best-selling titles in a Moscow warehouse. These included albums by local acts such as Time Machine and Leonid Voskresnes.

The owners of the warehouse have disappeared. This was the first identified case of local-repertoire piracy.

There is still a problem getting a representative list of record companies, because charters for new businesses and commercial ventures in Russia since the fall of Communism do not distinguish between different types of business activities; thus, any company is a potential record company.

On the other hand, some individuals don't even register, operating a kind of "stealth" company.

To become an RPI member, an (Continued on page 14)

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Sam Goody's 1st Japanese Store Debuts

**BY STEVE MCCLEURE**

Tokyo—Japan's first Sam Goody store opens Nov. 11 in the eastern city of Fukuoka. The 2,130-square-foot import specialty outlet will be operated by music retailer Itoh Music City, which has made a franchise agreement with Sam Goody Japan, a Japanese licensee, Japan Record Sales Network Inc. (JARECS), a wholesaler owned by a group of leading Japanese record companies.

The store, located in the La La Port shopping center, one of Japan's biggest, will display charts based on sales data provided by Sam Goody stores in the U.S. Itoh Music City's existing record store in La La Port specializes in domestic product.

A JARECS spokesman says the store will serve as a trial run for the Sam Goody concept in Japan. Under the terms of the deal with Sam Goody chain owner Musicland, Japanese franchisees will obtain import product either directly from Musicland or through Japanese record companies' import divisions.

‘Carolina’ Ruling Favors Greensleeves

**BY ROGER PEARSON**

London—"Does that line go why did you leave that night?" or "What did you eat last night?"

That was one of the questions that arose in one of the most bizarre and colorful cases to come before the High Courts of Justice here, when Deputy Judge Anthony Grabher, QC, was called on to decide who really wrote the hit reggae classic "Oh Carolina" more than 30 years ago.

In the end, he decided Nov. 4 that the true author was John Folkes, a founding member of Jamaican gospel-singing trio the Folkes Brothers, and now a teacher in Canada. The ruling has serious financial ramifications as a result of a remake by the singer Shaggy, whose version took the U.K. and European charts by storm last summer.

The suit was brought by Greensleeves Records and Greensleeves Publishing against Melody-Music and well-known Jamaican reggae personality Prince Buster, named in the suit under his real name of Cecil Campbell.

During the weeklong case, the judge was treated in court to recordings of the song by the Folkes Brothers, Shaggy, and others. As Grabher announced his decision, he said that since the hearing he had listened to the song several more times in private.

Folkes and Greensleeves claimed that Folkes wrote the song in 1968. The first recording of it, by the Folkes Brothers, was released in Jamaica in 1969.

But Prince Buster and U.K.-based Melodic Music Ltd., which is 99% owned by Buster, claimed that he, not Folkes, was the song's author.

Folkes, the son of a Jamaican church minister, told the court he wrote the song in 20 minutes while sitting on his dressing table and how apropos.

He said the song was about his girlfriend, Noelea Daniels. However, because he did not want to name her, he called the song "Carolyna."

Prince Buster, 56, who had been a street poet, disc jockey, boxer, and "protector" in Jamaica, and who later became a success in the music business, claimed he wrote the song and named it after a girlfriend named Carolyne, who was seeing another man.

He claimed that the Folkes Brothers, though they made the initial recording of the song in Jamaica in 1968 through him, had no part in writing it and received a total of 100 pounds for their work in making the record.

Folkes, however, claimed that all the artist's royalties were 60 pounds, and that Prince Buster had never discussed the question of royalties with him, even though he had not the matter.

The judge, after looking at different versions of one particular line of the song, said he was satisfied that the song was written by Folkes.

He granted a declaration to that effect, which also granted Greensleeves a license to publish, to assign the copyright prior to the release of Shaggy's hit version, ownership of the copyright.

Afterward, a spokesman for Greensleeves said, "We are delighted that the record has been put straight."

But an angry Folkes said outside court that he would like to see the decision appealed.

Roger Pearson is a reporter for the U.K. Law News agency.

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European Signings. Ex-Europe lead singer Joey Tempest has signed with BMG for an album he is now recording in Stockholm with producer Dan Sundquist. Shown with Tempest, from left, are David Munns, PolyGram senior VP of pop marketing, and Philippe Desidese, VP of marketing at PolyGram continental Europe. PolyGram Sweden and PolyGram Germany are co-producing the project, which is due in April 1995.
newsline...

POLYGRAM has confirmed Pascale Negre as successor to Pauline Albertini, president of PolyGram Disques (The Billboard Bulletin, p. 129). Albertini left to head up Sony Music, following the resignation of Henri de Bodinat. Negre is currently president of Island/Barclay, and is expected to take up his new position Dec. 1.

ITALIAN SINGER Gianna Nannini has signed to Polydor Italy following the expiration of her contract with Dischi Ricordi, acquired by BMG in August. Details of the new deal have not been released, but Polydor managing director Adrian Berwick says the label has also bought rights to the eight most recent albums. Nannini is on PolyGram imprint Metronome in Germany, and on Polydor for the rest of the world.

FOUR BRITISH MUSIC industry organizations are to take a combined stand at MIDEM next year. The Music Publishers Assn., The Mechanical Copyright Protection Society, The Performing Right Society, and the British Phonographic Industry will have a joint booth under the "British At MIDEM" umbrella, which will be sponsored by accountants Robson Rhodes. The move is a strong indication that these areas of the business are interested in closer cooperation.

SONY MUSIC GERMANY has launched its own online information service for TV, radio, and press, to allow inquiries about its artists and their products and activities. The "Infothek" service will also have a forum for open discussion and private e-mail. Sony plans to make black-and-white images available on the service by the end of the year.

Eury Pop Days industry meet, Freiburg, Germany, May 12-14, 1995. For information, call 49 761 28 74 96. Fax: 49 761 27 90 02.
More Big Changes At Radio 1
As Management Gets Overhaul

BY JEFF CLARK-MEADS

LONDON—A senior management overhaul is taking place at beleaguered BBC Radio 1. The station lost one-third of its market share in the last 12 months (Billboard, Nov. 5), and is now losing its managing editor to a central strategic role within BBC radio (The Billboard Bulletin, Nov. 12).

Paul Robinson, second-in-command to controller Matthew Bannister during Radio 1's yearlong repodcasting, has been promoted to project director, 10-year strategy, Network Radio.

This means that the new head of Radio 1's production department, Trevor Dann, will have almost total control of the station's musical programming.

Dann's role will be different from those that have established his reputation. He is most noted for producing BBC TV's much-loved, adult-oriented Old Grey Whistle Test, and as founding editor of the BBC's Greater London Radio (GLR). Robinson has been with Radio 1 for four years, during which time he introduced the album playlist and the N-List for new talent, and was responsible for music policy, presentation, promotion, and research.

Robinson is known to have unsuccessfully applied for the post of head of production, the position eventually secured by Dann. Though Dann is nominally taking over from Chris Lyett in this job, Dann's position will be a new one in Radio 1's hierarchy. Unlike Lyett, he will have the final say on the bulk of Radio 1's programming decisions.

Dann has worked in U.K. radio and music television for more than 30 years, and as managing editor of GLR is credited with creating the station's popular, adult-oriented sound at the end of the '80s. A former Radio 1 producer, Dann left GLR to become a radio industry consultant. He is preparing to take up his Radio 1 position at the beginning of next year.

His task at Radio 1 is a substantial one. For the past year, the station has been in the process of becoming what Bannister describes as an alternative to the chart-oriented commercial radio sector. In that time, its market share has dropped from 10.0% to 11.8%.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

RUSSIA GETS LONG-AWAITED LABEL ASSN.

(Continued from page 41)

applicant must have registration papers in order to pay membership dues, and must have at least two legitimate recordings in its catalog. The oldest label in RPI, apart from the former monopoly Melodiya, is Sintez Records, founded in 1988. Most of the RPI members have more than 50 titles in their catalogs.

A pivotal event for the Russian music industry occurred Oct. 11 in Moscow, when the IFPI backed a meeting that brought 12 of the RPI's 17 members together with Eastern European major-label representatives, including Sony Music Europe's David Main, BMG's Peter Kallvett, Warner International's Beatrice Silva-Tarouca, EMI's Tony Salter, and PolyGram's Thomas Hedstrom.

Right now, only two majors are represented in this market: PolyGram has a joint venture with Boris Zosimov called PolyGram Russia (Billboard, Nov. 19), and EMI has a distribution deal with Moscow's SBA Records.

The Russian delegation did most of the talking at the meeting, and looked as if they were taking examinations in high school; each company recited its name, year of foundation, number of titles, and distribution recording/manufacturing facilities.

At the same time, the majors just wanted to learn one basic fact: the size of the Russian record market and its prospects for growth—and the possibility of finding local partners.

Boris Zosimov, president of PolyGram Russia, made a joke that evoked little response among the majors' representatives: "We thought that you would tell us the size of the Russian market.

The Russian side could not give a convincing figure on sales and manufacturing.

Evaluation of the Russian market is a difficult undertaking and sometimes requires "espionage." Most of the labels, as well as importers, prefer not to disclose their sales for reasons of taxes and public image.

However, one independent group is putting together data on the Russian market and is expected to publish the figure at the beginning of January.
SWITZERLAND: Even though Switzerland and Germany share the same language, very few of this country's acts ever make an impact in the much bigger German market, let alone elsewhere in Europe. However, D.J. Heflo (alias Hené Baumann) has not only conquered the charts here, but has taken up residence on the German and European hit parades as well—proof that dance music is one language the entire European Community understands. Signed to EAMS, a small, previously independent dance label, the 16th anniversary of which has put both record company and town on the map. His debut single, "Somebody Dance With Me," released in 1988, was a substantial hit not only here but in Austria, Sweden, Israel, and Australia, and is still flying. All five of his singles have been certified gold (250,000 units sold). Here at home, his debut album, "Dance With Me" (released in the U.S. by BMG International), is certified double-platinum (100,000 units).

FRANCE: The latest album by singer and songwriter Gabriel Yacoub, "Quatre" ("Four"), has been released by Boucheur Productions, the small independent label run by François Hadji-Lazaro (front man of the group Pigalle), who also produced Yacoub as one of his main influences. The 14 songs include a personalized version of an old Jacques Brel song, "Regarde Hien Petit," which sounds as if it were written for Yacoub. But mostly the songs showcase Yacoub's talents as a composer and arranger who subtly combines old instruments—such as bagpipes and hurdy-gurdy on the track "La Marseillaise"—with contemporary sounds. This is a style of music reminiscent of Yacoub's former group, Malicorne, which rose to prominence in the 1970s. With its modern interpretations of traditional French music, Malicorne became the flagship of the country's modern folk movement and was an important influence on contemporary artists such as Ninofer Eicher. After a decade, the group disbanded and Yacoub embarked on a solo career, touring extensively in North America and cutting three albums that demonstrated his unusual versatility. "Traïl Art," a collection of traditional songs, was followed in 1986 by the more experimental, synthesizer-driven "Élementaire Levels Of Faith," featuring Hungarian musician Ivan Lantos (of Kolinda fame), and then "Bel" (1990), a collection of songs he composed and performed during the preceding decade.

INDONESIA: The album "Deuspus Mara" (Pirana Records), which was recorded in Jakarta by British artist Sabah Habas Mustapha (ex-member of 3 Mustaphas) in conjunction with various Indonesian musicians, has become a major hit here. The title track initially was covered by Mari Beth in the Philippines, who sold more than half a million copies, and it has since been covered by countless Indonesian bands. Indeed, after a recent visit, Habas left Jakarta with no fewer than 40 cassettes of his song recorded in a range of local and folk styles such as "jalogongan" and "dangdut."
Bernhardt Reconciles Rock, New Age With 4th Imagine Set

BY LARRY LeBLANC

TORONTO—With his fourth album, "Reconciliation," on the Quebec-based independent label Imagine Records, singer/guitarist Patrick Bernhardt sought to challenge the musical perimeters of new age music by creating what he calls "new age rock."

Noting that much of what has characterized new age from its beginnings has been the lack of a traditional, rhythmic base, Bernhardt says, "With this album, I wanted to surpass the musical frontiers of new age, and to have a reconciliation between two extremes, new age and rock music. My goal was to produce the highest feelings of new age music and have the deepest energy of rock music, and still be in complete meditation."

Bernhardt says he also wanted to shatter the premise that spiritual music should evoke serenity. "People like categories, stereotypes, and caricatures, but I don't accept that," he says. "To me, all that is cultural harassment. Some people don't want to realize that spiritual music or consciousness-raising music does not necessarily mean relaxation music. You can create music with a powerful rhythm and still be conscious of your inner life."

One of the handful of Canadian artists, including Michael Jones, William Ellwood, Warren Hill, and Andre Gagner, working under the new age umbrella, 43-year-old Bernhardt lives in St. Marguerite, Quebec, in the Laurentians. On his four albums, he has sung in Hebrew, Latin, and in several native dialects. Today, he pens the majority of his compositions in Sanskrit, an Indo-European language that originated around 1200 B.C.

According to Denis Lermieux, promotion director of the St. Sauveur, Quebec-based Imagine label, Bernhardt's 1989 debut album, "Atlantis Angels," has sold 150,000 units worldwide to date, 1990's "Salaris Universelles," which reached No. 12 on Billboard's Top New Age Albums chart, has sold 80,000; and 1992's "Shamanyka" has sold 40,000 units. "Salaris Universelles" won a Felix award for top new age recording in 1990, while "Shamanyka" won the same award in 1992.

The new age-styled Imagine label, which also includes veteran Texas singer/guitarists Shawn Phillips, German songwriter Jane Roberts, and Canadian keyboardist Rick McGue, is internationally distributed in North America and Europe.

"Patrick doesn't get much radio airplay," says Lermieux. "That's why it's so much of an achievement for him to reach gold (50,000 units in Canada) with "Atlantis Angels." His albums mostly sell by word-of-mouth."

"His music works best in the late evening," says Paul Fisher, PD at adult contemporary CHF! here, one of the few Canadian radio stations playing Bernhardt's music. "It's tough to play in the middle of the day. It also has to be presented in a setting where it's surrounded with like-minded music."

Born in Algiers in 1952 to French parents, Bernhardt lived in France, the Netherlands, and England before emigrating to Canada in 1981. While living in London, he met several Quebec musicians who encouraged him to come to Montreal to work on a recording project.

"They sent me an air ticket, and I thought, 'Why not?'" Bernhardt says. "I came, and it was all wonderful—the people, the land, the culture, the possibilities. I found there were good musicians, good recording studios, and many possibilities to work."

Before moving to new age, Bernhardt had a brief fling with the pop world, fronting BMG Quebec's Francophone pop/rock group Jimmy Victory & The Romantic Machine. The group had a provincial disco hit with the song "Tell Me." Bernhardt dismisses his pop phase.

"It was fast-food music which I did just to make money," he says. "After two years, and after studying the influences of sound on the human body, I realized I could not use music so cheaply."

In the mid-80s, Bernhardt traveled to southern India to develop his interest in ancient Indian music that had been preserved in the great collection of kirtans (devotional songs). On his return to Canada, he contacted producer Pierre Durivage about recording sacred southern Indian mantras in a new age context. Durivage produced the intricately beautiful "Atlantis Angels" for his newly formed Imagine label.

"I told him we should use this new-age market to have a place in the retail racks," says Bernhardt.

Unlike "Atlantis Angels," which was recorded over a three-week period, it was a four-month grueling put-together "Reconciliation."

After three tracks had been recorded with vocalist/pianist Paul Bouthiau, Bernhardt brought in keyboardist Ben Griffith to take over the project.

"Paul and I didn't have the same vision of the album," Bernhardt says. "It was beautiful, but not enough down-to-earth."

(Continued on page 12)
Niche Shows Persist Without Label Aid

New Satellite, Interactive Outlets Offer Hope

BY BRETT ATWOOD

LOS ANGELES—Specialty music video shows continue to face a substantial challenge in acquiring label support and cultivating a product mix, according to a panel of niche-video programmers who spoke at the 16th annual Billboard Music Video Conference, held Nov. 9-10 in New York.

However, the panelists expressed optimism about new distribution opportunities for specialty music shows. New media outlets, such as direct-broadcast satellite and interactive cable, can mean new and broader TV audiences. That is good news for such outlets as 24-hour contemporary Christian network Z Music.

“Technology will help us all in terms of getting distribution,” said Z Music president Ken Yates. “No matter what your viewpoint of life is, technology will give you access to a wider audience.”

But gaining access to support from the mainstream-driven label community is another story, said Charlene Warner, executive producer of Richmond, Va.-based “‘Total Beat.”

“If I waited for major-label support, I’d be broke by now,” said Warner, whose program reaches approximately 300 cable markets. The dancehall- and reggae-flavored show is sponsored primarily by AT&T.

“The AT&T account has enabled us to produce weekly shows and to do a lot of stuff that we otherwise would not be able to do,” she added.

The Austin, Texas-based, municipally supported Austin Music Network, which airs approximately 32 hours of programming each week, has had difficulty getting even the basic amount of support from some labels, said media coordinator Ken Benjamin.

For example, he noted that the network has yet to receive a video for David Ball’s “Thinkin’ Problem” on Warner Bros./Nashville.

“( Balls is an Austin act, and we can’t even get it,” he said.

Acquiring quality clips was one of the greatest obstacles facing Z Music when it launched in March 1986, Yates said. Z Music airs about 350 Christian music videos, which is up from the 200 videos that the network aired a year ago.

“Any video is a fresh video, because nobody has seen (Christian music videos) before,” Yates said. “There had been very few outlets for exposure for Christian music programming.”

Since many niche programmers have limited resources and a lack of label-supplied programming, they often must fill the on-air hours with original material.

“There are over 500 jazz festivals each year that we cover,” said Kenneth Bursmaier, president of Colorado-based “Jazz Alley,” a program that airs on several cable and satellite-TV outlets across the nation. “It’s real tough. There aren’t many jazz videos that (major labels) have to send us, so we go out, and we make the videos.”

Bursmaier said that 70% of the programming on “Jazz Alley” is created in house, and that the show boasts a roster of non-music industry corporate sponsors, including Coors Light, United Airlines, and Cellular One.

Making a profit from niche programming takes time and loads of patience, Bursmaier said.

“How do you make a million dollars with jazz? You start with $2 million,” he said, joking.

For upstart music video programmers, the main challenge is just to get on the air, noted Adam Smith, executive producer of “Underground Hip-Hop Video Magazine,” which airs weekly on a single Pittsburgh public-access channel.

“When I first called the labels to tell them that I had an uncensored hip-hop show, they thought I was crazy,” said Smith, who holds a second job as a janitor to support the show. “We have no sponsors. We have no advertisers. I do everything out of my own pocket.”

Smith said that his show hasn’t run into many problems with censorship at the public-access station.

“We’re defining the limits for their entire station,” he said, adding that he will not change the uncensored format to reach a wider audience.

“If it’s hardcore, uncensored, street-oriented, or straight-up raw, then it’s exactly what I’m looking for,” he said. “I’m the guy who calls the labels and says, ‘Can you put the cussing back in?’ I would rather pay to do it the way that we now do it, than lighten it up.”

For programmers aiming to expand beyond public access, direct-broadcast satellite and other emerging new media outlets can help extend the reach of niche programming, Yates said.

In addition, traditional and interactive...

(Continued on next page)

Programmers from Diverse Genres Swap Insights At Billboard Conference

VIDEO MELTING POT: Billboard’s 16th annual Music Video Conference & Awards is one of the few industry gatherings that attracts myriad professionals from a wide variety of musical genres. Case in point: How often does one see a contemporary Christian programmer sharing professional insight with a hardcore rap programmer? (See story, this page.)

In fact, a number of the 1994 meetings saw professionals in the jazz, reggae, hip-hop, country, alternative, metal, and R&B genres seated next to one another, not to mention in close proximity to hip-hop media pioneers and inventors who rarely interface with the music business professionals.

As an observer of an industry that so often splinters into musical micro-fragments, it was refreshing to see a rare melding of the collective consciousness that is music video.

And while it was reassuring to see the musical elements come together, we can only fret that the promotion, programming, and production committees often remain independent and sometimes ignorant, of one another’s concerns.

But we’re happy to say we even caught a few video promotors and programmers sitting in on the video production sessions, while a few brave producers/representatives explored the promotion panels.

Not surprisingly, the comments heard in sessions focusing on promotion, programming, and production could well have been culled from the same proverbial script. We’d all be wise to mix it up a bit more often.

RETAIL WAS ONE element running rife through the Music Video Conference this year, as shortform clips increasingly are being used as commercial stimuli to drive up mail-order products.

All of the speakers on the panel titled “Show & Sell” admitted that the potential to alienate TV viewers with sales pitches is a problematic issue that must be addressed if direct marketing continues to be a goal for music video programmers.

Matt Farber, VP of programming and new business for MTV, said his network tries to make its sell-through programs “The Goods” as entertaining as possible. It’s unlikely the network will increase air time for “The Goods” beyond its current four hours per week. “We don’t want to turn MTV into a shopping channel,” he said.

Even independent producer David Sams, chairman/CEO of David Sams Industries, said he makes sure that selling comprises no more than 6/4 minutes in each of his 30-minute infomercials.

Some actually approaches the infomercial as a marketing and positioning tool to help sell product by artists who receive minimal radio and video airplay. His productions include infomercials for such artists as Pia Zadora and Canada’s Rita MacNeil.

“We’re developing into a very significant marketing tool,” he said. “The infomercial is extremely powerful when it comes to positioning a personality.

RAPPING ABOUT Video: Rap and rap video programmers opened the conference discussion group to re-emphasize their desire for greater acceptance in the distribution of record label promotion tools. Secondary-market programmers continue to fight for greater exposure to retail stations, despite video’s contribution to breaking artists.

“We’re the place you come when radio won’t play your new artists, and then, once we get the buzz going on them, you forget all about us,” one disgruntled programmer told the label executives in attendance.

Representatives from label video departments encouraged local programmers to develop cooperative relationships with retail outlets and radio stations to bolster their stature within their respective markets. But many programmers were lukewarm to the idea, citing their desire to avoid becoming “stepchildren” of the business.

In an attempt to strengthen their position in the business, programmers said they plan to create an urban-video coalition. The organization would allow programmers to better share information and strategies, and strengthen their position in the music business.

No timetable was established for the formation of the coalition.

ASK ME ANYTHING: Columbia is making available to Internet users an online listing of several hundred reissues of local music video shows, complete with genre, air time, and location, among other details. During the Music Video Assn. meeting that opened the conference, Columbia’s online guru and VP of video promotion Mark Ghuneum offered the organization a “page” on the label’s Web site.

COMMERCIAL FREE: During the MVA meeting, B-N-R Freeland’s Mark Weinstein, who chairs the group’s ethics committee,
Music Video

GREEN DAY SHOWS MAXIMUM VISION WITH ‘LONGVIEW’ CLIP
(Continued from page 1)
ward/Rhino artist and VH1 personality Buster Poiriexter. The Maximum Vision award honors the videoclip that does the most to advance an artist's career. Winning video “Longview” also was named best new artist clip in the alternative/modern rock category.

"This is the first award this band has ever won," said Wendy Griffiths, Warner Bros. head A&R director of national video promotion, upon accepting the "new artist" award for the band, which was performing that night in Dominquez Hills, Calif. Griffiths and fellow Warner Bros. director of national video promotion Steve Stevenson visited the stage repeatedly throughout the ceremony, as Warner Bros.-affiliated acts dominated the awards, reaping a total of seven trophies in the contemporary Christian, country, hard rock/metal, pop/AC, and R&B/urban categories.

Splice Jonze, another Satellite Films-assigned director, was honored as the year's top director. The second Satellite Films director to be so honored, Jonze was the eye behind such clips as the Beastie Boys’ “Sabotage,” Weezer’s “Buddy Holly,” and Dinosaur Jr’s “Feel The Pain.

Satellite's head of music video, Daniele Caganaan, accepted the award for Jonze. Satellite’s Mark Romanek received the debut award last year.

This year's other multiple-award-winning act was Coolio, whose “Fantastic Voyage” was honored as best clip and video artist clip in the rap category. The video, which was a Maximum Vision nominee, was directed by F. Gary Gray of F.M. Rocks.

Director of Williams' "End of the End" was the eye behind two-award-winning clips. He reeled Counting Crows’ DG/Geffen clip "Mr. Jones," which was named best new artist clip in the rock category, and Capitol’s USS clip "Cantaloupe," which netted the best new artist video award in the dance category.

Among the other artists whose clips were honored were R.E.M., the Rolling Stones, Janet Jackson, D.C. Talk, Martha Reeves, Faith Evans, Missy Band, Candlebox, Gloria Estefan, Toni Braxton, Nelly/NegeOcellio, and Sheryl Crow.

In the local/regional programming awards, the crew behind Newark, N.J.-based "Power Play" walked away with two awards, for best pop/AC show and best Latin show (for "Power Play In Martin Boyce’s "Outrageous"). Ralph McDanielis of the New York-based urban show “Video Music Box” was honored as the top programmer in both the rap and R&B categories. It was McDanielis’ third consecutive win in the rap category.

Other repeat winners were Tom Gorman, whose "Outrageous Music" was named best contemporary Christian show; Kris Harris, whose "30 Minutes Of Rock" was named best hard rock/metal show; and Mike Drumm, whose "Music Link" was named best rock show.

Here is a complete list of winners:

GENERAL AWARDS

Maximum Vision: Green Day, "Longview" (Bravos/Warner Bros.);
Best Director: Spike Jonze, Satellite Films.

ALTERNATIVE/MODERN ROCK

Clip Of The Year: Beastie Boys, "Sabotage" (Capitol).
New Artist Clip: Green Day, "Longview" (Bravos/Warner Bros.)
Local/Regional Show: "Bohemia After Dark," Portland, Ore.

THE EYE
(Continued from preceding page)
reported that the MVA succeeded in arguing to the New York City Office Of Telecommunications that music videos are not commercial records to sell albums, and that they should be programmed on public access television. Public-access programmers are encouraged to contact the MTV for details.

ORIENT EXPRESS: MTV Asia is moving forward on its plans to build a production facility worth $30 million, said Tom Hunter, senior VP of international operations, MTV Networks. While the studio likely will be housed in Singapore, Hunter says the network will have a presence in many Asian cities.

MTV Asia, one of the most complex international launches the music video network has ever attempted, also is one of the most expensive. Hunter noted that the Asia project requires four or five times the capital investment of any previous MTV international launch. But the payoff will be worth it, he said with a knowing smile.

BUSTER'S MOVES: While in Los Angeles to host Billboard’s Music Video Awards, Buster Poiriexter stopped by the offices of his Rhino label for a private one-on-one session with CompuServe users. In addition to plugging his current album, "Buster’s Happy Hour," Poiriexter talked about his other incarnation as David Johan- sen, solo artist and founding member of the New York Dolls.

After seeing the warm reception to his awards show performance, we can only wonder why VH1, which runs Poiriexter's "Happy Hour" program, is not exploiting his nutty humor and maximizing his offbeat sensibilities to the ultimate benefit of VH1 viewers.

MAJOR PLAYERS in music video are not the only ones speculating about the potential industry impact of a new programming behemoth, such as the staked network proposed by Warner Music Group, Sony Software, EMI, PolyGram, BMG, and Ticketmaster. Regional programmers, such as Kevin Ford of Newark, N.J.'s "Power Play," are even more concerned about their own survival. "There's a very short window for the regionsals these days," Ford says.

On the other hand, the emergence of a new national network could mean expanded opportunities for producers such as Ford. Regional shows could be picked up as regular network programming for the outlets, while regional producers could be tapped to lend their skills to the new services.

TAHITI CARCHIDI: Some regional programmers fast know how to work the right angles. Tito Paul Carchidi, former GM of Boston-based "Rage" and "Outrageous." On Nov. 5, following the Billboard Music Video Conference, Carchidi boarded a plane for Tahiti to attend a convention sponsored by Tahiti Airlines and the Tahitian Ministry of Tourism. Carchidi has been involved with Tahiti’s tourism industry for over 15 years and is the founder of a Tahitian entertainment company. During his stay, Carchidi will meet with officials from the Tahiti Tourism Authority to discuss potential tourism-related opportunities. Carchidi’s experience in the tourism industry and his expertise in the Tahitian market make him an ideal candidate for the position.

SHOOTING STARS: Stevens Wonder and Boyz II Men met with conference attendees Nov. 3 during a Motown reception. Programmers, including Robert "Buck" of "Jazz Alley" in Denver, Kurt Jones of "Da Bomb" in East Lansing, Mich., and Anthony Baxter of "Video Jams! in Mount Pleasant, S.C., showed off and personalized bumberg for their respective programs.

Baxter got the ultimate treat. The performance session with Australia's City Limits in the next few months.

The panel was moderated by Billboard senior writer Chris Morris.
Unamplified Gold, Warner Music Brasil legend Gilberto Gil, center, accepted a gold record Oct. 17 for his acoustic album "Unplugado," which has sold 150,000 units in Brazil. Gil is planning to tour the U.S. early next year. Shown with him at the presentation are Paulo Junqueiro, left, A&M music manager Music Brasil, and Sergio Affonso, right, executive director of Warner Music Brasil.

LATIN NOTAS
(Continued from page 40)

better known as Coração Do Brasil. Also released on PolyGram is Netinho's "Noa Vai Separar," the follow-up to his platinum debut "Um Beijo Pra Voce," plus an acoustic album by rock quartet Nenhum De Nós ("A Visitao Ao Vivo...Theatro Sao Paulo") and the sophomore effort by novo-samba group Piraça ("Me Leva Pra Casa"). Recently released by Sony are splendid albums by standout singer/songsmith João Bosco ("Na Onda Que Balanga," produced by Ronnie Foster), reggae titans Cidade Negra ("Sobre Todas As Forcas," with a vocal cameo from Shabba Ranks), and a self-titled album by insatiable song stylist Edison Cordeiro, whose gender-bending soprano graces Minnie Riperton-high during a fabulous Latin pop rendition of "Babalu." 

ARGENTINA: The long-awaited return of Robert Fripp's venerable art-rock outfit King Crimson took Argentina by storm in October, with 14 sold-out shows in Buenos Aires, La Plata, and Cordoba. While in Argentina, Fripp participated in Music & Sound '94, a six-day jazz festival featuring music seminars and instrument expos that ran Oct. 10-15. Other notable taking part in the event were Living Colour's Doug Wimbush and Weatherman's Twisted Sister member Mark Mendosa... BMG's Rata Blanca returned to Buenos Aires after kicking off its five-month El Libro Oscuro Tour, which took the metal band to Spain, Portugal, and Mexico. Complementing the tour stops were a showcase set in Miami and a promo visit to Brazil. BMG, which plunked down $550,000 to lure Rata Blanca from France, has just pushed the band's latest album, "Entre El Cielo Y El Infiero"... Jorge Alvarez is resurrecting his '80s band Mandarina with a new album, preparing the same singer who recorded the first record for the label, Moris. The album, now nearing completion, sports a mix of tango with rock, as well as a cover of the classic "Tomo Y Obigo"... EMI's Los Enamorados Verdes, which finished a 12-date jaunt throughout the country Oct. 30 in Buenos Aires, has notched a platinum disc (60,000 units sold) with "Big Bang."
Goody Got Bennett. After performing recently at Radio City Music Hall in New York (see photo), which new attraction on Columbus is "Snowfall," went down the block to the Sam Goody store for an in-store appearance. Pictured, from left, are Christine Vaccari, sales rep for Sony Music Distribution; Rita Donato, Musicland senior store manager; Beth Sheldon, Musicland marketing coordinator; Bennett; Lisa Kaplan, Musicland marketing assistant; Craig Ward, Musicland regional director; and Janet Figueroa, Musicland district manager for Manhattan.

Educated LP Buyers Flock To Princeton Vinyl Specialist Thrives With Vast, Eclectic Selection

BY LINDA CROWLEY

PRINCETON, N.J.—Ask most people what they know about Princeton, N.J., and more than likely they'll mention the presti- gious university. Ask the same question of hardcore record collectors, and there's a good chance they'll direct you to the Princeton Record Exchange, located one block from the Ivy League campus.

Owned and managed by Barry Weisfeld, the Princeton Record Exchange has gained a reputation as hav- ing one of the best collections of vinyl in the New York/Philadelphia corridor. With an inventory of more than 100,000 LP titles, 50% of which are used, the store attracts avid collectors from as far away as Europe. On an average Saturday, according to the owner, there may be 20 to 80 bargain hunters and collectors in the store at one time, intently browsing through rows of wooden bins containing everything from classical to alternative rock, with a fair share of lis- tens, rare pressings.

Weisfeld began building his impressive inventory as a youthful passion. "I was obsessed with collecting records in college," he says. In 1976, after gradu- ating from the University of Hartford, he stacked his collection of 1,000 records in a van and, in effect, went back to college. But this time it was strictly in search of sales. For nearly five years, he supported himself—often sleeping in his van—by buying and selling records on campuses and at flea markets all over the East Coast and in parts of the Midwest. During that period, Princeton was just one stop on his college itinerary, but in 1986 he decided to make it his home by opening the Princeton Record Exchange on Nassau Street. The town's main thoroughfare, directly opposite the campus.

Five years later, with business go- ing well and inventory building rap- idly, the store moved to its current lo- cation on a quiet side street, one block further from the main shopping area. "By sacrificing location for space, we may have lost a small percentage of walk-by, impulse shoppers," says Weisfeld. "But it was worth it because we more than tripled our space." Deceptively small on the exterior, the narrow but deep one-story, white- brick structure is conveniently located next to a large, metered parking lot. The total space is 4,000 square feet, about one-quarter of which is reserved for storage and offices.

Although Weisfeld retains the in- tense energy level of a seller accus- tomed to a hectic emporium, he prides himself now on what he calls the "pro- fessional environment" of his store, pointing to the bright, fluorescent lights (to better inspect the quality of the records), carpeted floor, and amble aisle space. "We try to discourage a flea-market atmosphere," he says. "There is no haggling over prices, and our customers are satisfied because they know that anywhere else they will find the same record at two to three times the price."

Adding to the store's professional environment is Weisfeld's knowledge- able staff of 12 full-time and eight part-time employees, many of whom are either musicians or collectors, and seven of whom have worked at the store for more than six years. "The turnover is low," Weisfeld says, "because they like the work and, rela- tively speaking, the compensation is good." The store is open seven days a week, and at any given time at least half the staff is engaged in activities other than working the counter. "Dealing in used product is labor-in- tensive," he says. Purchasing, inspect- ing, and pricing a collection that could contain as many as 2,000 records—most of which come unsolicited from individuals, estate sales, and radio sta- tions—requires a team of three to seven people with specialized knowl- edge of rock, jazz, and classical music. In addition to LPs, which account for about 43% of total sales, the Princeton Record Exchange also car- ries CDs and cassettes. Housed in the front third of the store are 35,000 CDs (40% used, 60% new), which make up 50% of the store's total sales, and 5,000 cassettes, which account for 4%. New inventory is purchased from a nearby outlet (Continued on page 55)

Spec's Has 20/20 Vision Of Future Fla. Chain Plots Expansions, Deeper Selection

BY DON JEFFREY

MIAMI—Spec's Music, the Florida- based retailer, has a goal of becom- ing a $100 million company before too long. The opening of bigger stores carrying a wider selection of music is a key strategy for achieving that aim.

It is a goal that is not far away. In the fiscal year that ended June 30, Spec's booked revenues of $78.4 mil- lion, up from $72.7 million the year before.

Spec's president Ann Lieff and senior VP of merchandising and marketing David Hainline discussed the company's direction at the 1994 convention here Oct. 11-13.

"We are making many changes larger stores as a way to create ex- citation among customers and offer them the deepest selection of prod- uct. "Our big focus is on adding more SKUs and larger selection to make the stores easier for shoppers to shop in," Lieff says.

Spec's stores that are now 7,000-10,000 square feet are being expanded to 10,000-15,000 square feet, while the chain seeks new sites in the latter range.

There are also plans to build mega- stores with about 22,000 square feet of space.

Hainline says, "One thing about bigger stores is that if you create the right environment and selection, they become event entertainment centers."

In addition to increasing square footage and stock-keeping units, Spec's has beefed up its buying and field staff, enlarged its distribution center, and made $2.5 million worth of improvements to its computerized inventory system.

Internal and external changes to the stores included a new logo and dis- sign, an increased number of listen- ing stations, and the merchandising of CDs and cassettes together. Hain- line says the latter move offers "flex- ibility at a time when the cassette is shrinking as a percentage of music sales and becoming more and more difficult to merchandise."

At the time of the convention, Spec's had 35 stores open in Florida and Puerto Rico. By the end of this year, there will be 61, executives say.

Next year, Spec's will open two high-visibility megastores not far from headquarters here. Both will be larger than 20,000 square feet. One is in the upscale Coconut Grove sec- tion of Miami. This store is designed to include a proucting, glass-en- closed area for listening posts and an outdoor seating area for perfor- mances. The other megastore is in Miami Beach's South Beach section, which is enjoying a resurgence of ac- tivity and investment and becoming one of the hottest retail areas in southern Florida. This store is a renovation of a two-story building
Musicland/Blockbuster Rumor Offers Much Food For Thought

WHAT NEXT? On Nov. 2, Paul Marsh, an analyst at NewYork-based NatWest Securities Corp., issued a report suggesting that the Musicland Group would eventually acquire Blockbuster Music. The report spelled out a scenario whereby Musicland would pay a reasonable price for the acquisition by issuing up to 18.2 million new shares to Viacom, giving that company a capitalization of $1 billion. Marsh claims that is the strategy of a private merchant who is selling Blockbuster, and the report labeled the whole scenario as "speculation" times three, including in its headline.

Needless to say, as news of this report spread via word-of-mouth through the music industry, eventually details and words like "Paul Marsh," "analyst," "NatWest," and "speculation" were no longer included in the telling. It wasn't a report any

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Malaco Throws An In-House Party For Hill
Bluesman Gets Tribute Set; So Does Joseph Spence

**LET'S ZELEBRATE:** With the death of Eric Clapton stepping up with blues recitals these days, most listeners take the genre's ongoing popularity as a given. But in 1980, the blues was out of mind for the majority of the listening public—that is, until Z.Z. Hill hit the scene.

Hill, a Texas-born soul/blues vet, bestowed the fortunes of Jackson, Miss.-based Malaco Records and became a blues luminary with five albums he cut for the label between '80 and '84. He scored a major hit with "Down Home Blues," the anemic, pelvis-grinding title cut of his biggest album. Sadly, he died in 1984 at age 48 from injuries suffered in a car accident.

Cognizant of the role Hill played in its development, Malaco is paying homage to him on the 10th anniversary of his death with "Z. Zelebration." While tribute albums are everywhere—where you look these days, this one is slightly different in that it's an in-house job. Malaco has brought together the formidable stars of its own blues roster for the set, and backing is supplied by the house band of Muscle Shoals Sound, the famous Alabama studio that Malaco now operates.

Running down some of Hill's best-known tunes are Bobby "Blue" Bland, Little Milton, Latimore, Denise LaSalle, Shirley Brown, Johnny Taylor, Artie White, Poo-nanny, Mike Griffin, and the Beat Daddys. Taking a page from Natalie Cole's "duet" with father Nat King Cole on "Unforgettable," Dorothy Moore performs electronically with Hill on "Please Don't Let Our Good Thing End." And all hands come on board for an album-closing ensemble version of "Down Home Blues.

"Z.Z. is what established Malaco in the blues, and as a viable independent label," says Tommy Couch Jr., who co-produced the album with Malaco partner and house producer Wolf Stephens. "He was the one that opened the doors [for blues]. This was real music comein' back. As a result, all these acts came back.

Beyond paying homage to its big-time star (and to the veteran blues luminaries who record for Malaco), the label is using "Zelebration" to promote Hill's back catalog. Until now, only two of the singer's seven Malaco albums were available on CD; late this month, the company will issue the remaining five titles.

"Z.Z. built a plateau for where we were going after 1980," Couch says. "This is another plateau ... This should throw us up to the next level. It should also create a lot of interest in our back catalog."

The label also clearly wants to introduce its sound to a young white audience that may not have grabbed it yet. (Traditionally, Malaco's blues albums have sold to an older, Southern, African-American set.) To that end, the label is placing ads in blues magazines and blues society publications catering to that audience, and has (for the first time) hired a publicist to work the record with the rock press.

Did we mention that the album is soulful, entertaining, and a fine tribute to a significant talent who broke new commercial ground for the blues? Hope so.

**TRIBUTEMANIA II: While we're on the subject of salutes, we should mention Danberry, Conn.-based Green Linnet Records' tribute album saluting Joseph Spence, the great Bahamian guitar player.

Spence's- whose music is available on such indies as Arhoolie, Rounder, and Hannibal—was a supreme original. His knotty, complex picking and muttering vocals brought a varied repertoire of Caribbean folk tunes and sacred songs to cracking life. All his original works are highly recom-

So is Green Linnet's "Out On The Rolling Sea," a diverse group of musicians honors Spence (who, like Z.Z. Hill, passed away in 1984). Featured performers include Van Dyke Parks, Victoria Williams, Taj Mahal, David Lindley, David Grisman, 3 Mustaphas, Rob McTell, Henry Butler, Tarika Sammy, and Jim Dickinson.

**WANNABE ROCKSTAR 4 Ever**

Understanding that lead acts often start up an independent label, Rockstar Records. The company, which will focus on San Francisco-area talent, will debut next spring with an album by alternative band Stone Fox, which Perry will produce. She offered a preview of things to come when she sat in with the group on the closing night at Jacks Sugar Shack's West L.A. location last month.

**FLAG WAVING:** "You always want to have that volunteer fire department sort of thing, but we play music instead of fighting fires," says Bill Taft of Atlanta's Smoke. "Like, 'This sounds like a three-alarm show! Let's go!'"

The music of Smoke—heard on its debut album, "Hearts On A Populist Slick," on Atlanta's Long Play Records—displays the kind of collective spirit Taft is talking about, but the sound itself is maddeningly hard to describe. It's a sound as cloudy as the band's name, veering from gutter bluesiness to old-timey country to noir folk.

"Beautiful music is what we call it," Taft says. "It's really just people playing music a lot like most other bands, getting together and making noise in a room, and keeping the noise they like."

Smoke was formed two years ago as an adjunct to the late, flamboyant Opal Foxx Quartet. The current lineup includes that group's lead singer, Benjamin, who no longer wears his notorious frocks on stage ("He just wears whatever is lying around," Taft says), and cellist Brian Halloran.

Taft, who plays cornet and banjo in the band, was the guitarist for the Jody Grind, a sweet, swinging Atlanta act that folded after two of its members were killed in a 1992 highway crash. Drummer Tim Campion and guitarist Coleman Lewis round out the group.

Much of Smoke's unique style is the product of Taft's musicianship. He took up the cornet three years ago after buying the instrument in a pawn shop ("It had less buttons than a saxophone, so I thought it would be easier to play," he says).

He began playing banjo six years ago. "There's a musical fascination with the cornet and the banjo," he says, acknowledging its common role as a blues or folk instrument. "I think it's because of the people who play it, not the instrument."

Taft's off-kilter use of his axes combines with Halloran's somber cello, Lewis' spare guitar work, and Benjamin's Stone-keid vocals for an ominously original, oft-disquieting sound. Smoke 'em if you got 'em.

---

**JACK LOGAN**

**November Highlights:**

Full-page feature in PEOPLE (estimated readership of 28 million!)

National Public Radio "All Things Considered" Interview!

Full-page features in INTERVIEW, PENTHOUSE and DETOUR!

Attention Retailers: To order Jack Logan's Bell (92621) call your ADA rep at 1-800-596-3333

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**Nashville Acts Play WaxWorks. Warner Bros. Records artist David Ball and Giant Records' Clay Walker paid a visit to the WaxWorks convention recently in Owensboro, Ky. Shown, from left, are Ball; Terry Woodward, president of WaxWorks; and Walker.”**

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**BILLBOARD NOVEMBER 19, 1994**
PGD's Interactive System Puts New-Release Info On Disc

BY TRUDI MILLER ROSENBLUM

NEW YORK—PolyGram Group Distribution has begun to offer an electronic new-release book that, in addition to the usual information, will allow accounts to listen to samples of songs on upcoming albums. The book, designed in conjunction with Philips Media, is interactive and offers audio and visual clips in addition to the traditional information found in new-release catalogs. PGD executives are touting the book as a replacement for the printed new-release books. The book will be issued monthly on disc. In order to meet demand, PGD is surveying its top 200 accounts to determine what types of computer hardware they have. In its final form, the Electronic New Release Book "could be on a Mac, on IBM, on CD-ROM, or CD-i. Or there could be multiple systems," says Andrew Rauhauser, PGD's director of planning.

PGD debuted the book at the National Assn. of Recording Merchandisers Fall Conference, where it was well received. Roman Kotrys, owner of Dearborn, Mich.-based Repeat The Beat, described the electronic book as "incredible." "It is a revolutionary way of doing business," he says. "It would make it easy to buy new releases."

Paul Machininsey, owner of Pittsburgh-based Record-Rama Sound Archives, was so impressed with the book that "I'd get a machine within 24 hours" in order to have the capabilities offered by the book. "It would be invaluable to me." The electronic release book works this way: Users are first presented with "spotlight" titles and, after choosing one, can read in-depth information on the release. Users also can browse by genre, label, or release date, or can read through the whole book in page-by-page order, without skipping around. Within each category, the screen offers a menu of artists and releases. The user selects an artist, and can then choose to see song titles as well as hear a 30-second audio samples of any song. Also, the book includes mailing information on the album (merchandising, advertising aids, plans for radio, videos, press, bar codes, etc.)

If available, the electronic new-release book also will include video-clip as well as marketing information on them, such as when they started to get airplay on national music video networks.

In addition, users can immediately order albums in desired quantities by filling in account information and hitting the "send" button, which immediately transmits the order to the label by either fax or computer file.

"This streamlines the whole monthly buying process," says Rauhauser. "It has all the information of the traditional release book, plus it offers audio samples and video. With this system, a buyer can find the information he wants instantly, and he can place an order simply by pressing a button."

SPEC's VISION

(Continued from page 51)

"Look at concert sales. There's a demand out there for related products." But he cautions that chains that stray too far from their strength "can lose their identity." He adds, "We don't want to go off into areas we're not good at."

And used CDs are not likely to be added to the product mix.

Spec's says it expects a strong holiday selling season with all the big new titles coming out between now and the end of the year. Lieff says the summer was slow because tourists, who make up a significant percentage of Spec's customers, were not as numerous as before. The World Cup kept many South Americans at home over the summer, and the publicity surrounding highway shootings in Miami kept many Europeans away.

Besides the slowdown in tourism, Spec's has been bedeviled, as have other retailers, by the price wars in many markets. "I think it's a real concern," says Lieff. "All of our costs seem to be going up. Landlords are charging more. Margin squeeze is a real problem for retailers. Grocery stores are no more price-conscious. Our challenge is to increase our customer service—provide the service and knowledge to our customers that they want."

Spec's employs 880 people.

Executives say relations with the labels are good. As Haurline says, the record companies know that Spec's big presence in Florida means "we can work quickly to break new artists."
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<th>ARTIST</th>
<th>TITLE</th>
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Catalog albums are older titles which have appeared previously on The Billboard Chart and are registering significant sales. © Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units, © RIAA certification for sales of 1 million units, with million sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisks indicate vinyl LP is available. Most tape prices, and CD prices for HEA and BMG labels, are suggested lists. Tape prices generally 30% of CD prices, are equivalent prices, which are projected from wholesale prices. ** Indicates paid Heatbeater title. © 1994, Billboard/BPI Communications, and SoundScan Inc.
PLANT BASED: The Black Crowes
America

The Crowes’s rollicking third album flies in the face of convention, mixing in its “70s-influenced rock brew elements of swamp-funk (a “P. 35 Londons”), country twang ("Wiser Time"), and odd little bits of Latin salsa ("Gone," turner "High Head Blues"). It works. Most choices in this fluid bunch are "Cursed Dragons," which drops Chris Robinson’s plaintive vocal into a worthy rock base; hard-nosed rocker "A Conspiracy"; and pretty, snide "Nonfiction."

**THE GOLDEN PALOMINOS**

**PRODUCER:** Anice Fire

This new effort from the Pais’ latest lineup is top-heavy with breathy atmosphere and is ably supported by Anice Fire’s dependable drums, guitar work by Bootsy Collins and Nicky Skopelitis, and Bill Lawrence’s burbling bass. The result is music that is both oh-so-landgul modern rock and dance-mix-friendly pop (notably the marching lines of "Heaven," "Little ‘Ho!’ and "Aсроч")—though not as refined as anyone’s grand mix of Afro-beat and R&B —that goes down relatively easy and without unnecessary difficulty. True to the spirit of rock’s debased pioneers—Hank Adkins, for one—the Crowes shamelessly revel in grooves’ guts ("Mean Machine’s Got His Funk Uped,"

"Sadie County Auto Show," and raunchy’s roll ("Swing The Big Eared Rabbit")) and saucy first "Ultra Twine). In keeping with their pure psychedilly-D movie vision, Lux’s frenzied vocals, Ivy’s fuzzy, Link Wray squalls, Slim Chance’s mokey rhythms, and Harry Drummond’s pounding drums are compressed into dense, echoy mixes. A major label debut.

**VARIOUS ARTISTS**

A Broadway Christmas
Produced: Bruce Alper

On their sixth album, Lux Interior and Poison Ivy serve up the usual fare: primitive, three-piece garage rock laced under naughty double entendres. True to the spirit of rock’s debased pioneers—Hank Adkins, for one—the Crowes shamelessly revel in grooves’ guts ("Mean Machine’s Got His Funk Uped,"

"Sadie County Auto Show," and raunchy’s roll ("Swing The Big Eared Rabbit")) and saucy first "Ultra Twine). In keeping with their pure psychedilly-D movie vision, Lux’s frenzied vocals, Ivy’s fuzzy, Link Wray squalls, Slim Chance’s mokey rhythms, and Harry Drummond’s pounding drums are compressed into dense, echoy mixes. A major label debut.

**R & B**

**VARIOUS ARTISTS**

Soulfeet: Soulfeet on R & B

Producer: Earle Sebastian

One of the few major records to come out of the 1970s with a soulful flavor.

**JAZZ**

**THE TEDDROSS AVERY QUARTET**

**PRODUCER:** Michael Coburn

"Chicago-area jazz pianist Don Stille leads this traditional trio date with a vibrant improvisational sense brought out by his colleagues: Girgugs’ tuba, Stille’s funky, Oscar Peterson-reminiscent sound is in full flight on the bouncy, gospel-reflective cover of “Heartland Funk,” and as gentle as the gentle, poignant “Jace Marie’s Dream” and the fast, structurally unloading and "Quarklets." Also includes an unexpected cover of blues classic “See See Rider.”

**NEW AGE**

**TRANCE MISSION**

Medium Meditation
City Of Trance DVS

Trance Mission joins the ranks of Jon Hassell, Steve Roach, and that most of us are now exploring a primal, techno-traditional work. Stephen Kent’s digeridoo is a signature trademark of the San Francisco group, it’s only part of a hallucinatory swirl of ancient grooves mixed in to the instrument’s sound. John Loo’s multi-lingual percussive fusion of the improvisations of clarinetist Berto Custer converges in ornamentary soundscapes, with an uncanny feeling to the groove’s passage. Even a pair of misplaced spoken-word segments can’t mar this seductive world-fusion journey.

**LATIN**

**SERGIO ARAU**

Mi Frida Sufhia
Produced: Ricardo Ochoa

Songs: "I’ll Be Out on One" number in a class all its own: "Waltz Music," a songwriting and Melodious, mandolin, and fiddles, a poignant but clear-eyed take on the odds of just getting by. Litereze and kick-ass.

**GUADRELO PINEA**

Enamorada Asi
Produced: Jose Aguilas

Pretty Mexican songstress realises best album to crack the top 10. Her gorgeous ranchera record etched with ranchera, country and country accents. Expect her next single to latch onto the lovely leadoff single, "Valgame Dios," as well as the title track, "Llamagel Alomar," and "Llegate A Tiempo."

**CLASSICAL**

**VERDI, OTTOL**

Paradise, Cheryl Studer, Sergei Leiferkus, others; Orchestra and Chorus of Opera Bastille, Myung-Whun Chung, Levine

Leningrad: Germania 439 850

"Rigoletto" driven by the pit by Chung, borders on a brutality that steals the magic from the opera’s quieter moments. However, Domingo’s voice is always the star of the show. As Desdemona; Leiferkus is an ideally sensuous Iago.

**MELNEDSDOHN: COMPLETE Works for ORCHESTRA AND PIANO**

Steven Isserlis, Melin Tan

Scottish, 62153

A poised and elegant performance of these lovely works (two sonatas, Variations on a Theme, Assai tranquillo, and Lied ohne Worte) is guided by the splendid fortepiano playing of Melvin Tan.
Although much-needed Single EastWest agile Geffen soul BILLBOARD writers Boyz singing of good head C. by Keith (do Larry "I of losing chart blues-angled Mann. on top Know Should Hold attention. AC with make and a difference, live). with appropriate Pam ) (4:08) Damien. Damo DESERTER Dances* (10:50) PUBLISHERS: Tork, Mann. (7:10) hour. Is this essential? It's not, but it's here. Three more songs for one in the same vein: "One song is a traditional, jazz, disco, and deep-house versions that will help entice listeners at club, R&B, top 40, and AC levels.

NEW & NOTEWORTHY

COUNT BASI Q Sandwiches (4:30) WRITERS: D. Farnell PUBLISHERS: BMI/Bob & Ray, Inc. ASCAP (8:30) song)

The third single from the 'Birds of Prey' EP continues to build on the success of the band's previous efforts. Featuring a driving bassline and catchy chorus, the track is a perfect blend of pop and dance influences. With strong radio support, "Sandwiches" is set to become the band's biggest hit yet.

TONY BENNETT & K.D. LANG Montreal (3:40) PUBLISHERS: Sony/ATV, Koplik & Associates ASCAP (10:50) song)

The collaboration between Tony Bennett and K.D. Lang is a delightful affair. "Montreal" is a beautiful tribute to the city that has been a significant part of both their lives. With its haunting melody and thoughtful lyrics, the song is sure to be a favorite among fans of both artists.

Are there any cooler than Bennett? Not even close! He is joined by lang for a beautifully crafted song of this pop standard, taken from his recent "Unplugged" session. "Someday" will forever be associated with this stunningly simple arrangement.

SHAWN COLVIN WITH MARIA CHAPIN CARPENTER One Cool Remedy (3:18) PUBLISHERS: BMI, Warner-Tesoro (10:50) song)

The combination of Shawn Colvin and Maria Chapin Carpenter is a match made in heaven. "One Cool Remedy" is a perfect blend of their signature styles, resulting in a song that is both catchy and heartfelt. The acoustic guitars and simple arrangements make this a standout track on the album.

ROLAND WATSON Ten Good Reasons (3:12) PUBLISHERS: Sony/ATV, Koch, ASCAP (10:50) song)

Roland Watson's "Ten Good Reasons" is a feel-good tune that will lift your spirits. With its catchy melody and uplifting message, it's a great addition to any playlist. The song's themes of love and optimism are sure to resonate with listeners everywhere.

EASTWEST HIP-HOP/HIP-HOP TOPS

Single Reviews

E D I T E D  B Y  L A R R Y  F L I C K

BOYZ II MEN On Bended Knee (4:19) PRODUCERS: Jimmy Jam, Terry Lewis (2:40) song)

Boyz II Men's latest release is a heartfelt ballad that is sure to resonate with audiences everywhere. "On Bended Knee" is a beautiful love song that will tug at the heartstrings of listeners. With its smooth production and catchy hooks, it's a perfect addition to any playlist.

LARRY STEWART Losing You Live (3:18) PUBLISHERS: BMI, EMI Christian (10:50) song)

Losing You Live is a powerful, emotional ballad about the pain of losing a loved one. With its heartfelt lyrics and soulful instrumentation, it's a song that will stay with listeners long after the last note has faded away. This track is sure to become a favorite on radio stations around the world.

T-BONE WATSON Eatin' on the Good Stuff (4:30) PUBLISHERS: Sony/ATV, Koplik & Associates ASCAP (10:50) song)

T-Bone Watson's "Eatin' on the Good Stuff" is a fun, upbeat track that will put a smile on anyone's face. With its catchy hooks and lively production, it's perfect for dancing or just feeling good on a gloomy day. The song's themes of enjoying life and living in the moment make it a feel-good tune that will lift your spirits.
**Warner Goes Online With Jazz Promotion**

**BY MARYL IN A. GILL**

NEW YORK—Warner Bros. aims to spread the word, and the gospel, on jazz with the launch of a new World Wide Web site devoted to the genre.

“Word Of Mouth In Cyberspace” goes online Tuesday (17) as a separate module from the “Jazz Online” arena of the Internet.

The site, designed and implemented by marketing and promotions company Jazz Online, will feature exclusive text, graphical, and audio information on Warner Bros.’ jazz artists and releases, according to Randall Kennedy, Warner Bros.’ national director of marketing for jazz and progressive music.

Initial features include a “Warner Bros. Jazz Listening Room” in which Internet users will find early glimpses of new releases as well as view graphics and access text.

“Another great feature is our celebration of the New Orleans Basin that features Warner Bros. recordings, excerpts of liner notes, pictures, and sounds,” says Joe Vella, Jazz Online’s founder and president.

In the future, Vella says, videocasts will be posted, and the service will include online interviews with label artists.

Additionally, the Warner Bros. site online today is only a preliminary interactive version of Warner Jazz’s former printed magazine, Word Of Mouth.

“What we’ve done is take that paper copy and put it online,” Kennedy says.

The advantages of such a move are enormous, he adds.

“First, and most basically, my job is marketing, and that means getting information out about what we’re doing and what’s coming up,” Kennedy says. “This is a way to do that in a greater detail than we ever could before, and with a much quicker turnover time. It’s almost instantaneous.”

Beyond providing pure information, however, the Internet can offer a new dimension of promotion—or at least a guided explanation—for younger consumers who might otherwise not get the chance to get turned on to jazz, Kennedy says.

“That’s our other primary goal, to bring even casual fans up to our jazz ranks,” he says. “We’ve been moving toward the 25-40 demo for some time now, and radio isn’t going to look at jazz as much, because commercial radio is aimed at the core 12-plus [audience] and college radio doesn’t have the same so heavily alternative-skewed.”

The online world, however, offers Warner Bros. a shot at the eyes and ears of a new demo. “That’s where you’ll see 15-18-year-olds and college kids coming back on and checking out hot sites all over the net,” Kennedy says.

“And we’re sure that when they give us a listen, they’ll discover that jazz has as much passion and authenticity as any alternative music.”

Warner-Jazz artists also will be featured at other Warner Bros. sites online, Kennedy notes, so the chances of catching those eyes and ears—and keeping them—are expanded.

“When you can get someone to give a listen to Miles Davis, they are going to see reality. My God, this is really amazing,” he says. “And then, hopefully, they will go from there to explore new releases. And they’ll make their choice, hopefully, they’ll be there in the flick of a wrist to let them find out more about an artist or what some- thing sounds like, and to refer them to other good choices.”

**Ovitz Teams With Bell, Nynex, Pacific Telesis**

**New Firms To Deliver On-Demand Programming**

LOS ANGELES—The future of on-demand home entertainment as envisioned by a trio of deep-pocketed baby bells and one well-connected Hollywood agent isn’t that far away. And it isn’t arriving over cable lines.

Bell Atlantic, Nynex and Pacific Telesis have teamed to form two new companies designed to facilitate delivery of on-demand programming for movies, video and music beginning in the second half of 1995, and additional on-demand programming, including special-interest music videos, down-loadable video games, and shopping in “1996 and beyond.”

That’s according to the telecoms’ business plan for their new $300 million venture. The three will align themselves with Hollywood’s Creative Artists Agency in a bid to entertain the “500 channels and nothing on” scenario by developing the programming to be delivered to homes over their “video dial tone networks.”

Telesis has Nunziatella as its CEO, and plans, combined, are projected to deliver video to more than 30 million homes via telephone lines over the next five years, according to the telcos.

They are directly competing for consumers’ attention with cable companies like Time Warner in Florida, Fla., which hopes to deliver interactive programming over cable lines, and with satellite delivery services.

In emphasizing video on demand, they are also going head-to-head with video retailers, who have thus far hardly competed with the attempted as-saults of pay-per-view.

In combining their efforts, however, the telcos manage to avoid competing with each other, and duplicating expensive development efforts.

Each of the telcos will invest at least $100 million in cash and assets in the start-up of the venture, forming two new companies devoted, respectively, to new media (content) and technology (such as the “navigator,” which will guide consumers through the services). The companies will be jointly owned by the telecom companies, and headed by CEOs to be named early next year.

Creative Artists Agency, headed by Mike Ovitz, will have no ownership stake in the new companies, but will receive an unspecified fee to work in a “consulting” capacity. Its role in establishing relationships with the creative community for the development and acquisition of programming will be key.

Other roles that the companies outlined for CAA include advice in the areas of executive staffing, business development, and entertainment-industry alliances.

The challenge is to help stimulate the creation and marketing of programming that will engage the consumer,” said Ovitz, whose status as superagent to the superstars promises to speed such development.

The telcos also will contribute to the new technical company’s existing technical development and support resources, such as the StarGazer navigation system developed by Bell Atlantic. StarGazer likely will be the jumping-off point for the development of the new combined venture’s navigator, accor- ding to a Bell Atlantic executive.

By joining forces, we speed the process of delivering new video infor-mation services to the marketplace, reduce the risks associated with this new technology, accelerate the development of standards, and lower costs to each company,” said Raymond W. Smith, president/CEO of Bell Atlantic Corp.

Initial rollout of programming is slated for the latter half of 1996.

MARYL IN A. GILL

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**Game Makers Roll Out 32-Bit Units**

**Big Promos From Sony, Sega, Matsushita**

**BY STEVE MccLURE**

TOKYO—Japan’s video-game war is heating up. Sony and Sega are set to launch 32-bit machines by year’s end, while Nintendo is rolling out a lower-priced version of its 22-bit Panasonic REAL 3DO hardware unit.

The Saturn video-game unit goes on sale here Nov. 22 at a special introductory price of 42,600 yen ($410). Sony says it is aiming for sales of 1 million units within six months, backed by what it says will be one of the largest promotional campaign ever launched by the Sony group. The product will be introduced to the U.S. and European markets sometime next year.

Meanwhile, beginning Nov. 11, Matsushita is marketing a smaller and cheaper version of its REAL 3DO hardware unit. It will sell for 24,000 yen ($240), compared to the original version’s price of 54,800 yen ($546). Some larger stores have been selling the machine for just under 40,000 yen ($412). Even so, REAL 3DO sales reportedly have not matched Matsushita’s initial target.

Drummer Boy, Kevin Conway, second from left, got a shot at the musical fast track by going online on ComServe. The Scranton, Pa., native—and drummer for the band Cinderella—was the winner of the Cinderella’s “audition contest” to find a new drummer. He is now eligible for an in-person audition with the band and will know if he got the gig shortly thereafter.

More than 100 aspiring Cinderella drummers tried out by uploading WAV files, which were judged by the act. Pictured with Conway, from left, are band members Tom Keffer, Eric Brittingham, and Jeff LeBar.
B-Movie Studios Race To Sell-Through

Hemdale, UAV & Vidmark Pull Out All Stops

By STEVE TRAUMAN

NEW YORK — B-movie suppliers, which are fast becoming an endangered species, are trying to scramble onto the sell-through bandwagon as it accelerates toward year-end records and an even-stonger 1995.

Hemdale sales VP Tom Schon, who has been with the company three years, claims sell-through has made 1994 a "phenomenal year." For example, "Savage Land," with Graham Greene and Corbin Bernsen, sold more than 400,000 units at $19.95 list. "In a congested market," he says, "to capitalize on the next sequel, "Highlander 2," with Sean Connery and Christian Lambert, was released in midsummer at $14.95 in standard play and at $9.95 in extended play, and has done well without any real promotional effort. Schon says, 'When the new film hits, we'll pull out all the stops as we did with the original 'Terminator' when 'T2' was released.'

Hemdale has been racking up strong sales in family fare with the animated "The Princess And The Goblin," which sold more than one million units at $24.95 list. The title, which had Hershey Chocolates and General Mills' Kix cereal as co-sponsors, is one of eight Hemdale features to receive the Dove Foundation family-approved seal.

As an example of its variety, Hemdale has a 45-unit "Family Favorites" pre-pack available this month. It includes three adventure-westerns on the Dove list, "The Polar Bear King" and "Savage Land" at $19.95, and "Legend Of Wolf Mountain" and "Little Heroes" at $14.95. Hemdale counts on sell-through to double its sales in 1996.

UAV Entertainment, president Jerry Pettus Jr. says, "The year has been fantastic, as we've broken ground in new markets and have aggressively gone after licenses on high-quality B-titles with starpower. The company shipped more than 30,000 units of Kevin Costner's "Stacy's Knight" Oct. 1 and expects it to deliver more than 100,000 in the next few years. Pettus also points to the continuing success of the Hollywood Movie Magic promotion launched four months ago, with 24 titles in pre-pack displays with 60, 80, and 160 units. "We're doing stellar numbers," says Pettus, referring to various licensed titles, including "The Bounty" with Mel Gibson, "All Of Me" with Steve Martin, "Magic" with Anthony Hopkins, "Best Seller" with James Woods, and "Red Sun" with Charles Bronson.

"Our retail-directed program makes it possible to provide EP tapes at $7.95 suggested list, with a typical 30% margin to the retailer," says Pettus. "For longer movies, we use thinner, 100% chromium-dioxide tapes, and the TMD high-speed duplicating process," in UAV's Charlotte, N.C., facility. UAV, which bought finished goods from Orion Home Video, was able to get the three-hour "Dances With Wolves" on a single cassette. It also has Orion's "Silence Of The Lambs" to headline the promotion.

Pettus also reports orders of more than 250,000 units—25% ahead of last year—for UAV's holiday pre-pack of 12 family-oriented favorites, either Magic or Orion, this October.

(Continued on page 62)
Golden Rose Vid Helps Disabled ‘Rise Up,’ Exercise

WASHINGTON, D.C.—Limited mobility—due either to age or a debilitating condition—used to be considered one of the greatest barriers to a robust workout.

No longer. Now, participants at home or in the hospital can engage in solid, challenging exercises from their chairs, floors, beds, even wheelchairs, thanks to a variety of exercise videos that answer their specific needs.

“Rise Up With Rosie,” from Berkeley, Calif.-based Golden Rose Productions, is an inspirational session geared toward seniors who have limited endurance but still can enjoy and benefit from moving their bodies to various dance rhythms. Led by a senior citizen with experience in the field of geriatrics and an obvious zeal for life, Rosie’s workout includes sing-along portions and concludes with her personal message of encouragement.

“Rise Up” has opened the doors to a whole new market as well, according to Dan Goldblatt, the video’s producer. “While we expected a great response from [Rosie’s] peer group, we have been astonished by the response from baby-boomers concerned with their own aging parents,” he says.

Endorsed by the Multiple Sclerosis Society of America, Morro Bay, Calif.-based Mobility Limited’s new “Pathways” video combines full-body toning exercises with special moves aimed at reducing muscle stress and bolstering balance. The non-aerobic routine, which focuses on slow breathing and concludes with a 10-minute relaxation period, is also well-suited to people with arthritis and those who are overweight.

Similarly, “Chair Dancing,” from Chair Dancing International Inc., features a complete set of cardiovascular and body-strengthening exercises in which participants can engage while seated in a straight-back chair. The workout, adaptable to three levels of fitness, is conducted by a young dance instructor who learned the merits of chair dancing after she injured her ankle. Participants are encouraged to hold paper plates for use as mini-hand-weights and cymbals to help keep the rhythm of the upbeat soundtrack.

Brentwood Home Video’s just-released “Everyone Can Exercise” offers an intense program that can be adapted for people with limited or no lower-body movement. The four-part program—which includes warmup, abs and lower-back, full-body workout with weights, and cool-down—star actress Maria Serrano, who is paralyzed from the knees down and completes the exercises from her wheelchair and on the floor.

In addition, two “able-bodied” people demonstrate how to do the workout from a standing position, so everyone can exercise together.

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Stock # 4013
48-pc. “Lion King”/Masterpiece Collection/Family Film Collection Mixed
Stock # 4014
96-pc. “Lion King”/Masterpiece Collection/Family Film Collection Mixed
Stock # 4015
48-pc. “Lion King”/Masterpiece Collection/Family Film Collection Mixed
Stock # 4016
24-pc. “Lion King”/Masterpiece Collection/Family Film Collection Mixed
Stock # 4017
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48-pc. “Lion King”/Masterpiece Collection/Family Film Collection Mixed
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Home Video

A Banner Year For
Macrovision's
Anti-Copy Efforts

BY STEVE TRAIMAN

NEW YORK—Macrovision is winding up its most successful year ever in protecting electronically transmitted and prerecorded video programs from unauthorized copying or viewing, according to Bill Krepick, senior VP of sales and marketing.

Not only did the Mountain View, Calif.-based company recently announce a cease-and-desist settlement with the biggest U.S. distributor of “black boxes” that remove anti-copy coding, but it also protected more tapes than ever before in North America and overseas.

The latter was achieved through the signing of additional suppliers—home video and pay-per-view—and new duplicators for theatrical, nontheatrical, and corporate programs.

By the end of 1994, more than 200 million videocassettes—the largest number in any year—will have been Macrovision-encoded in the U.S., up from 170 million in 1993, according to Krepick. This includes Disney, FoxVideo, and MCA/Universal Home Video, the three major labels using Macrovision on all releases, and HBO Video, Warner, and MGM/UA, which generally limit use to hit titles. Disney’s “Snow White” and MCA’s “Jurassic Park” are covered.

Major independents added to the Macrovision stable are Wool Knapp for kid vid and Trimark for its Vidmark imprint. Krepick acknowledges that Paramount and Columbia TriStar Home Video are “still ambivalent, with no major titles protected by Macrovision this year.” But eight of 10 of this year’s sell-through hits were protected, he claims, as well as 75% of the top 25 rental titles projected through year-end. “We also added four or five new duplicators in the U.S.,” he notes, “and estimated we’re in 95 percent of all facilities doing any significant business.

Overseas, the best way to measure our increase is to look at hardware and duplication installations. We went from 160 at the end of 1988 to 250 this year, a 56% gain, and from 23 to 27 countries, adding India, Pakistan, Portugal, and Hungary,” says Krepick. “The number of protected videocassettes increased by a similar percentage, to 40 million from 32 million units.”

The black box settlement requires that HSN Marketing stop supplying its decoders to its 71 retailer and direct-marketing accounts as of April 30, 1995. All units remaining in inventory will be handed over to Macrovision for destruction. HSN did not agree that it was infringing Macrovision’s patents, but the settlement effectively removes the company from the business of trying to remove or circumvent the anti-copy signal.

The Macrovision process, added to a tape at the time of duplication, “confuses” the recording VCR and forces it to make a bad copy. It does not interfere with playback of the original. Duplicators pay a licensing fee, generally 10 cents a tape, split between Macrovision and the rights holders.

(Continued on page 66)
B-MOVIE STUDIOS
(Continued from page 59)

24- or 60-count. Featured are "White Fang" and Henry Winkler's "A Christmas Carol."

"For '95, we have plans for a series of two-packs at $5.99, $7.99, and $9.99, both artist and genre-related," he says. "It's a very high-priority promotion for us."

Acknowledging that the past year "has seen a general flattening for the B-movie market," Vidmark VP Gina Draklich says that "we're very adept at pulling product through. We launched our sell-through efforts earlier this year, and in addition to creatively marketing our catalog, we're aggressively acquiring specialized product and films," including "O.J. Simpson: Juice On The Loose" and "The Ultimate Fighting Championship Hemdale sell-through promotion.

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Disney's

**ANGELS OUTFIELD**

* Enormously entertaining!

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Clamshell Package!

B-MOVIE STUDIOS

(Continued from preceding page)

increased sales and a better bottom line." Len Levy, newly appointed senior VP at PM Entertainment's video division, says the company is capitalizing on the success of "Magic Kid II" with—what else?—"Magic Kid III." It is a different slant for PM, which has specialized in action-adventure and martial arts features mixed with the occasional erotic thriller.

"Now we've got 'Magic Kid III,'" a PG-rated film that parents can live with," says Levy. "Kids really relate to Ted [Jan Roberts], who's had TV exposure on Fox's 'Married With Children.' He's scheduled for more films and TV, and has been used effectively in retailer and distributor personal appearances." Twelve-year-old Roberts pitched his title at a recent meeting of distributor Baker & Taylor Video, and at the East Coast Video Show in Atlantic City, N.J.

Video Treasures marketing VP Sandra Weisenauer says, "Overall business in the B area is definitely ahead of last year, with more demand for a broad array of products." Among them are two packs, duplicated in extended play, at $9.99 list, including "The Green Hornet" and "Flash Gordon" in the Hollywood Matinee series and Gene Autry and Roy Rogers in a Classic Westerns promotion.

Recent orders for a Halloween promotion ran 5-10% ahead of last year, she said. Featured were "Nightmare On Elm Street," "Nightmare II," and "Night Breed," among others. Meanwhile, based on the success of its Laurel & Hardy series, Video Treasures is launching its $14.98 "The Hope Diamond Collection" this month, with six repackaged titles, including "The Seven Little Foys" and "The Lemon Drop Kid." Five more are due in February, highlighted by "Son Of Paleface" and "The Road To Rio," with Bing Crosby.

Video Treasures recently bowed a four-title Jerry Lewis package that Weisenauer claims "has done close to 100,000 units as of early November." Also doing well is a repackaged public domain line, "The Hollywood Favorites," with 20 extended-play titles at $9.99. Released last spring, the titles, which include "Goddzilla" and "Megalon," have racked up close to 200,000 units, on par with Video Treasures' Wilderness Series.

Holiday ads for "Santa Claus: The Movie" and two new releases, "Thomas The Tank Engine's Christmas" and "Perry Como's Christmas Concert," are hopping. "They really pumped things up this year," Weisenauer says. For '95, she is looking for a lot more two-packs, including "some never done before in this format," such as Chuck Norris in "Delta Force 2" and "Delta Force," and Charles Bronson in "Assassination" and "Death Wish IV." Next year, Video Treasures hopes to cash in on Handelman's mid-1994 purchase of Starmaker Entertainment, particularly its expertise in selling supermarkets and drug chains. "They've already started handling some of our product in both these tremendous growth areas, and will add more this coming year," she says. "We know the relationship will bring in more new business."
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Pre-Order Date: January 10, 1995
Running Time: Approx. 30 Minutes
Price: $12.95 Each

Contact your local aua representative for further details.

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Based on The Magic School Bus book series
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BUENA VISTA TONES UP
(Continued from page 30)

alliance with Miramax Films.

Macpherson co-starred in the Miramax release “Sirens,” now on cassette, as a voluptuous model who tempts a young minister played by Hugh Grant.

Buena Vista Home Video president Ann Daly then introduced Macpherson to Voight when the model-turned-actress needed to shed the 20 pounds she gained for the movie.

“I’m not sure if we’re really going to be in the exercise market,” says Moloney. “But what attracted us to this project is the combination of a fitspo model who can drive sales and a renowned fitness expert. The two together, we hope, will attract those who buy the fitness tape buyer.”

Unlike Voight’s advanced-level solo performances, Moloney says the Macpherson tape will concentrate on a basic overall fitness. It teaches circuit training, low-impact aerobics, and toning. Voight also has created some new techniques, which should also spur interest among her video clientele.

To add to Macpherson’s glamour appeal, the program was shot in Hawaii. Moloney says the location was not chosen to attract men expecting to see the Sports Illustrated swimsuit cover girl in skimpy bikinis. “What we’ve done is seriously create a contemporary workout, and the setting is part of it,” says Moloney.

While many exercise tapes initially ship between 300,000-500,000 units, Buena Vista is shooting for an ambitious 1 million units. The studio hopes timing—January inaugurates the start of the fitness season—and packaging will help.

The cassettes come in a clamshell box, a first for the exercise genre. “It’s just a great way to stand out on the shelf,” says Moloney. In addition, consumers who purchase the video can send in for a free combination water bottle/weight. Consumer advertising for “Elle” will generate more than 1.7 billion impressions.

Moloney says Buena Vista has not ruled out future projects with either Macpherson or Voight, but so far it is a one-shot deal. “If this tape puts us in the exercise market, that would be good,” says Moloney. “But we’ll wait and see.”

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Jeff Serrette
The Beastie Boys, "Sabotage," Grand Royal Pictures/Capitol Video, 60 minutes, $19.95.

Dressed in oversized suits, wigs, false mustaches, and shades to rival Sean Penn's ensemble in "The Falcon & The Snowman," the Beasties are taking the 70s thing to a place most of us would really rather leave behind for good in their title track and between-clip banter on this decided cutting-edge longform. Featuring mainly from "Check Your Head" and "Ill Communication" and "Some Old Bullshit," both released this summer, live versions of "Gratitude," "Skills To Pay The Bills," "Screaming At A Wall," "Namaste," and "So What 'Cha Want?" in a performance with Cypress Hill, are among the highlights, as are intermixed voices of the band members in full '70s garb on a talk show talk.

Tracy Lawrence, "I See It Now." **Video Entertainment (212-275-2900), 16 minutes, $12.98.**

Lawrence, one of country's rising stars, is sitting down about the leap of faith that landed him in Nashville a few years ago, his musical role models, and his fans in this weave of interview segments with Eliza and Kelly. Video compilation includes nine songs in all, from all of his singles "Sticks And Stones," "Ain't It Lonely," and the new "I See It Now," including the title track "Today's Lonely Fool," "Can't Break It To My Heart," "Baby's Gotta Have Her Babies," "Rebels & Rogues." Lawrence's new album and single continues to climb into the upper echelons of the Top Country Albums and Top Country Singles & Tracks charts, and this longform makes for a nice audio-visual complement.

"Jazz Scene USA," Shanachie Entertainment (201-579-7083), 60 minutes, $19.95.

Steve Allen's early '60s live-performance series was a more than a showcase for American jazz music. It was an education in the genre and its ascending artists. Host Oscar Brown Jr., an early VJ, not only introduces each act but provides context for the pieces they perform, their instruments of choice, and their individual styles. The program features regularly on California-based acts, but includes several national performances as well. The first four "Jazz Scene USA" volumes, grouped in pairs in their video incarnation, feature the Cannonball Adderley Sextet and the Teddy Edwards Sextet, the Frank Rosolino Quartet and Stan Kenton & His Orchestra, Shelly Manne & His Men and Shorty Rogers & His Giants, and the Phineas Newby, Jr. Trio and the Jimmy Smith Trio.

**CHILDREN**


Most recent animated, feature-length children's film from JFR concerns a canine cop named Captain Schnauzer and his hilarious efforts to clean up the feline Tender Zero and restore justice to the streets. Developed and produced by the studio that created "The Princess And The Goblin" and "The Little Fox," "Captain" is a treat for dog people, cat people, and any other youngsters who are interested in a good, non-violent story with a well-developed sense of humor.


The soap parade continues with these two new releases that invite viewers on a down-and-dirty journey to see the hills and ditches and the rich and poor and the good and evil and the on again-off again love of the American country's most current and contemporary soap opera. Scenes include the wedding to end all weddings, Laura's return after being captured for two years by a vampire family, and several of the couple's encounters with celebs, including Elizabeth Taylor and Milton Berle. Finale is a scene from their recent return to "General Hospital." An up-close and personal profile, "All About Eric," is an overview of the life and loves of one of daytime's all-time greatest bad girls. Video is in plenty of time to help celebrate the 25th anniversary of "All My Children."


First in new live-action series from Kids Trek that features Bwanco, a costumed creature from "outer space," is a detailed look at the animals of the world. Lean, green Bwanco shows up once a day in an elementary school science class and creates an imaginary adventure for his friends Mr. Dean and his students on a trip to a nearby zoo. Using the Ectomobile, the first in a series of original songs, dances, and fun factsoids, the children learn and teach home viewers about a variety of creatures from around the earth's continents. Although Bwanco—who has come to earth to study its inhabitants—is no Alf, he'll get a laugh or two from the video's intended age group of 2-5-year-olds.

"Captain January," Fox Video, 51 minutes, $11.95.

Available in color for the first time, the latest entry in Fox Video's Shirley Temple collection is a nautical adventure that finds the child star living with a lighthouse keeper who rescued her after her parents drowned. When

The parade of releases continues with this new wave of releases that invite viewers on a down-and-dirty journey to see the hills and ditches and the rich and poor and the good and evil and the on again-off again love of the American country's most current and contemporary soap opera. Scenes include the wedding to end all weddings, Laura's return after being captured for two years by a vampire family, and several of the couple's encounters with celebs, including Elizabeth Taylor and Milton Berle. Finale is a scene from their recent return to "General Hospital." An up-close and personal profile, "All About Eric," is an overview of the life and loves of one of daytime's all-time greatest bad girls. Video is in plenty of time to help celebrate the 25th anniversary of "All My Children."


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MACROVISION  
(Continued from page 61)

“This agreement means that the major source of black boxes in the U.S. will no longer be supplying these units,” Krepick says. “We’ve put 19 companies out of business before, and we don’t think there’s a huge amount of units out there, based on inventory confiscated to this date. We only estimate about 200,000 households with these units, as most suppliers tend to be small-inventory firms.”

Macrovision already has been supporting a list of HSN. Marketing’s current and former retail customers. These outlets will lose their source of supply, he points out, and could be subject to patent infringement actions should they either continue to sell HSN’s black boxes after the April 30, 1995, cutoff date or advertise their availability after Dec. 31, 1994.

“We believe the past we have been successful in forcing individual retailers and direct-mail marketers of black boxes to exit the business,” Krepick says. “This settlement marks the first time the source of these devices has agreed to discontinue its black box-related distribution business.”

Pay-per-view is allowing Macrovision to expand its horizons. The company has added seven set-top manufacturers, including Scientific-Atlanta. Zenith, and Philips Consumer Electronics, to the two. General Instrument and Thomson Consumer Electronics, licenced to use the Macrovision circuit at the end of 1995.

“For the growing video-on-demand market, any operator will have the ability in their network to copy-protect any program, although the decision is still with the studio or pay-per-view programmer,” says Krepick.

“In terms of extending anti-copy technology into the digital world, we’ve introduced Macrovision’s EPPS (Intellectual Property Protection System). This takes several added patents that can be applied in digital VCRs and digital CD video five-inch discs.”

PICTURE THIS  
(Continued from page 50)

on the 19% still held by Prism. He sees the home video arm as the “dominant independent” in alternative fare, including foreign movies.

Orion Home Video, which used to distribute the Orion Classics label, now handles the 120-title Fox Lorber library, expanding in the direction of sell-through. Lorber, who is still looking for outside financing, says he is negotiating for rights to 12 movies. Fox Lorber is also venturing into exercise via a Joan Collins workout tape and an adventure in the skin trade starring the Hustle twins.

VIBBITS: Japanimation may get crowded next year, as a major video independent realises its entry into a genre largely created and dominated by New York-based Central Park Media. Re- 

marking that dog? Best Film & Video president Roy Winknick and “Benji” creators Joe and Carolyn Camp have formed Benji Associates, which will develop and produce movies, TV pro-

grams, and videos featuring “America’s most huggable hero.” UV Enter-

tainment has signed model Rachael Hunter to a fitness deal, its second. Kathy Ireland was first.
New Line, Turner Unveil ‘Mask’ Marketing Plans

**Mask Appeal:** The first test of the union of New Line Home Video and Turner Home Entertainment will be hitting a 7-million-unit goal for the Jan. 19 release of “The Mask.” Suggested retail is $19.98.

Calling the Jim Carrey movie the “biggest video title in New Line’s repertoire,” executive VP Michael Karaffa says the company will spend $10 million advertising the title.

Marketing elements include a $5 million television advertising campaign, a $600,000 radio promotion, a $3 rebate on New Line and Turner titles when consumers purchase the video, and cross-promotions with Pop Secret microwavable popcorn and Kenner Toys.

General Mills will feature “The Mask” on more than 9 million packages of Pop Secret. When popped, the bags will reveal a full-color image of the green-skinned “Mask” character.

Details of the Kenner promotion will be revealed later this year, when the company announces a new line “Mask” toys.

A “Mask” video game expected by the end of first-quarter 1995 will feature an insert offering a free T-shirt with purchase of the video. The game will include an entry form for a contest offering a trip to the set of “The Mask II.”

New Line will promote Turner’s new animated series, “Space Ghost Coast To Coast,” debuting on the Cartoon Network this month. A bonus episode and interviews with Carrey and director Charles Russell will be on “Mask” coversheets.

“The Mask” is also the biggest title for Turner, which until now has had its well-earned experience limited to special interest, including CNN news specials and selected Hammer-Barber kids titles. However, Turner has scored big with “Ken Burns’ Baseball,” selling about 1 million units of the nine-tape series, according to executive VP Stuart Snyder.

Snyder says the company has plenty of time to prepare for its role as New Line sales agent. The merger was announced over a year ago and “The Mask” was a certain sell-through title once it cleared $100 million in box-office revenues.

“Since last year, we’ve been evolving and taking the steps needed to handle this type of product,” says Snyder. “And ‘The Mask’ is a great title to start with.”

The title has been one of the incentives for Snyder to build up Turner Home Entertainment. Under this direction, Turner has added about 20 sales reps, as well as marketing support. When Snyder came to Turner two years ago, he inherited five reps and a skeletal marketing department.

To address recent street date concerns, Snyder will announce a policy for “The Mask” that is expected to include a Jan. 17 warehouse and retail availability date.

New Line sales VP Kevin Kashia, however, doesn’t expect many late delivery date violations. “The market is used to handling a 7-million-unit title,” he says. “It’s a different story when you ship 20 million units to 100,000 stores.”

**Direct From Disney:** Just about everyone says Buena Vista Home Video is planning a direct-to-video sequel to “The Lion King”—except for Buena Vista. The real “Lion King” arrives in stores Feb. 28.

“If we do a sequel, it will be direct,” says Buena Vista VP of publicity Tania Moloney. “But right now it’s a production issue, which depends on coming up with a good story.”

Moloney says Buena Vista has come up with a couple of good direct-to-video stories for other famous Disney characters. One, called “The Princess Collection,” features new plots for Ariel from “The Little Mermaid,” Belle from “Beauty And The Beast,” and Jasmine from “Aladdin.” Other Disney “princesses” may also be included, she says.

The series should debut in April 1995. Other titles are being geared up for direct release during 1996, Moloney adds.

Meanwhile, MCA/Universal Home Video will unveil plans this week for its first direct-to-video feature, called “Timmy The Toad.” The supplier expects the title will take a bite out of first-quarter sales.

**A Penny For Viiac:** Wherehouse Entertainment, Strawbridge & Suncoast Motion Picture Co., Tower Classics, Stop & Shop, and Movies-To-Go are just a few of the companies that have signed on for the Video Industry AIDS Action Committee’s “A Penny For AIDS” fundraising campaign.

The second annual campaign takes place during National AIDS Awareness Week, Nov. 24-Dec. 1. Retailers are asked to contribute to VIAC for a penny for every rental and sales transaction during the week. Last year, the campaign raised $130,000. VIAC has set a new goal of $260,000, according to chairperson Jere Rae-Mansfield.

Money raised by VIAC has been distributed to more than 75 AIDS health care providers in the U.S. and Canada.

And the Winner is . . .: Blockbuster Entertainment Group recently handed out its franchise awards recognizing outstanding marketing, promotions, and business operations. Honorees included Southern Stores Video of Memphis, which (Continued on page 69)
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The Eagles, one of this year's most successful concert acts, will come to laserdisc with Hell Freezes Over, their live concert for MTV. The concert aired last month to phenomenal ratings and features behind-the-scenes footage and exclusive interviews. Aerosmith's Big Ones You Can Look At, a collection of the group's video hits from their extensive Geffen catalog, will include never-seen before footage of the band and the video, "Cryin'," which won the MTV 1994 Music Video Award for Best Video of the Year. Nirvana's Nevermind (SOLD OUT) chronicles the explosive days surrounding the band after the release of Nevermind in '91 with live performances from around the world, interviews behind-the-scenes exploits and excerpts from the band's own home video archives!
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BILBOARD NOVEMBER 19, 1994
sold roughly 500 copies of “Fanta-
sia” (home video $99.99, video $49.98) dur-
ing their first weeks. Toward Records/Video initially shipped some 8,000 copies of “Snow-
ward” to the home video, according to
to video producer manager Cliff
MacMillan. He notes that about
500 of those were shipped to the
CAY edition. Those numbers con-
trast with roughly 20,000 units
“Jurassic Park” initially shipped to
Tower’s outlets.
Craig Scollard, owner of Laser
Library in Pasadena, Calif., reports
that he sold about 50 copies of
“Snow White” during the title’s first
week. That is much less than his
Barnes & Noble store’s first-week sales of “Jurassic
Park,” but “over the long run, I
think ‘Snow White’ will do
better than ‘Jurassic Park,’” Scollard
says.
‘JURASSIC’ UPDATE: Mean-
time, Dave Lukas of Dave’s Video
reports that his store sold some
1,200 copies of “Jurassic Park” in
the first three weeks, which already
puts it ahead of the approximately
1,000 copies of “Fantasia” he has
sold since its 1991 release.
MCA SPECIAL EDITIONS: MCA/Universal debuts its “Signa-
ture Series” line of special-edition
laserdiscs Dec. 28 with “Dragon:
The Bruce Lee Story” (wide, Digital
Dolby Surround Stereo, extras,
$69.98), which will include audio
collaborations from director Rob
Cohen, storyboards, and more. Set
for 1995 are “Signature” versions
of “1941” and “Field Of Dreams.”
WOODSTOCK REVISITED: Warner’s laserdisc edition of
“Woodstock: Three Days Of Peace
And Music” (widescreen, Dolby
Surround Digital Stereo, 225 mins.,
$49.98) is a remarkable concert
video experience and boasts a stun-
ning, remixed soundtrack. Don’t
miss it if you get a chance to watch
this laserdisc; booked up to a big
screen TV and a good stereo sys-
tem. Also new from Warner: “Wyatt
Earp” (wide, $44.98). Video Home
W OOD S TOCK W ARNER
Home Video
Shelf talk
(Continued from page 67)
won the Chairman’s and Spirit of
Blockbuster citations; Blue Grass/
MGM prexy Vicki Valentine, named
developer of the year; Hawaii-based
Pacific Video Entertainment, the
mar-
keting winner; Ten Eyck Media,
Tateyama Media Communications,’ the
“WOW” champ for best store ap-
pearance and impact. The international
franchise award was won by Video
Y S A, based in Santiago, Chile.
A total of 16 awards were presented at
Blockbuster’s annual franchise con-
vention held at White Sulphur Springs,
High-End Production Enters New Age
Solid State Logic Introduces Hard Disc

BY ZEON SCHOEPE

LONDON—In a move that likely will revolutionize high-end production, analog-console leader Solid State Logic is set to launch large-scale analog-to-digital consoles that are integrated with random-access multitrack at the Nov. 10-14 Audio Engineering Society convention in San Francisco.

The Solid State Logic and SSL 9000 J Series analog desks permit users to choose the route most relevant to their purposes, while the Disk-Track random-access system handles the hard disk as a feasible alternative to tape-based analog and digital multitrack.

With up to 95 tracks, Disk-Track uses new concurrent-access technology, which permits a disc to be read and written to at the same time for drop-ins, plus back-up while work is in progress.

In typical SSL “system” fashion, a means of “resource management” is included, allowing expensive input/output capability to be allocated economically and the DiskTrack to be shared between components.

“Axiom is a landmark product,” says SSL marketing director Colin Pringle. “It is the industry’s first opportunity to have a digital audio production system built to order, according to the application. The inclusion of hard-drive storage and editing differentiates the Axiom from other digital consoles.

The SSL 9000 J Series of digital consoles. Axiom comes with up to 96 channels, full dynamic automation, and multitrack capability. The SSL 9000 J Series allows concurrent mixing and automation and multitrack capability on each channel. Both the SSL 9000 and Axiom can be interfaced with Solid State Logic’s SSL disk-based recording system.

Shipping is planned for February, with an SSL 9000 with Ultimate and Total Recall as standard, weighing in at around 10%.

(Continued on next page)

There’s No Place Like Home As David Briggs Seeks ‘Live’ Sound For Neil Young, Others

BY RICK CLARK

Veteran producer David Briggs doesn’t like recording studios.

“If you give me a chance,” he says, “I would rather record in a house, or a barn, or any place other than a studio. If I have to work in one, I want to work in a really big sound-stage-size room. The bigger the better, and the reason is I prefer live recording.”

Briggs has used this “live” approach for all his productions, a work which encompasses the bulk of Neil Young’s solo output—such classic albums as “Everybody Knows This Is Nowhere,” “After The Gold Rush,” “Zuma,” “Rust Never Sleeps,” “Ragged Glory,” and, most recently, “Sleeps With Angels.” Briggs has also produced albums by Spirit, Nick Cave, Grin, Nils Lofgren, Alice Cooper, Jerry Williams, and, most recently, Virgin Records act Royal Trux.

“For Neil’s last record, I used a soundstage and set the band up like they were on stage with a full P.A. and let it rip,” says Briggs, who even employed stage lights for the sessions. “Of course, I mix the amps, drums, and all the vocals, because they are all live vocals as well. I also mix the room and use that, because in the ‘swims’ is where the ‘spooks’ live.”

It is the process of ferreting out “spooks in the swim” that makes producing exciting and challenging for Briggs. “The ‘swim’ is the interaction of instrumental and vocal sounds as they are bouncing through the recording space. The ‘spooks’ are the strange, unrecorded harmonic sparks that develop in that situation.

‘I also mke the room and use that, because in the ‘swims’ is where the ‘spooks’ lives’

phones or floor wedges. He feels that headphones not only destroy the players’ top end, but also cause considerable fatigue.

“Most musicians who use head-phones are history by the five-hour mark. Without phones, I get 15 or 16 hours of playing a day out of band, and they love to do it,” says Briggs. “I set the band up in such a way that everybody’s playing has a sweet spot, like you hear on stage. It’s how big of a sweet spot can you get in the name of the game.”

Even though Briggs loves the sound of analog, he generally works in digital and has ways of dealing with its shortcomings.

“I have never liked CDs and I don’t like digital, but I use them all,” he says. “It doesn’t focus your thinking or make records any more. We make CDs, sooner or later you are going to have to enter the digital domain, no matter what you want or what kind of tricks you do. I’ve come to the conclusion that I would prefer to record on digital multi- track, mix directly to Sony 1610, and monitor through the 1610 at all times. That way, there are no surprises down the line.”

But digital has its price, according to Briggs. “What sustains the most in a digital recording, at least to my ear, is the spook in the swim,” he says. “With the sampling rates what they are with the 1610, the ‘air’ that is in a record—the overtones and the sec- ond and third harmonics—don’t ex- ist. Digital reads it and goes black. Consequently, it makes no attempt to pull that out and show it to you, and that is where the top spooks live. That is where you go looking for that.”

Unlike many rock records, Briggs’ productions incorporate the drums into the music rather than letting them dominate it.

“It has been my experience, like the rules of physics, that no two bo- dies can occupy the same spot at the same time. When you start putting sound together, there is always going to be something dominant and everybody else is going to fall off of it,” Briggs explains. “Somebody is going to be bigger, and I like for the guitars to be bigger, and the drums to be smaller.”

Briggs’ most recent project, Royal Trux, was recorded in Memphis at Kiva Recording Studios. Briggs is particularly excited about the band, which he describes as musically pos- sessing elements of early Traffic, with vocals reminiscent of the Band in the Big Pink-era. The project took five days, from start to rough mixes.

“I love things that just get up and go and have their own life to them,” he says. “Five days later, seven songs are done. That way, ‘How did I do that?’ The first blush is. ‘They’re going to be any good. Anything that easy can’t be that good.’ It is a philosophy I see repeated in bands and record com-
concerned, it,” Briggs says. “It was the night of an earthquake, and we just played right through it. The ground was shaking, and we thought it was us,” Briggs says, laughing. “Anytime you can get seven finished masters in one night, you know you are doing something right.”

Briggs calls production work an art form—either that or the world’s highest-paying babysitting job.” He adds that producing is like coaching sports: “You’ve got to know when to kiss ass, and you’ve got to know when to kick ass. You can’t do them both at the same time, and you can’t do the wrong one at the wrong time, or you will just ruin everything.” Like many talented producers, Briggs tries to remain unobtrusive. “I just try to lay out the context as clearly as possible, so that no side roads prevent themselves to the artists as they go towards their art,” he says. “If you can do that, then their art will stick on tape.”

“Pro Audio

PRODUCER DAVID BRIGGS
(Continued from preceding page)

panies and everybody. As far as I’m concerned, two years is when it is not any good.”

Briggs recalls that a single “Ragged Glory” session yielded seven songs, each done in one pass. “We doubled the background vocals and that was it,” he says. “It was the night of an earthquake, and we just played right through it. The ground was shaking, and we thought it was us,” Briggs says, laughing. “Anytime you can get seven finished masters in one night, you know you are doing something right.”

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HEAD LINE: 17

HARD DISC LAUNCHED
(Continued from preceding page)

more than an SL 8000 with similar specs. An SL 8000 with DiskTrack will be comparable in cost to an Axion.

“The industry is looking for someone in SSL’s position to take a lead and suggest what everyone ought to be looking at for their next purchase,” says Pringle. “The same philosophy which applied to integrating many features into the 4000 desk has come to bring more of today’s functions into today’s consoles and to allow people to benefit from hard disc, regardless of whether they prefer an analog control surface or a digital one.”

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BIRTHS
Girl, Skylar Louise, to Joseph and Dawn Carmody, Oct. 5 in Honesdale, Pa. They are owners of Major Music Inc., a retail music store there.

Twin boys, Benjamin and Maxwell, to Bob and Linda Walsh, Oct. 14 in Boston. He is CD buyer for Tower Records Boston.

Girl, Ashley Lynn, to Ed and Linda Lackey, Oct. 25 in Cleveland, Ohio. She processes orders at Action Music Sales Inc. there.

Girl, Madison Elizabeth, to Bob and Jody Hiermick, Oct. 22 in New York. She is a production manager for Bill Graham Presents in San Francisco.

Daniel Abraham to Alyson Lurie, Oct. 15 in New York. He is a producer and remixeer.

Paul Wexler to Diane Patrick, Oct. 29 in New York. He is a freelance producer, music journalist, and publicist writer, who was formerly affiliated with Atlantic, Island, and Warner Bros. Records. She is a freelance music journalist, publicist writer, and president of Patrick Communications Ltd.

DEATHS
Joe Ianello, 48, of complications due to MELAS, a rare neurological disorder, Oct. 26 in New York. Ianello was VP of pop promotion for Atlantic Records in New York City. In 2002, he was a publicist with booking/management firm the Jim Halsey Co. in Tulsa, Okla. He moved to New York and became assistant editor of Record World magazine, followed by a stint in the publicity department of Showtime. He joined Atlantic in 1982 and through the years served as promo representative in New York and Boston/Hartford/Albany; associate director of national promotion; and director of pop promotion. He became the promo VP in September 1990. He is survived by his wife, Janet, and his sister. To contribute to the MELAS Foundation, make checks payable to Columbia University and send to the Joe Ianello fund, c/o Dr. Salvatore DiMauro, Columbia University, Department of Neurology, 630 W. 168th St., New York, NY 10032.

Kenneth A. Wendrich, 62, Nov. 1 in Nashville of injuries from an automobile accident. Wendrich was executive director of the W. O. Smith Nashville Community Music School, an organization that provides low-cost music lessons to poor children. He had held the post since 1984. Previously, the Cincinnati native was dean of the Bowling Green (Ohio) State University’s College Of Musical Arts. He taught earlier at Yale. He is survived by his mother, his wife, a son, a daughter, and a grand daughter.

Wandra Merrell Brown, 99, of cancer, Nov. 2 in Hackensack, N.J. She was a composer, singer, music publisher, and owner of Wiannes Music Productions Co. She wrote several hundred songs, which were recorded by Lou Monte, Petula Clark, Connie Francis, and many other artists; she was also a recording artist in her own right. Among her songs were “Caféy Italiano,” “Pepino The Italian Mouse,” “Baby Lover,” and “Spanish Nights And You.” As a singer, she recorded for RCA Victor and performed on stage with Sammy Davis Jr. and Johnny Ray. She married actor Jay Sebring and Brown, and daughter, Donna. Her son George Jr. died in 1987.

Fred “Sonic” Smith, 45, of a heart attack, Nov. 4 in Detroit. Smith was a founding member of the Detroit band the MC5, which was linked to John Sinclair’s White Panther Party in the late ’60s. With the group, Smith recorded three albums matting high-energy rock’n’roll and occasional political ha-rangues; the notorious “Kick Out The Jams” for Elektra (which edited an expletive out of the title track) and “Back In The U.S.A.” and “High Time” for Atlantic. After the breakup of the MC5 in the early ’70s, Smith formed Sonic’s Rendezvous Band, which performed on the streets and clubs of Detroit. Smith married poet-rocketer Patti Smith (who made him the subject of her song “Fre-derick,” on the 1979 album “Wave”). He appeared on her 1988 Arista album “Dream Of Life,” and they collaborated on a song for the soundtrack of Wim Wenders’ film “Until The End Of The World.” Most recently, they were working on Patti’s upcoming solo album.

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

As a weekly listing of trade shows, conventions, control shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER
Nov. 11-13, Universal Zulu Nation 20th Anniversary Celebration, at Radio City Music Hall in New York.


Nov. 15, National Music Foundation Fundraising Dinner, honoring Billboard’s 100th anniversary, benefiting the National Music Center.

Nov. 15-17, Direct Response TV East Expo & Conference, including a separate section on music-related merchandise, presented by Advantar ExpoTenn, New York Hilton & Towers, New York. Information: (714) 513-8400.


Nov. 16, Music Career Day Extravaganza, presented by the Chicago chapter of NASA, Warner Village High School, Chicago, Ill. Information: (312) 786-1121.


Dec. 7, Billboard Music Awards, location to be announced, Los Angeles. Information: (213) 451-7111.

Song For The Mayor. New York Mayor Rudolph Giuliani congratulates the All City High School Chorus as it launches its 60th season with a performance at City Hall. The chorus has numerous corporate backers, including BMG, Capitol Cities/ABC Inc., EMII Records Group, MTV Networks, Sony Corp., and Warner Music Group. Through the years, it has headlined at Lincoln Center, Carnegie Hall, Alice Tully Hall, and St. Patrick’s Cathedral. Shown in front row, from left, are Richard J. Beattie, Esq., chairman of the executive committee, Simpson Thacher & Bartlett; Susan Nashley, director of public affairs, Sony Corp.; Debra Levy, president; Debra Levy & Associates; Mayor Giuliani; Ramon A. Cortines, mayor of the Los Angeles Board of Education; Lee VP, corporate relations, the Shubert Organization; Anna-Maria Hudley (rear), director, All City High School Choir; Carol J. Parry, manager director, Chemical Banking Corp.; Cynthia Walnwright, director of corporate social policy, Chemical Banking Corp.; Lois Rikert, president, Friends of the Public Schools; and Rosa Mae Curtis, Reverend, Gospel Mission.
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young A&R person... with savvy business skills that will make the new label relationship work.”

Despite American’s distribution relationships with R & P and Tommy Boy, all releases from Wild West will be distributed through E.A. Charnow.

The arrangement gives Wild West a major-label support platform on which to launch its artists.

Says Taft, “This deal brings us into the [WEA] fold and bolsters our capability for marketing and promotion.

Wild West’s roster includes the Nonee, Supherb, Kinfolk, Vell Bakardi, Speak No Evil, Torche, and H & Maxi。”

In November 1998, Wild West signed a long-term distribution deal with Motown for releases through Taft and H & Maxi.”

Agreement will not be affected by the American/Wild West pact.

Charnas describes the Wild West relationship as a partnership designed to strengthen America’s visibility in the hip-hop genre. “As one of our affiliated production labels, the Wild West logo will appear as prominently as the American label,” he says.

American has a similar label deal with Rhyme Cartel, home to the Mix-A-Lot and Jazz Allston.

Rap acts signed directly to American are not affected by the Wild West deal. Those acts are Milk, The Art of Origin, Kwest Tha Madd Lad, S-One-Six, and Blu-Jazz & Purr.

Taft expects to issue six releases on Wild West in 1996. “Since discovering brand-new acts is what I’m most interested in the business, I usually sign acts that need development—and that takes time,” he says.

Though Wild West is primarily a hip-hop label, Taft plans to issue R&B and acid jazz products. “I’m also looking forward to going into film soundtracks,” he says.

WASHINGTON MUSIC AWARDS (Continued from page 14)

Several WAMMIES went to area artists who have made the leap from the local to the national spotlight. The urban contemporary female vocalist and duo/group awards went to Ms’Shell NdegéOcello, for her debut album on the Maverick label, “Plantation Lullabies,” as well as for her duet with John Melencamp on the Mercury track “Wild Night.”

The go go duo/group award went to Chuck Brown, the tireless godfather of the “Bustin’ Loose” dance music genre.

The producer of the year award went to John Alagia, who produced the 1993 indie release “Remember Two Things” by the Dave Matthews Band. That act is now signed to RCA.

The alternative rock male vocalist award went to 9533 vocalist Bruce Merkle; the top alternative rock female vocalist was scatological rocker Esmirelda; and the alternative duo/group award went to met swimming.

Jazz bassist Keeter Betts was presented with the WAMA Hall of Fame Award, as was the late Quintin “Foot” Davidson, drummer of the go go group Rare Essence, a victim of a drive-by shooting earlier this year.

TICKETMASTER DEVICES CLAPTON CLUB SECTION (Continued from page 14)

1D. voucher, and credit card must be the same.

“We knew we couldn’t please all the people, but at the same time, half the house won’t be filled with the rich fan, while the average fan can’t get in,” says Ross.

The guest lists for the shows have been cut down as well. For instance, there are a total of 100 tickets on the guest lists for all three L.A. shows. “Eric is losing a fortune on this,” adds Ross. “But these were my marching orders. We called all the brokers, and they don’t have any tickets, so we think this has worked.”

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coming Canadian and U.S. tour dates as the opening act for San Francisco's Green Day—a band that potentials many of the more than 400,000 fans of the two bands discovered common punk roots despite growing up in very different cultures.

In Europe, meanwhile, Die Toten Hosen is releasing a second album of English-language songs, "Love and Money," which is featured on various FM stations. The album has been well-received by the German public, with several singles charting in the Top 10 in Germany, Austria, and Switzerland. The album's success has led to the band's 1988 world tour, which included performances in Canada, the United States, and Europe. In 1989, the band released their third album, "The Last Days of Man," which featured a rock and roll sound and became a commercial success, reaching the Top 10 in several countries.

Die Toten Hosen's success in Europe has also led to a growing following in the United States, with several performances scheduled for the upcoming year. The band's unique sound, which combines punk, rock, and alternative influences, has appealed to audiences worldwide, and their music has been featured in several films and TV shows.

In conclusion, Die Toten Hosen's international success is a testament to the power of music to connect people and break down cultural barriers. Their unique sound and socially conscious lyrics have resonated with audiences around the world, and their continued success is a testament to their ability to evolve and stay relevant over time.

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Arbitron, Scarborough Join Forces
Venture Could Offer 'Comprehensive Research' Package

NEW YORK—Arbitron will obtain a 50% interest in the Scarborough Research Corp. as part of a new joint venture between the two companies. The two firms will remain with Scarborough parent company VNU.

In exchange for half of Scarborough, Arbitron has agreed to make a change in business. Arbitron parent Ceridian Corp. will hand over to VNU its 50% interest in Competitive Media Reporting, an enterprise that previously had been jointly owned by the two companies. CMR is a leading provider of national and local competitive advertising information for newspapers, advertisers, broadcasters, and publishers.

VNU, a Dutch publishing company, also owns a number of U.S. business information services and magazines, including Billboard. Its Scarborough Research division provides clients with qualitative data on consumer shopping patterns, product purchases, and media use in the U.S. markets. Scarborough clients include newspapers, broadcasters, agencies, and advertisers.

Arbitron's own fledgling qualitative service, LocalMotion, also continues in smaller markets not served by Scarborough.

In addition to a two-year partnership in CMR, Arbitron and Scarborough also had an existing deal, which gave Arbitron the right to sell Scarborough qualitative information in the year after VNU ran the now-defunct Birch radio-ratings service, the two companies were rivals. Now, as partners, representatives say each side brings a particular strength to the table: Arbitron's local broadcast-media measurement and Scarborough's expertise in newspaper, consumer, and retail research.

"We see this as a win-win opportunity for both companies and most importantly, for our clients," says Scarborough Research president Robert Cohen. "Our mission is to be the leading high-quality provider of local market information."

Cohen and Arbitron president Steve Martinez stress that Scarborough qualitative information and Arbitron ratings complement each other and, in Morris' words, can be "woven together" to create a comprehensive research package.

The companies are expected to complete the deal by the end of the year.

In an unrelated development, Arbitron announced Nov. 8 that it would hold up the scheduled release of the phase one fall Arbitrends for one week after it identified an error in the data. The firm is completing a new national processing software, installed for the fall '94 survey period, that missed assigned digits to the wrong Zip codes, according to VP/Communications Thom Mocarski. It was found during Arbitron's newly enhanced quality-assurance checks, which were implemented as a result of a series of mistakes and reissued market reports during the spring and summer ratings periods.

Trends for 94 markets will be delayed seven days from the originally published schedule, which spanned Nov. 8-22. Arbitron initially held up release of the first four markets by 24 hours, then decided on the longer period, "in case any corrections are needed to give staff time to check for any additional errors."

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Taking ' It To The Streets. WQHT (Hot 97) New York jock Baltazar, left, recently joined volunteers for a "Hot 97 Street Sweep" day of cleaning in the Bronx.

When Martinez Needs Advice, Consultant Mother Knows Best

Los Angeles—When top 40/ rhythm WQHT (Hot 97) New York personality Angie Martinez calls her mother for advice, she gets a healthy dose of career counseling, too. That's because mom happens to be veteran programmer Shirley Maldonado, who is currently an adult alternative radio consultant.

Martinez has successfully followed in her mother's footsteps to become one of the few high-profile females in the male-dominated radio business.

Maldonado began in radio in the late '70s as a programming assistant at WNYX New York, and eventually worked her way up to MD. That was followed by stints at the Source radio network, WKNX New York, and WPOW (Power 96) Miami.

Martinez, who is now 23, started in radio as a teenager, when she would answer phones and do odd jobs at top 40 Power 96, where her mother worked.

"Of course, as a single parent, Angie would come along with me for a lot of the promotions I was involved in," says Maldonado. "In fact, she participated. She was an active listener of the format that I was programming at the time. So, from a business perspective, her ears were helpful. At age 16, she was living the music."

When Maldonado left Power 96 for her first PD gig at cross-town WXDJ, her daughter continued to give her input to WPOW as a staffer in the station's research department.

"In some ways, it was like I never left Power 96," Maldonado says, joking. "Angie was like a younger version of me at the station."

A brief consulting job for an alternative station WLVV-Love (94) Miami was soon followed by a move to New York, where Maldonado assumed PD duties at alternative WQCD (CD101.9) in 1990. Martinez joined her mother for the move, and found herself with her second radio job at Hot 97.

"I was dying to come back to New York," Martinez says. "Unfortunately, I had to start at the bottom again."

After several long months of work, bolstered by her healthy dose of strong persistence, Martinez worked her way up to become head of the research department, and eventually found her way into the programming department at Hot 97.

Getting on the air, however, was a fluke. "I never really aimed to get on-air," Martinez says. "I have always preferred programming, but my mom gave me some great advice. She said that it was important to learn absolutely everything in radio. That's why I did the [audition] tape in the first place. It just seemed like the smart thing to do."

Former Hot 97 APD Kevin McCabe heard the tape and called Martinez after Saturday night jock Sue O'Neill became ill only an hour before her shift.

"I just threw on a pair of sweat pants and went out the door," Martinez says of her first on-air experience. "I had no preparation or anything. I ran upstairs and told my mom that I was going to finally be on the radio, and she turned on every radio in the house. I wasn't great, but Kevin said it was OK for a first time. The next time there was an emergency, he called me again."

Eventually, Martinez landed overnights at the station, and last month she was promoted to the prime 1-4 p.m. shift.

(Continued on next page)
JULIEN BRENN takes exception to the “O” word.

As director of operations for Greater Media’s WMGK (Magic 102.9) Philadelphia, he programs a format most in the industry would refer to as “evolved oldies. Breen, however, says that “In public perception, the ‘O’ word belongs to traditional oldies formats. It doesn’t belong to us.”

He is equally prickly about labeling just what kind of “70s format the station programs, redefining the industry’s tendency to divide the format into two genres named after the radio groups that have had the most success with them: CHR’s classic rock-based version and Cox’s ‘70s formats.”

“We define our own,” Breen says. “I don’t want to be tarred with the brush of what other folks do. I’ll be responsible for what we do.”

In fact, Breen says the station concentrates on the same music that was played on the top 40 stations of the era, specifically Philadelphia’s WIBG and WWFL. “If the top 40 stations of the time played the songs, we play them,” says Breen, who takes no particular pains to avoid train-wreck sequels between the two genres of ‘70s music. “Train wrecks are all right,” says Breen, “We will happily play Led Zeppelin into Donna Summer: It’s fun.”


The station flipped to the ‘70s format from mainstream AC on July 11, and in the summer Arbitron book, it immediately shot up 3.4-4.5 plus 12, cracking the market’s top 10 for the first time in more than three years. Other demos showed even more remarkable growth. The station jumped 5.0-6.4 25-54 and 3.5-4.5 18-24. Morning man John Harvey, whose chatty act was toned down considerably with the new format’s launch, rocketed from 12th to sixth place.

Breen says that success was not altogether surprising. “In the world of demographic specialties, our expectation was as a mature format, we could get into the top three among adults 25-54,” he says. “I’m surprised that it came together so quickly, but formats based on familiar hit music” are bound to do well, Breen says.
### Billboard - Week Ending November 19, 1994

#### Modern Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Track Title</th>
<th>Record Label</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>ZOMBIE</td>
<td>&quot;CANDY MAN&quot;</td>
<td>R.E.M. Warner Bros.</td>
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<tr>
<td>2</td>
<td>ABOUT A GIRL</td>
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<td>3</td>
<td>LANZAFANER</td>
<td>&quot;SMASHING PUMPKINS &quot;</td>
<td>VISION REPRISE</td>
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<td>NUGGETS WEAVER</td>
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<td>INTERSTATE LOVE SONG</td>
<td>&quot;STONE TEMPLE PILOTS &quot;</td>
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**11. **NEW | SPIN THE BLACK CIRCLE | "SPIN THE BLACK CIRCLE" | PEARL JAM A&M | 11 |

**12.** 10 10 13

**13.** 12 14 7

**14.** 15 15 8

**15.** 18 18 3

**16.** 17 21 4

**17.** 15 13 14

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**23.** 20 20 20

**24.** 30 38 3

**25.** NEW | COMING DOWN (DRUG TONGUE) | "COMING DOWN (DRUG TONGUE)" | PEARL JAM A&M | 25 |

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**27.** NEW | LOOKING FOR A SONG | "LOOKING FOR A SONG" | BIG AUDIOWORLD | 27 |

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**29.** NEW | COVERS CANDYBOX CANDLEBOX | "COVERS CANDYBOX CANDLEBOX" | VISION REPRISE | 29 |

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LOS ANGELES—Franco Maldonado, Spanish radio's rock and roll Howard Stern, is beginning to cause the same stir that the self-proclaimed "King Of All Media" has. In fact, Maldonado, whose three-hour "in-the-show," "Intercombo," is syndicated on eight stations via the Radio Lab Spanish network, calls himself "The God Of Radio."

The show was pulled from Spanish affiliate KUNA Palm Springs, Calif., Oct. 7, only six days after the station added the show. Radio Labio and KUNA's attorneys are trying to work the problem out.

KUNA GM Mark Wright says the station received threats of vandalism and had nine local advertisers cancel their ads.

"We decided it wasn't worth it," says Wright. "The people here are from northern Mexico, and they're very, very conservative. This is the issue against Radio Labio—the [other] programming we get from them is absolutely intolerable according to Deltahes.

Maldonado has been living in the U.S. for five years and is in the process of becoming an American citizen. He frequently encourages his Latino listeners to do so.

AROUND THE INDUSTRY

Woodrow One is pulling the plug on Dick Clark's "Rock, Roll & Remember" and "Countdown America" one month early. The last weekend on the net will air the weekend of Nov. 26-27. United Stations Radio Networks will pick up "Rock, Roll & Remember" and "Dick Clark's U.S. Music Survey," the renamed "Countdown America," the following weekend (Oct. 29).

United Stations has named its album alternative radio show "The Difference With Todd Rundgren." The show is inspired by and co-produced with WXPN Philadelphia's "The World Cafe," which is syndicated on public radio stations across the country.

Ellen James Martin joins PRI's "Marketplace" as a commentator on real estate.

"Radio Labio's Maldonado Stirs Controversy: Offensive Content Cited As Station Pulls Jock's Show"

Just Koz: Saxophonist Dave Koz meets with executives from SW Networks at the conference to discuss the new show he is hosting for the network. (Billboard, Oct. 22). Pictured, from left, are Paul Goldstein, executive producer at SW Networks; Koz; Corinne Baldaassaro, SW Networks' VP programming; and SW Networks president/CEO Susan Solomon.

Changes In Communications Bill Likely Under Republicans

WASHINGTON, D.C.—Political insiders here say that Republican gains in the Nov. 6 elections could mean slower progress in 1996 on legislation to update the Communications Act, the so-called information superhighway bill.

The new Republican majorities in the Senate and House could bring about legislative gridlock as the GOP battles President Clinton issue by issue in the next Congress.

It was soon-to-be Senate majority leader Bob Dole, R-Kan., who led Republican opposition to year-end legislation, including the doomed information superhighway bill.

It is difficult at this point to predict how Republicans will decide to use communications bill rewrite, insiders say here.

Chances are that it will differ in significant details from its Demo- cratic predecessor, but probably not in most issues affecting broadcasters.

In a Republican-controlled Senate, Sen. Larry Pressler, R-S.D., will take over the chairmanship of the telecommunications-related Commerce Committee.

On the House side, Republican gains will enable it more difficult than ever for Democratic telecommu- nications lawmakers such as John Dingell, D-Mich., and Ed Markey, D-Mass., to forge administration-friendly legislation.

Republicans are not expected to try to revive Fairness Doctrine legislation, insiders say, and probably will vote against Democratic-bill increase in regulatory schemes such as spectrum fees.

STATION OWNERSHIP REPORT OUT

The FCC released its long-awaited radio station ownership report Nov. 8; as noted here earlier, it draws few conclu-
sions as to the use of local market- ing agreements, the impact of the larger caps on minority ownership, or the effects of ownership relaxation on diversity.

However, the report, completed Oct. 20 but not released immediately, does suggest that diversity of other media (such as cable) may mean that "the public has access to a wide range of viewpoints and the diversity of voices we seek."

Still, the report states that to make an accurate assessment, "we would need much more information regarding changes in the amount of news and public affairs programming and general changes in formats that have occurred, in addition to the data on the changes in the number of stations in an individual market."

UPDATE ON NAB RENEWAL SEMINARS

The National Assn. of Broadcasters will hold its next series of radio license renewal seminars in the South and Midwest.

The last 1994 seminar is scheduled for Nov. 17 in Columbus, Ga.; the first for 1995 takes place in Jackson, Miss., Jan. 24, followed by a seminar in Louisi-

WASHING OT TURNUP:

WASHINGTON ROUNDUP

Young ears open to both country & alternative music

(Continued from page 77) including periodic jumps to alterna-
tive, are more common now, according to Roper.

The same openness is seen by Dan Pearman, PD at KYNG ("Young Country") Dallas, which, according to Arbitron, has 18-24.

Estimates, shares approximately 60,000 listeners with crosstown modern rock KGGE. "I don't think people are as dogmatic about one particu-
lar type of music," he says. "If instead, they are likely to scan the radio dial, and where they stop depends upon their musical mood of the moment."

Eric Logan, PD of KYCW Seattle says, "People have gotten so sophisti-
cated with their listening habits, they want to have different varieties of music for different moods, which are changing all the time."

He says he would be surprised if his new crosstown station shares listeners with crosstown modern rock KNDD. "It's not a stretch at all for someone to listen to both. These are changing times." Others aren't so sure. "I don't know anybody who's said, 'I listen to coun-
try and to rock,' " says Christian Unruh, PD at modern rock 2WHR.

"You really can't get further apart musically. I base this on nothing but my gut, but I don't believe anybody listens to alternative and country on the same.

It's a common refrain, others flatly disagree.

'That's dead wrong," says Hallam at KKBQ Houston, who plays a "snobbery in the business" when it comes to the growing influence Nash-
ville, who plays a "snobbery in the business" when it comes to the growing influence Nashville.

"Snobbery in the business" when it comes to the growing influence Nashville. As far as mainstream country, if you're going to call them non-country listeners. According to Arbitron, nearly 90,000 KKBQ listeners also tune in crosstown KRBE, a top 30 station that spins lots of Stone Temple Pilots and Offspring. Hallam assumes he's already sharing with Houston's KZFX, which flipped to modern rock as KRQ (Rocket 197.5) in late October.

The country/modern rock trend re-

mains a modest one. According to Strategic Radio Research's Accurat-
ings service, 10% of hot country listeners check out modern rock radio on a regular basis. The reason it's happening at all is that young, predominantly white listeners in large numbers have discovered both formats. Two of the three fastest-growing formats among 12-24-year-olds are hot country and modern rock, according to N.C. Vineiland's "Alternative One Music Survey" (Billboard, Oct. 15).

Ellen James Martin joins PRI's "Marketplace" as a commentator on real estate. She's been a syndicated "Smart Moves" column.

Sports Radio Network has purchased "The Ira Borzillo Show," which has 80 affiliates, from Katz Ra-
dio Group. The show, once syndicated by Sports Entertainment Network, airs from 7-9 p.m. Eastern and is hosted by Rose and Michelle Oaks. Premiere Radio Networks handles the show, which launched in January.

The Branson Country Music Net-
work has bowed "Branson Coast To Coast," a five-hour country music show hosted by former WIT St. Louis jock Ronner. KLRA Little Rock, Ark., and WRLH/ Maldonado among the 12 stations on which the show is debuting.

National Alternative Network will bow a live concert program in early 1995, tentatively titled "Wired Live."

Westwood One Entertainment will simulcast Whitey Houston's perfor-

mance in Johannesburg, South Africa, "Whitney—The Concert For A New South Africa," which will be presented on HBO Nov. 12.

WWI is also offering a three-hour Thanksgiving special dubbed "Once Upon A Lifetime: Thanksgiving With Whitney," featuring music and interviews with the band.

Entertainment Radio Networks chairman Dana Miller has been elected as board chair of AIDS Proj-
ect Los Angeles.

The Church of Jesus Christ of Lat-
ter-Day Saints is offering a slew of 30-minute, documentary-style radio programs as part of its "Times And Seasons" series. They're the "Free Press;" "Self-Esteem;" "Family Traditions;" "Kicking The Habit;" "Edu-

Young ears open to both country & alternative music

(Continued from page 77)
The suit also claims that the plaintiff got involved in a relationship with Reed and revealed to him that she has not been sexually active for some time. The suit also claims that Reed used his influence to secure the job for the plaintiff at WJZ-FM/WDVM, a station owned by Warner Bros. Records. The plaintiff also claims that Reed used his influence to secure the job at WJZ-FM/WDVM, a station owned by Warner Bros. Records.

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The ASCAP Deems Taylor Awards are presented in honor of Deems Taylor, a composer, music critic, editor, and former ASCAP president. To be eligible, books and articles must have been published in the U.S. for the first time in 1990 and must be nonfiction prose about music and/or its creators (not a textbook or instructional guide). The winners were chosen by a panel of ASCAP members. The complete list of winners and nominees will be distributed among the winners.

**Polygram Slashes Prices on Music Videos**

$0.96 eight previously released, 30- to 75-minute titles that had been priced between $14.36 and $19.95. The performers—Bob Marley, Eric Clapton, Bryan Adams, Amy Grant, Paul McCartney, Anthrax, Extreme, and Genesis—are the pick of the crop, says Bill Sondheim, senior VP of sales and marketing. Titles such as "Cream Of Clapton" and "The Bob Marley Story" have been constant sellers since their release, he says.

Several titles date from the late '80s, but Sondheim says that, "this isn't the last gasp of air for old, tired releases," as budget packages frequently are. In fact, "A History," featuring Genesis, until recently had been entangled in legal difficulties that kept it off limits for two years.

Sondheim expects the titles in the promotion, "Video Worth Listening To For Less," to deliver a total of 500,000 units, most of them before the focus shifts to another batch of $9.96 titles in November. The new releases will supplement the For Less roster will be selected quarterly from virtually the entire PolyGram, and Bill Morelock. Most retailers believe PolyGram is in tune with the market. "Lowering the price point should help sales over all," says Marty Siklich, a video and laser buyer for Virgin Megastore. "But it also depends on the artist. PolyGram's line will have a month to prove itself at Virgin, which puts new releases in the PolyGram release wall for 30 days. Afterwards, the store consigns such products to the artist's section, where it becomes less visible. But PolyGram plans to keep this in the promotion's profile high. In addition to displays and a lengthy play reel for in-store monitors, Sondheim and senior director of sell-through marketing Paul Freehauf say they have developed an extensive radio campaign using 60-minute infomercial that will feature key tracks, alongside comments from performers touting the value of "listening" to video.

PolyGram hopes to clear 75-100 album rock, classic rock, and college stations for a Jan. 2-23 run, generating 100,000 new gross. "We're not going to stress $9.98 and then go away," says Freehauf.

The company, which has been renegotiating royalty terms with the performers or, as in the case of Marley, their estates, is trying hard to attract street support. According to a Nov. 2 internal memo to distribution, it has offered "every available discount—47% off retail and 50% off rack jobber accounts—and payments are due until June 10, more than six months after sales get under way.

Though he wouldn't be specific, Sondheim says PolyGram will "support expenditures." But PolyGram plans to request from record companies the protection of covering the same tapes bought at the higher prices.

Sondheim, who expects participation from all major chains, including Blockbuster Music, believes the program "might enable us to expand beyond the traditional outlets and reach a core audience for particular artists. He anticipates 'strong profits' from the line which might also serve to introduce first-time buyers to more expensive PolyGram titles."

By the end of next year, Sondheim says, "we'll have an environment that makes people think, 'Hey, you surprised us on this one.'" However, he acknowledges that "anything delivering a strong payoff is not risk-free."

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**SPEC's Exploring Sale Prospects**

(Continued from page 10)

in 1948 by Martin Spector, who remains chairman of the company. His daughter Ann Lieff is president.

Spee's executives declined to comment on the rumors, although company sources say that Fain Webber began alerting potential suitors in late October that Spee's was coming on the market. Moreover, some indicate that a "book" containing the company's financial data may have already been prepared for some prospective buyers.

Spee's, a publicly traded company on the NASDAQ over-the-counter exchange, closed with a bidding price of $4.50 per share above its public offering price. The company, which has 5.2 million shares outstanding, is 50% owned by the Spec family.

In the fiscal year that ended July 31, the company had total revenues of $78.4 million, up 9.6% over the previous year, and net earnings of $2.8 million, up 144% over the previous year.

Financial executives speculate that Spee's management would like to get about $70 to $110 a share, but there is a chain for the stock may likely be around in the $6-to-$8 a share.

The move to place Spee on the block comes as the country, with large numbers of commercial retail business, which has been undergoing consolidation since 1987. In the last months, some of the major predators that have been driving consolidation are acquiring exclusive the Minneapolis-based Musicland Group, Philadelphia-based W.H. Smith Inc., Albany-based Bookman's, and World Entertainment, have moved away from the acquisition mode, and a number of smaller chains have been unsuccessful in attempts to be acquired.

Observers familiar with the market say that many chains, both mail-based and free-standing, now have stores that are quite similar to raising a small to be considered desirable. Also, an intense price war throughout the industry has eroded margins, making acquisitions all the more attractive.

Spec's, however, is considered an attractive property thanks to its market dominance, large size, large prices, and a broader range of experience, and excellent systems (see story, page 51).

Among the chains that are still interested in growing are Blockbuster Music; HMV; Camelot Music, which is owned by Investcorp; and Telemedia, which is owned by Merrill Lynch; and Strawberries, which recently underwent a management buyout. Also, National Record Mart has quietly been trying to cut deals with some smaller chains.

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**ASCAP to Honor Billboard's 100th**

(Continued from page 1)
IN MEMORY OF

LESTER SILL

1918 - 1994
Blockbuster Plans Soundtrack & Game Promos To Boost Rewards

By Eileen Fitzpatrick

LOS ANGELES—Blockbuster Video is planning encourages promotional in-store promotions, which, over the past year, have increased rental business by 14 percent and generated $1.49 million in-store promotions. Last year's campaigns included the "Hollywood Soundtracks" Academy Award promotion and a video-game chaplainship.

Blockbuster director of national promotions Don Simmons announced the 1996 plans during a panel at the Soundtrack: Strategic Marketing Conference held here Nov. 7-8.

"We've seen a significant increase in sales generated by these promotions," he said. "Normally, a half-of-a-percent point increase is considered successful, and we're well above that."

Simmons credited the success of the "Hollywood Soundtracks" promotion in March 1995, with Sony Music supplying the premium music compilation, according to label sources.

At that time, MTV Networks chairman/CEO Tom Freston said the proposed store-within-a-store would be used to move merchandise specific to the promotion.

For instance, a special bin could be reserved for albums and videos by acts whose music is programmed in the context of a show. In March and while the MTV Networks would not announce the licenses," said Simmons. The calendar also contains more than $30 worth of bounce-back coupons.

He said items people can use either everyday or munch on while watching a video are the retailer's most popular promotional tools.

VID RENTALS OUT AT BLOCKBUSTER MUSIC OUTLETS
(Continued from page 10)


Sony owns the rights to the "Forrest Gump" soundtrack, which most likely will play a major role on the 1996 compilation as well as being touted as a multimovie in next year's Oscar race. Sony distributed the theme song album on its Epic Soundtrack label.

Blockbuster also will bring back its World Videogame Championships, which have drawn some of the hottest movie promotions, for the next year. In-store promotions, more than 220,000 game players at Blockbuster outlets worldwide competed for prizes—including all-expenditures paid trips to San Francisco to tour the N7K's "Presidents of Pop" and Electronic Arts—in the four-week contest. The winners were also treated to a grand tour of Electronic Arts called "Street Tech."

"We attracted more gamers by feeding off their urge to display their skills and compete against their peers," said Simmons.

Upcoming Blockbuster promotions include an awards show scheduled to air on ABC in late 1996 and a cross-promotion with sister company Showtime, scheduled for December. Simmons said, "we would not elaborate on these plans.

In total, Simmons said, consumers have purchased or received for free promotions, games, and related items, ranging from CDs, video cassettes, calendars, or snacks, by renting an extra movie at Blockbuster stores. In addition, about 225,000 consumers have signed on as card-carrying members of the retailer as a result of those promotions.

MOVIE CALENDAR
Starting Monday (14), the "Blockbuster Best of 1996 Movie Calendar" goes on sale at the chain. Simmons described it as the retailer's "most liked promo item." Consumers can purchase the calendar for $1,49 with any rental or video purchase. The 1994 calendar sold 1.3 million units in a six-week period, Simmons said.


"People like this promo because they can use it," said Simmons. The calendar also contains more than $30 worth of bounce-back coupons.

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The retailer mixed a promotion in which consumers could collect a collectible luette paperweight featuring an actual film clip from "The Wizard of Oz."

"It just didn't work in the test markets," he said. "People didn't know what it was good for."

In one of its most successful promotions, Blockbuster moved more than 5 million units of a free premium called the "Bonus Box" during a four-week promotion earlier this year.

The box contained Keebler snacks, Rice Krispies, Carnation Instant Breakfast, an assortment of candies, and other brand-name snacks, for which consumers had to rent three new releases.

"We had been trying to have a premium in which people rented three instead of two," said Simmons. "And this accomplished that goal."

He noted that the Bonus Box promotion will be repeated twice in 1995.

Food also drove customers into Blockbuster as a result of a summer promotion with Taco Bell.

The fast-food restaurant handed out 45 million free-rental coupons with a food and drink purchase in September (Billboard, Sept. 3).

Simmons said that during the month, 225,000 consumers became new Blockbuster members.

SELL-THROUGH SUCCESS
The chain will stick to rental promotions, Simmons said, mainly because studies are reluctant to offer exclusive videos for sell-through promotions.

"We believe the key to selling is getting consumers into the store to rent," he said. "By far, people come to Blockbuster to rent, not to buy."

However, Simmons said recent promotions involving "Barbra—The Concert" and "Jurassic Park" "did very well."

"Barbra—The Concert" generated controversy with the inclusion of a bonus clip exclusive to the chain (Billboard, Sept. 17).

For "Jurassic Park," the chain offered 10 free rentals when consumers purchased the video (Billboard, June 18).

"For the most part, studios don't want an offer to be exclusive to one retailer, and, besides, they don't want a loss margin with sell-through product," he said. "Rental is still our driving force."

Plano Forte. Virgin records executives came backstage at Southern California's Orange County Center For The Performing Arts to congratulate Michael Nyman, holding plaque at left, on the gold certification of his soundtrack album to "The Piano." Holding the plaque at right is Nigel Barr, Nyman's manager and trombonist with the Michael Nyman Band. Shown, from left, are Phil Fox, Virgin director of product management; Joyce Castagnola, VP of sales; Cynthia Bryce, VP of creative projects; Nyman; Mark Kohler, West Coast regional sales manager; Gerard Talbot, catalog manager; and Barr.
## Hot 100 Airplay

The Hot 100 Airplay chart ranks songs based on radio airplay data collected by Nielsen Broadcast Data Systems for the previous week. This chart is often used as a gauge of a song's popularity and can influence its position on the Hot 100 Singles chart. The data for this chart is typically released weekly on Billboard magazine and its website. In the following table, we see the top songs from the week ending November 19, 1994:

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Hot 100 Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Fantasy&quot;</td>
<td>Mariah Carey</td>
<td>4</td>
<td>1</td>
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<tr>
<td>2</td>
<td>&quot;I'll Be There&quot;</td>
<td>Mary J. Blige</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Will Always Love You&quot;</td>
<td>Whitney Houston</td>
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<td>3</td>
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<td>&quot;Barbie Girl&quot;</td>
<td>Aaliyah</td>
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<td>&quot;My Prerogative&quot;</td>
<td>Britney Spears</td>
<td>8</td>
<td>5</td>
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<tr>
<td>6</td>
<td>&quot;Just Wanna Come Back&quot;</td>
<td>Boyz II Men</td>
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<td>7</td>
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<td>8</td>
<td>&quot;My Girl&quot;</td>
<td>O-Town</td>
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<td>9</td>
<td>&quot;I'm So Into You&quot;</td>
<td>Jennifer Lopez</td>
<td>12</td>
<td>9</td>
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<tr>
<td>10</td>
<td>&quot;Baby, Baby, Baby&quot;</td>
<td>NSYNC</td>
<td>13</td>
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</tbody>
</table>

## Hot 100 Singles Sales

The Hot 100 Singles Sales chart ranks songs based on the number of units sold at retail, often in the form of CDs or downloads. This chart provides insights into the sales performance of songs and can influence their position on the Hot 100 Airplay chart. The data for this chart is typically released weekly on Billboard magazine and its website. In the following table, we see the top songs from the week ending November 19, 1994:

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<thead>
<tr>
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These charts are a reflection of the music industry's preferences and the popularity of songs at the time of their release.
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</table>
MICHAEL O’DONOGHUE, 54, REMEMBERED AS INFLUENTIAL HUMORIST

(Continued from page 12)

Murray starred as a present-day Serenoge in Glazer and O'Donoghue's 1988 Paramount film "Serenoged," a re-casting of Charles Dickens' "A Christmas Carol" in which Murray played Frank Cross, the youngest and meanest network TV chief in Christendom. Praised by Pauline Kael of The New Yorker as "a triumphant parody of Yuppies callousness," the sardonic "Serenoged" became one of the most successful Christmas movies of all time, and also spawned a top 10 duet single "Put A Little Love In Your Heart" for Annie Lennox and Al Green, and a hit soundtrack album for A&M Records.

DOLLY PARTON HITS

O'Donoghue also wrote a number of popular songs, including "Let's Talk Dirty To The Animals," which was featured in Radner's 1977 Broadway revue "Live From New York" and recorded on her show's successful Warner cast album. In 1982, O'Donoghue had a top 10 country hit on RCA with "(Single Bars And) Single Women," performed by Dolly Parton.

While no fan of cheap sentiment, O'Donoghue loved the film "Footloose" and the music of cast album "(Single Bars And) Single Women," performed by Dolly Parton.

As O'Donoghue told Billboard writer Eric Boehlert in an interview at his home, several days before he died suddenly from a cerebral hemorrhage, "It shouldn't be printed, the column. I have in my mind the ideal thing: It would be pasted up with letters cut out from newspapers and magazines, tied to a rock, and hurled through a window. That way every line of my column would be delivered." "Michael always knew the right targets," co-founder Glazer told Billboard. "And he was the seminal figure since the '60s for the cutting edge of comedy in this country. Michael had real social concerns and was very moral, but he was also a sucker for a good joke. His 'nothing's sacred' sense of humor was based entirely on how good the joke actually was. If you were really funny, then all bets were off." "Salt to the sea of more admired quips than any since Oscar Wilde, O'Donoghue also walked it like he talked it. As he remarked in 1979, "Life is not for everybody."
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>WEEKS ON CHART</th>
<th>LABEL/NUMBER DISTRIBUTING LABEL (SUGGESTED List Price or EQUIVALENT FOR CASSETTE)</th>
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<td>When Love Finds You</td>
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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-to-reel reliability and consistency of BASF 911.

2:00 a.m. The band just found the sound they’ve been looking for. Everyone’s rockin’. Except you. You’re figuring out how to tell them the HIGH OUTPUT master you were using just “crapped out.”

Low rub off. Precision-manufactured. It’s classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you’re able to survive the next ten minutes, the first thing you’ll do is contact BASF at 1-800-225-4350 (Fax: 1-800-445-BASF), in Canada 1–800–661–8273.

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I.R.S. RECLAIMS CUTTING EDGE WITH 'SIX SIDED SINGLE'  
(Continued from page 12)

to get help from labels in their own way. For us, this is crucial to maintaining a presence and proper attitude toward the future of music."

Bobber says I.R.S. plans to issue between four and six new titles in the series over the next year, each of which is expected to be priced at $5.99 plus tax. The debut volume could face a tough battle at retail, as it fights for shelf space among several top-name holiday releases.

"It's an insane time right now to try something like this," says Bob Say, Vice President of the Rodgers Company, based, seven-store chain Moby Disc.

"It is something that our customers will probably be interested in, but it could get lost in the flood of new releases this Christmas season. Maybe in January, we will be able to position this in a prime spot, but right now, it is just too difficult to find a display place for this."

Modern-rock radio acceptance of cutting-edge acts such as Epitaph's platinum Offspring and Minty Fresh, who are the final deadlines for the seven-store chains, are prime examples of why the timing is right for this project, says modern rock KNDD (the End) Seattle MD Management.

"It's a great concept," he says. "Now, more than ever, programmers are keeping their eyes and ears open to new things. A record like this has a potential of being everyone is looking to break new bands right now."

Putting together the first volume required A&R coordinator Brian Foyster to sift through more than 1,000 tapes before picking the three acts on the first EP.

"The new material is 10 months' worth of demos," says Foyster. "I find maybe one good tape out of every 100."

Foyster says the label also looks at several sales patterns and independent music fanzines to further scout potential candidates. In addition, regional representatives in Chicago, Boston, and New York seek out local acts with significant potential.

"We're always checking with college [music directors] to find out what bands are worth checking out in their areas," says Foyster.

Despite its success in the '90s, I.R.S. has failed to make much of a dent in the mainstreaming of modern rock in the '90s. Only the act DFA has managed to make a significant chart showing in the past few years. The Los Angeles-based act pooled at No. 111 on the Billboard 200 with its 1995 release, "Puzzle." This year's follow-up, "American Highway Flower," didn't fare as well, peaking at No. 178 on the album chart.

SPECIAL CONTRACT

"I'd love to see one of these bands break at radio," says Foyster. "My biggest fear is that [another label] will come in and sign away one of these acts after we put them into time. We don't want to be another major label's A&R source."

To safeguard against that situation, the acts that appear on the "Six Sided Single" series must sign contracts that give I.R.S. matching rights to all any offers made by competing labels.

"We only have rights to what they deliver to us," says Bobber. "The band is not enumerated at all. We wanted this deal to be as loose as possible."

In the agreement, I.R.S. either provides recording-studio time to the band or purchases the finished master. Though the label owns the rights to the original recordings, each band retains all other rights to its songs, and may rerecord them at any time.

To help spur interest at retail, Bobber says I.R.S. hopes that the acts that appear on the compilation will hand out "Six Sided Single" promotional fliers and posters at their live shows.

In addition, I.R.S. plans to sponsor a "Six Sided Single" miniradio next year, which will link several acts who appear on the EPs on one bill.

"The bands will benefit, because they get instant access to major distributors and a larger staff than they could probably find on their own," says Bobber. Each volume in the series will be serviced to 700 college stations.

It's really bad for I.R.S. to do this," says Grin vocalist Brett White. "For us, this all came together so quickly. We've only been together since April, and we're just fascinated by the opportunity to get this kind of exposure."

No two songs by the same artist appear consecutively on the six-track sampler. Foyster says he hopes the track listing will encourage radio hosts to play multiple tracks from the disc.

"Hopefully, some people at college radio will just let the songs segue," Foyster says.

In addition to its retail availability, Bobber says that the "Six Sided Single" can be purchased through I.R.S.'s mail-order merchandising department, and that the label may look at a direct-mail subscription approach for the project in the future.

Already on tap for volume 2, which is due in late January, are Crumbux and the Monets, both from Los Angeles, and the British act Naked ID.

BMG SETS SIGHTS ON U.S. TV THROUGH ABC DEAL  
(Continued from page 12)

Lifetime, and 33.3% of Arts & Entertainment.

Strass Zelnick, president/CEO of BMG Entertainment North America, says, "What's exciting about this deal is that it allows us to enter network TV, which really leverages off our sales, marketing and distribution and makes use of our incredible roster."

This is said to be the first production venture between a big TV network and a major music company. The CBS network and CBS Records were sister companies until the music company was sold to Sony, and NBC and RCA Records were both part of RCA Corp. until Bertelsmann bought the label, but those network/label linkages did not include co-programming ventures. Representatives of NBC, CBS, and Fox say their networks are not involved in production deals with record companies.

Audio products from the ABC venture will be distributed through BMG labels, while home video releases will go through BMG Video. ABC Video Distribution will license the programming to TV stations in the U.S. and distribute it overseas.

Executives stress that the venture will not produce music video programs that will compete with MTV or the proposed cable-music venture that BMG is undertaking with four other music majors and Ticketmaster.

"This really isn't about music video," says Zelnick. "We have a strong relationship with MTV and have an association with a potential new channel. This isn't intended to supplant that. This will be complementary, and offer more exposure to BMG artists—and to a different audience."

Mark Pedowitz, senior VP for business affairs, ABC Television Network Group, says the deal ironically came about after negotiations between the two companies on another project fell apart. BMG and ABC had been talking about a kids' audio label, but in the end ABC teamed up with Atlantic Records to develop the ABC kids imprint. However, the new TV venture emerged out of those discussions.

Although this is BMG's first foray into TV here, the company's German-based parent produces and owns rights to television programming in Europe. BMG has made no further entries into the U.S. movie and TV business and has held discussions with several studios.

Jack Rovner, senior VP of BMG Ventures and Marketing North America, will head the TV project for BMG. In a company statement, he says the venture "a tremendous marketing vehicle" for BMG artists that "offers additional creative opportunities for our artists to perform in the television medium.

The Christmas project will be produced by Dick Clark Productions. BMG's labels include RCA Records, Aristta Records, Zoo Entertainment, Imago, and Private Music.

ITALIAN SONGWRITERS PROTEST NULL SONG AIAE  
(Continued from page 10)

bunal that checks the legality of de- crees, has so far blocked the decree without explanation.

"The effect of this power vacuum risks paralyzing SIAE's activities, including the division and payment of rights to Italian and international au- thors," he says. "It renders impossible the effective representation of authors' rights in all spheres of show business and culture, and weakens the light against piracy."

Meanwhile, Matteucci says a new government decree is the first move- ment of a requiem for authors' rights in Italy. Decree No. 606, passed Oct. 31, reduces copyright payments from local TV and radio stations from 2.5% of advertising revenue to 0.1%. "This means that for every 100 million lire ($62,500) of revenue, local stations only pay 100,000 lire ($625) instead of 2.5 million lire ($1,562,500)."

The decree becomes law immediately after ratification by parliament, which it 'will take several months,' he says. "It also creates a dangerous precedent, since the national TV and radio networks could protest in the courts that they are unfairly prejudiced and would block their payments in the meantime, including those destined for foreign authors. The implications could be serious if foreign authors do not enjoy the same protection in Italy that Italian authors benefit from abroad."

One of Italy's Private TV and Radio Federations, FRT, which represents Berlusconi's three national TV networks, has already asked for the reduced rights payments to be extended to cover national as well as local broadcasters.

In May 1995, the SIAE won a five-year court battle against Berlusconi's television network for a flat 3% copyright levy on advertising revenue, including back payments.

Commenting on the government's attitude towards the SIAE, Franco Michiellini, secretary of the Italian authors and composers union SNAC, says the levy is too low; 0.1% is little better than nothing at all. Although I wouldn't say that the decree is an infringement of our prime minister, his TV networks could eventually benefit."

Micheiillini says that the permanent government decree "is a threat to the future of the Italian music industry."

Given the new law, negotiations for future payments would have to be renegotiated to include an increase in the national TV networks' royalty from 0.5% to 1.5%. The law would also raise the levy for cable TV to 0.015% and for pay TV to 0.025%.

Other than telling rights owners that the new law "is unimportant; it is contrary to the autonomy of the field; it is not binding," the decree does not even declare the art of songwriting an essential part of our cultural heritage.

A new law is necessary and imminent, he says, but the future of the Italian music industry depends on a new law, not on a new government decree."
MUSIC BIZ WEIGHS IMPACT OF REPUBLICAN VICTORY

(Continued from page 10)

perspective toward the main intellec-
tual property issues that concern the
music industry, including the perfor-
mance rights bill, tavern overflow,
music royalty-exemption legislation, and
extended-term copyright reform.

"I don't think they will change their
positions on these issues," says Colin
Bergman, president of ASCAP, who says, "I really
don't think the issues of intellectual
property or copyright protection will be
any more a part of the agenda for the
mean, Orrin Hatch and Carlos Moor-
head, for example, have been strong
supporters of these issues for quite a
time. And the importance of the music
industry to the economy also lifts it
out of bipartisan politics." Hatch, a
Republican, +is expected to be
called chairman of the Senate's copy-
right-oriented Judiciary Committee. Cal-
ifornia Republican Moorhead will
declutter the chairmanship in the
House.

Bergman adds, however, that the
influence of conservative forces on
state and local governments "is an
other matter entirely, but it's too soon
to tell." Ron Murphy, president of the
National Music Publishers Assn., says, "I
can't even assess the changes [on
Capitol Hill] yet. I don't even have in-
formal contact with the Senate committee
who on committees. But it is always a
shame to have to say goodbye to friends
who have worked with us." Hill sources
say the majority shift will not affect
decisions to hold further congressional
oversight hearings into another issue of
to the music
business: concert-ticketing practices.
Committee chair assignments for the
1994 Congress will not be an-
ounced until the new Congress convenes
in January, but insiders are already speculating about the new
ranking.

Hatch, who will probably chair the Senate Judiciary Committee,
would replace Joseph Biden of Delaware.

Judiciary's Patents, Copyrights & Trademarks Subcommittee will be
headed by Sen. Charles Grassley of Iowa, who would replace retiring Sen.
 Dennis DeConmi, D-Ariz.

Sources say that Sen. Larry Pressler of South Dakota has the best
shot for the chairmanship of the commu-
nications-oriented Commerce,
Science and Transportation Committee,
replacing Sen. Ernest Hollings of South Carolina; Sen. John McCain of
Arizona; and the Communications Subcommittee, replacing Sen. Daniel Inouye of Hawaii.

On the House side, Judiciary
chairman Jack Brooks of Texas, defeated in his re-election bid, will probably be
replaced by freshman Rep. Jack
Kennedy, the committee's ranking Republican, although a less senior member may also be in
consideration.

Judge's subcommittee on Intel-
lectual Property and Judicial Admin-
istration, previously chaired by retir-
Jersey, will probably be chaired by
Rep. J. Howard Coble of North Car-
olina. Hughes was an important
industry ally on copyright issues.

EMI INT'L COMPLETES EXECUTIVE SHUFFLE

(Continued from page 11)

"It's a good all-
rounder. If you think about the limits of
where Virgin's territory ends, that's
where EMI's international range be-
gins. In countries where Virgin doesn't
have a presence, EMI handles [the repertoire anyway],"

Berry declined to discuss Stockley's
departure from EMI. "I think they
could be reached for comment at press time.

One key difference under the new
regime is that EMI's Japanese joint venture, BMG Music Japan, which pre-
viously came under Stockley's area of
responsibility, now reports directly to Berry. To replace Stockley, EMI
have named Colin Southgate to the
director for Japan, Peter Beuckege,
now report to Berry.

The biggest instrumental in the ac-
quision of an additional 5% stake in
Toshiba EMI, giving EMI a 56% con-
trolling majority on the board. He also
travelled to Indianapolis in October with
Thorn EMI chairman Colin Southgate
to investigate opportunities for ex-
panding Thorn EMI's company's presence in
the subcontinent.

Berry says he intends this latest
move to be the final change at Glouce-
sor.

He also rules out the idea of a whole-
sale changing of the guard in EMI's
national companies. "There's no plot to
go against the management out there. But I
don't want change for the sake of change.
You have to remember that I have
never taken a role in a company with any
which was doing fine without me."

The team is complete, and EMI is
not looking to appoint an A&R or cre-
atives director to the new regime head-
ing to Berry. "It's fairly unusual for the
international side of things to have an
A&R function," he says. "Most of the
creative work to do with making indi-
vidual records takes place in the indi-
vidual companies. The greatest exper-

tise should be in the market at the level
of the operating companies. We can't
have people at the international level
effectively changing artists' images." At
the same time, Berry says he wants the individual companies in EMI
to be more communicative about their
repertoire. "Every country which is ac-
sing to have its repertoire should take
responsibility for making the record hap-
pen; they shouldn't just pass it over to
someone else," he says. "There are very few companies, and very few artists
in other countries."

Expectations of a reshuffling were
even great before Berry assumed his new
role. Some had expected the inclusion
of a new and relatively obscure
copyright issues.

In the United States, the significant shift in the marketplace has been the
diminishing returns on traditional forms of
music-woven We've already reached that point and are now
moving into a world where new forms of
curated music. This is a world where the
true meaning of "music" is increasingly
not just a way to make money, but a way
to bring people together, to create
communities, and to provide a sense of
belonging, and to find meaning in the
difficult times we live in.

The shift away from the traditional
can be seen in the way in which music is
consumed today. While vinyl records
were once the mainstay of the music
industry, they have been replaced by
digital downloads and streaming services.

This change has led to a decline in
traditional formats like albums and
concerts. However, it has also created
new opportunities for musicians to
reach new audiences through digital
platforms.

Another factor that has contributed
to the shift away from traditional forms
of music is the rise of independent
labels. In the past, the major record
companies had a stranglehold on the
market, but now there are many
independent labels that offer a
more diverse range of music.

The shift away from traditional
forms of music has had a significant
impact on the music industry. For
example, the decline in album sales has
led to a decrease in revenue for record
companies. This has forced many
companies to seek new ways to
generate income, such as through
copyrights, licensing, and
streaming services.

As the music industry continues to
adapt to these changes, it will be
important for musicians to stay
innovative and creative in order to
remain relevant. This could involve
experimenting with new formats or
collaborating with other artists and
creators to reach new audiences.

In conclusion, it is clear that the
music industry is in the midst of a
significant transformation. While this
change may be challenging, it also
presents new opportunities for
musicians and music consumers alike.

This is a time of great change and
transition, and it will be interesting to
see how the industry evolves in the
decades to come.
NEW FORMATS FOR MUSIC DISCUSSED AT BILLBOARD VIDEO CONFERENCE

(Continued from page 10)

one example of finding new avenues for creative expression—and in new technology (Billboard, Nov. 12).

Warner Music Group itself is being tapped into a variety of other new pipelines. Among other initiatives, it has acquired stakes in CD-ROM companies such as Limcarp (currently developing a Residents CD-ROM) and Hyperbole (a Seattle-based developer of interactive films).

Warner Music Group's latest investment, officially announced after the conference, is in Chicago-based interactive developer Imagination Pilots which most recently produced the game spin-off to the film "Blown Away". But the new convergence of the music, video production, and computer industries also is bringing about an "interesting clash of cultures," said McGrew. And that fact was evident in the adjacent Multimedia Expo, as attendees got hands-on experience with a variety of computer-based exhibits, ranging from interactive press kits to interactive poetry demos and new generations of interactive music video.

"I smell 8-track," joked one music video-industry veteran, but the general view was one of curiosity and a readiness to learn.

"They're a little tentative at first," said Nina Ristani, a producer of two debut GUMBOS/cD-rom titles—"On The Charts: L.R.S. 1979-1994," and "William Orbit: Strange Cargo II"—from multimedia developer TROON, in conjunction with I.R.S. Records. "Then they say, 'What do they do? They have music video developers—they're expecting tools. I have to explain that it's just entertainment.'"

Alex Melnych, VP of interactive media at MCA Records, which plans to release five "full-fledged" cD-ROMs next year, noted in a panel on "Creating Software For Multimedia" that record-label executives could be "initially intimidated" by cD-ROMs.

And with some good reason, said Ted Cohen, a consultant to Philips Interactive Media and the panel moderator. "I've been to meetings with record executives and asked who's going to man the customer-support line," he said. "And they say, 'who?' This is new music and multimedia companies. You never had to worry whether your VHS tape would boot or not."

Cohen is working on a CD-ROM featuring Island Records act the Cranberries, which is due out next March. Like other multimedia products, the Cranberries product raises many thorny rights and royalty issues, he noted.

Bryant Aurischer, VP of legal affairs for Philips Interactive Media, said those issues will be sorted out project by project. "In this case [with the Cranberries], I'd say all involved would take part—Philips, Island, the developer, and the artist."

Another new hybrid music/video production called "Orchestrations" will use bonus video tracks and liner notes—raise similar issues of rights and royalties. The fundamental issue is whether the new products should be construed as music products, video products, or something entirely new.

The music video production community, which traditionally has not retained any ownership of clips created for art promotion, can be expected to favor a new standard that would allow creators to share in the royalties from new media.

But Norman Bel, head of new media at Geffen Records, argued strenuously for the music-product view, saying the current multimedia scene, from the labels' point of view, breaks down into three distinct business models, each with different demands.

"First, there is the business and right now that is the current business," he said. (Geffen's debut multimedia project is the music video-based puzzle game "Vil Grid."). "In that business, it all starts with a great game, and games have simply licensed music to use.

"Then there are interactive records for enhanced cD-ROMs, which I am really bullish on," he added. "Labels are going to contract for that [with interactive producers] in a work-for-hire arrangement. I don't see them giving away royalties."

Challenged on that point, Bel said, "These are music products. People are buying them for the music, not for the extras stuff."

The third business model, truly interactive entertainment products, will open up entirely new relationships between the record labels and multimedia developers, he said.

As to how that will shake out, McGrew said, "We just don't have the answers yet, because all the elements aren't there to have the answer yet. Our job is to fill the needs of the market at this point in time."

MOTOWN DEBUTS INTERACTIVE DIVISION

(Continued from page 14)

spots promoting the game, Busby says, and will be featured prominently in all marketing efforts, from in-store standees to posters, radio contests, a promotional press tour, and ad campaigns in game magazines as well as part of the attack plan for the product.

Parent company PolyGram will handle distribution, Busby says.

"We've assembled an exciting line-up of young, contemporary artists who will appeal to both game fans and music fans," he says. "I think the artists are very comfortable with Motown's approach to this marketplace, as well as our handling of their involvement in it. We understand the integrity of their image and their music, and we want to complement that. They don't want to come off looking cheap."

It is the integrity—and value—associated with the Motown name that spurred the launch of the new division and its game imprint, Busby says.

"When we first prepared ourselves to become a part of the Poly-Cart organization, we became aware of the importance of having an [interactive business development] Eddie Brown and his team to evaluate what kinds of businesses Motown should be associated with," Busby says.

"Because we found that the Motown name was one of the most recognized names in the entertainment business, it made sense for us to leverage that in other ventures," says Brown. "And interactive was a logical first step."

Although the games division will focus on developing more traditional gaming products, only some of which will be music-based, Brown says that a variety of Motown CD-ROM projects also are in the works for release next year, and that other projects will focus on markets including children's projects and educational titles.

Children's books also are in the works.

As for the games, Busby is bullish on the prospects brought to the new business venture from PolyGram.

"They will bring a whole new dimension to the merchandising and marketing of the gaming world," he says. "PolyGram is already taking a leadership role in the emergence of the single entertainment superstores, where you can buy albums and games and CD-ROMs."

Motown's interactive division will work with sister company Philips Media, as well as outside developers, on CD-ROM project development, Busby says.

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BOOGIEMONSTERS

“Another Lucky 13 For Boyz II Men

Boyz II Men Make Chart History on 11 fronts, as “I’ll Make Love To You” holds at No. 1 on the Hot 100 for the 13th week and its follow-up, “On Bended Knee,” makes a spectacular debut at No. 14. “I’ll Make Love To You” is one of only three singles in the rock era to remain No. 1 for 13 weeks or longer. As everyone on earth must know by now, Whitney Houston holds the record with the 14-week run of “I Will Always Love You.” What’s truly amazing is that both of the 13-week No. 1 singles are by Boyz II Men. “I’ll Make Love To You” has equaled the reign of “End Of The Road,” giving the Boyz 26 weeks atop the Hot 100 with just two singles.

By entering at No. 14, “On Bended Knee” ties Janet Jackson’s “That’s The Way Love Goes” as the seventh-highest debuting single in the history of the Hot 100. The top three debuts all belong to the Beatles: “Let It Be” checked in at No. 6 in 1970, and “Hey Jude” and “Get Back” both entered at No. 10, in 1968 and 1969, respectively.

In fourth place is Herman’s Hermits’ “Mrs. Brown You’ve Got A Lovely Daughter,” No. 12 its first week out. The group’s other single, “I’m A Dreamer” hit No. 18 and Mariah Carey’s “I’ll Be There,” which both debuted at No. 15.

“I’ll Make Love To You” is the second Boyz II Men single to debut in the top 15. The group’s remake of the Five Satins’ “In The Still Of The Night (I’ll Remember),” from the soundtracks to the TV miniseries “The Jacksons: An American Dream,” debuted at No. 15 in 1975 with “I’m Gonna Make Him Love Me.”

If “On Bended Knee” hits No. 1, it will have a lot to live up to. After all, the Motown quartet has never had a No. 1 single that stayed on top less than 13 weeks.

Chart watchers will be anxiously awaiting next week’s Hot 100. If Boyz II Men are still on top, “I’ll Make Love To You” will tie “I Will Always Love You.” But look out—here comes Ini Kamoze, who could be a hotstepper if he garners a No. 1 single his first time out.

As The Crow Charts: Sheryl Crow’s “All I Wanna Do” slips one place from No. 2 after six weeks as runner-up to Boyz II Men. William Simpson of Los Angeles points out that it’s the longest run at No. 2 since Tag Team spent seven weeks in that position with “Whoomp! (There It Is).” Simpson also notes that Crow could organize a support group with Patty Smyth, who spent six weeks at No. 2 with “Sometimes Love Just Ain’t Enough” during the reign of “End Of The Road.”

Pucker Up: After charting the progress of Mary Chapin Carpenter the last two weeks, I’d be remiss not to mention that “Shut Up And Kiss Me” is the new No. 1 Hot Country single. Tracks. That gives Carpenter her first chart-topper, an honor well deserved.

Practice Makes Perfect: While Carpenter celebrates her victory on the country chart, Barry White should be jumping for joy on the R&B side. “Practice Makes Perfect” is his sixth solo No. 1 single and his first since October 1977, when “It’s Ecstasy When You Lay Down Next To Me” became his biggest hit, spending five weeks at the top. White first charted a No. 1 in 1969 with “I’m Gonna Make You Love Me,” but his second No. 1 was in 1972 with “I’m Gonna Make Him Love Me.”

Just A Little More Baby,” he last visited the summit in 1990, when he was featured on Quincy Jones’ “The Secret Garden (Sweet Seduction Suite)” along with Al B. Sure!, James Ingram, and El DeBarge.

Another Lucky 13 For Boyz II Men

BOOGIEMONSTERS

Strange

BENITEZ, INVESTORS SET MUSIC CO. A new music publishing operation, JB Music, and (eventually) an independent label are now established by producer/composer John "Jellybean" Benitez and industry investor Wasserstein Perella Entertainment. Benitez's credits include production collaborations with Madonna, Whitney Houston, Sting, and Rubén Blades. Benitez will also be three-creating ASCAP, BMI, and SESAC publishing firms into the new operation. When establishing the label (yet to be named) will develop and distribute music by bilingual Latino artists, with simultaneous releases in English and Spanish. Both operations are based in New York, with plans set for offices in other cities. Benitez says a label will be under major distribution in the works.

WHEREHOUSE/304 DISCOUNTS Wherehouse Entertainment and Bank Of America have teamed for a promotion in California that will give Bank Of America Visa cardholders $3 off any CD priced at $14.99 or higher, and $2 off each cassette. The promotion, which kicked off Nov. 4, runs through Dec. 18.

VIRGIN RETAIL EYES MADRID Virgin Retail Europe is making its entry into Madrid, though not with its megastore concept. The chain, partly owned by Blockbuster, is leasing space in five department stores owned by the Galerías Preciados chain, giving Virgin more than 20,000 square feet in the stores. Three of them are in downtown locations.

FRENCH CHAIN SALES NEAR Troubled French chain Nuggets is about to be sold to its competitor, Madison, creating a chain of more than 100 stores. Francis Caoussin, founder of Madison, does not rule out closing stores in cities where there are overlaps between the two chains.

DANCE MUSIC BY CHOPIN The 1993 Verve Classic album of Chopin's music, "The dance single" potential of Chopin, so it has pressed promotional 12-inch vinyl copies of four Chopin dances that are part of pianist Evgeny Kissin's new release of mazurkas by the composer. The label says it won't mind if DJs use them as giveaways to college-age youth, said to be the fastest-growing segment of classical music buyers. Next up is music of Hildegard von Bingen, the 12th-century abbess.

THEY RAN THE N.Y. MARATHON At least six members of the music and home entertainment industries ran the grueling 26.2-mile New York City Marathon Nov. 6. The best time among them was that of Steve Lerner, a Richmond, Va.-based buyer for Circuit City, who clocked in 2:24; 6 minutes in his sixth run. Alan Marker of Twinbrook Distributors in New York ran his fourth race at 3:23. Life/Bebot founder and former EMI Records president/CEO Daniel Glass, in his fourth race, ran it at 3:56. Mercury Records national manager of pop promotion Don Cottingham made his first run, timed at 3:59. Michael Kern, marketing manager at GRP Records, clocked in at 4:13 in her first run; and David Levin, industry business manager at Pariel, Naked Co. in New York, ran his second race in 4:59.

RENTRACK GAINS IN 2ND QTR Rentrak Corp., a distributor of leased videocassettes to retailers, reports that better-selling video titles and higher sales of new releases contributed to a 15.1% increase in sales for the quarter, to $15.2 million, compared with a net loss of $1.8 million in the same period last year.

GETTING INTO LIZA'S ACT Liza Minnelli told guests at the Friars Foundation tribute to Tony Bennett, held Nov. 7 at the Plaza Hotel in New York, that she'll be playing the Metropolitan Opera season in 1996, and that Bennett will be part of it. However, the role of Bennett, who is also known for his paintings, will be that of scenic designer. Other music artists who performed during the event included Michael Feinstein, Cy Coleman, and Bennett himself, in separate performances with Minnelli and Coleman.
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