MTV, Viva Open Second Front in German Battle

BY DOMINIC PRIDE

LONDON—The battle for Germany’s music TV viewers is heating up, with local channel Viva and MTV looking to launch new channels into the already overcrowded cable market (Billboard, Nov. 27).

MTV Europe announced Nov. 17 in Berlin that it has struck a deal that will enable it to produce a German-language VH1 channel. On the same day, Viva announced its imminent launch.

(Continued on page 107)

Liberty/EMI Issuing Garth’s Greatest—On His Terms

BY MELINDA NEWMAN

NEW YORK—Despite urgings from both his fans and his record company, Garth Brooks has resisted putting out a greatest hits package for fear it would cannibalize sales of his still-healthy catalog. However, once he and his label found a way to put out a compilation that they felt would promote rather than inhibit his previous releases, the race was on to have the collection in stores by Christmas.

The result is “Garth Brooks: The Hits,” which Liberty/EMI will release Dec. 20 at a suggested list price of $15.98 for the CD and $10.98 for the cassette, far below the normal superstar price (Billboard, Nov. 20). To encourage sales of his six existing albums (five studio releases and one Christmas title), the 18-cut album featuring all previously released material will be available for a limited time only. The marketing strategy also includes a discount coupon on Brooks’ catalog titles, as well as a “CD Zoom,” a free CD given out at the counter with purchase of the greatest hits package. The Zoom will feature 90 seconds of each of the 60 songs appearing on Brooks’ albums.

“One of the reasons [I agreed] to put out the record is the limited time,” Brooks says. “This way, it is not cannibalizing our albums.”

(Continued on page 106)

Columbia’s Cabrel On Top In France

BY PHILIPPE CROCO

PARIS—Francis Cabrel—widely acknowledged as one of France’s most successful recording artists—is not one of those show business personalities whose glittering lifestyle is played out on the national television screens.

Yet his lack of profile has not stopped him from having what appears to be the year’s best-selling album in France. “Samedi Soir Sur La Terre” (Saturday Night On Earth) came out on Columbia in April, and enjoyed a lengthy stint at No. 1 on the (Continued on page 107)

Eternal Hopes Hits Go ‘Forever’

BY PAUL SEXTON

LONDON—Now that international success stories of British acts have become virtual collectors’ items, the achievements of EMI pop/R&B group Eternal are impressive.

Last year’s debut album “Always & Forever” has sold 500,000 units in the U.S., with 300,000 copies in Canada and 100,000 in Spain, while in Australia, where sales are 1 million, the minimum required for a gold disc, the album has sold 750,000 copies. The album has yielded five British top 15 hits to date, with a sixth expected soon.

The South London all-girl quartet also has launched its first headlining U.K. tour. This comes only a year after its first live appearance, supporting Tina Carroll, who is also managed by First Avenue. Eternal’s current 18-date itinerary will have it playing to 45,000-person audiences; this time, it will be supported by RCA signee Michelle Gayle.

The tour, which kicked off Nov. 20, was preceded by promotional appearances in Glasgow, Manchester, and London, all on the same day. The event was sponsored and promoted by BBC Radio 1 FM, teen TV show “Live & Kicking,” and Smash Hits magazine.

What’s perhaps most unusual about this U.K. soul group is that it has achieved a level of acceptance in the U.S. where its debut single “Stay” reached No. 10 on the Hot 100 and No. 14 on the Hot R&B Singles chart in March. According to SoundScan, the single has hit the 220,000 unit mark stateside, with the debut album selling 81,000 copies to date.

“Everything has gone totally right on this project,” says Jean-Francois Ceccilon, divisional managing director of EMI U.K. “No stone has been left unturned. It’s the kind of thing that happens to a record executive like me every four or five years.”

(Continued on page 105)

Theater Composers Release Own CDs To Gain Exposure

BY ROXANE ORGILL

NEW YORK—The do-it-yourself ethic of punk rock has come to the world of theater music.

Broadway-style songwriters, faced with a theater business that is prohibitively expensive and devoted to revivals, increasingly are looking to recordings as a means of getting heard. While many of them hope to land their material on major-label releases, others are finding independent labels to be a viable way to gain exposure.

“A CD is like a business card,” says Dave Frishberg, a songwriter with 13 albums to his credit. His latest, “Quality Time,” was released in April by New York-based Merrill Records. “I make records to get gigs. They’re credentials, but they’re also demonstrations.”

That writers would regard the CD as a kind of new-and-improved demo tape is a direct result of the (Continued on page 106)
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Over 200 radio stations ran Woodstock specials over Thanksgiving weekend. 5 broadcasts of MTV Woodstock special running between Thanksgiving and New Year’s day. 3 broadcasts of VH-1 special to be seen in early December. 600,000 units out at street date. 2 singles, Green Day’s “When I Come Around” and Melissa Etheridge’s “I’m The Only One,” currently at radio. Home video and book available at retail. 3,000 dump bins, along with posters and flats, at retail. MTV, VH-1, and Comedy Central national TV campaigns running. 15 major market TV buys currently running with retail tie-ins. 9 national publications running campaigns. 59 college and 25 military newspapers running campaigns after Thanksgiving. 2,000 cinemas to run a 60 spot throughout December. 6 million movie goers will receive save pricing coupons.

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Paramount Plays Guessing Game On ‘Gump’

How Many Units Can A PG-13 Title Move At Sell-Thru?

By Seth Goldstein

NEW YORK—Paramount Home Video may find that its release of “Forrest Gump” is like a box of chocolates: You never know what you’re gonna get.

Although the studio isn’t talking numbers, other than an April 28 street date at $22.95 suggested list, Paramount clearly would not have gone the sell-through route if it didn’t believe it could move millions of cassettes of the year’s biggest theatrical feature. But if its retailer estimates of “Gump” volume vary from 8 million or 10 million up to 20 million and higher, an unusually broad range for a title from the studio as the fourth-monthiest of all time.

There are several reasons why this is true, trade sources say. First, despite its almost $200 million gross, “Gump” carries a PG-13 rating and is considered outside the target area of children’s and family titles that dominate the upper reaches of the market. “It’s certainly not a ‘Snow White’ or ‘Jurassic Park,’” says one distributor. “It’s not for a wide audience.”

Second, Paramount is expected to move cautiously in an area where it suffered a major embarrassment two years ago. The studio shipped approximately twice as many copies of “Wayne’s World,” its last “A” title to go direct to sell-through, as retailers were able to sell. Some 2.5 million units came back— to be reused in various ways, including a McDonald’s promotion.

Finally, there’s the suspicion that Disney and MCA/Universal Home Video have overloaded the market with “Snow White” and “Jurassic Park,” respecteively. Distributors simply won’t believe Disney’s Nov. 14 press release, which stated that consumers had bought 17 million of the 27 million tapes delivered within three weeks of the street date.

Two weeks after the announcement, one distributor put sell-through at 50% in his territory, compared with 60% for “Jurassic Park,” released Oct. 4. The MCA behemoth has allowed considerably, “but we hope with the holidays it will come up steam,” he adds. McDonald’s “Jurassic Park” ad campaign, announced earlier, got under way in mid-November.

When the season is over, Disney and MCA will finish with net sales of 12 million-15 million units, suggests another distributor, who says Paramount should be happy if “Gump” does as well. The three titles could be the chief contributors to what GoodTimes Home Video President Ben Lampard says could be an inventory of at least 25 million “A”-title cassettes by next spring.

One problem Paramount may face is the $22.95 list. “It’s stupid to split the difference between $19.95 and $24.95,” a wholesaler retails. “Retailers are going to say it should have been $19.95. It will cost [ Paramount] sales.”

The mid-point price works “from our perspective,” according to Paramount Senior VP of marketing Alan Perper, who acknowledges that the studio has never employed it previously. Perper—who declined comment on whether Paramount plans to link with a chocolatier in a cross-promotional partnership—says the movie has “tremendous appeal” for viewers of all ages, and its market analysis showed it “mirrored sell-through.”

Paramount went to retail first with “Ghost,” which expressed $20 million at the box office and then sold 2 million copies when the tape was reprice to $19.98. However, Perper notes that the “Ghost” decision was made during a recession and the Persian Gulf crisis, when consumers were proving skittish. “We looked at both ways,” he says, specifying that “Gump” was put out for sale “makes sense,” he says. Paramount will gross approximately $145 million with 10 million units and $270 million with 20 million.

EXPANDING DIRECT ACCOUNTS?

How “Gump” gets to market is another question. Several observers expect Paramount to expand its direct accounts using the delivery capabilities of duplica-
ger Rank Video Services America. “We have no plans to add anybody” to the current roster, Perper says.

If not, Paramount is bucking a trend started by Disney that puts direct-to-retail sales. “The floodgates have opened,” one source says. Bypassing the rackjobbers, Rank reportedly is shipping Columbia TriStar Home Video catalog titles and current FoxVideo features like “Speed” to Walmart, Kmart, and other mass-merchant distributors.

EMI Music Profits Make Jump Thanks To Stones, McDonald’s

By Don Jeffrey

NEW YORK—The Rolling Stones and McDonald’s restaurants provided a double-barreled boost to EMI Music in the first half of this year.

The company says that for the six months that ended Sept. 30, both sales and profit jumped 12.7% from the year before.

EMI Music—a wholly owned subsidiary of London-based Thorn EMI—reports operating profit of $155 million on sales of $1.34 billion in the first half.

The company attributes the increases to higher sales of new and catalog releases, and to the “unprecedented success” of a promotion with McDonald’s.

Through the monthlong McDonald’s promotion in September, about 10 million units of special compilation albums by such EMI artists as Garth Brooks, Elton John, Roxette, and Tina Turner were sold for $5.99 (CD) and $3.99 (cassette), along with a meal at the fast-food restaurants. EMI may have grossed $15 million from this deal.

Another $10 million was raised for charity.

Thorn EMI also reports financial results from the major music retailer it owns, HMV. In the first half, the 198-unit chain’s sales rose 16.6%, to $242.4 million, and its operating profit (before interest and taxes) increased 51%, to $15 million.

Colin Woodley, spokesman for Thorn EMI in London, attributes the gain to the “increasing effectiveness of...”
Anthony Promoted To 550 Music Presidency

LOS ANGELES—Polly Anthony has been promoted from GM to president of Sony 550 Music, and Warner Records to the new position of senior VP of Epic Records Group.

In her new posts, Anthony will report to Epic Records Group chairman/CEO Danny Goldberg, who will be taking the reins when Altschul, known to have been构思 but not officially announced in the first of the year. She was certain that if that person would have the GM title.

In her new post at Epic Records Group, Glew says Anthony will be a part of his chairman’s group and will be involved with the vision of Epic, financial operations, and all operating policies and procedures.

“Polly is a leader and really understands the dynamics of the record business. It’s not just promotion, it’s marketing, patience, and long-term vision. That’s her real strength, and the fact that she’s a team player,” says Glew.

Under Anthony’s reign at the year-old label, Sony 550 Music has scored a gold record with Deep Forest’s self-titled 1993 album of pygmy chants, as well as double-platinum certifications for Celine Dion’s self-titled 1992 debut and her 1993 follow-up, “The Colour Of My Love,” which has surpassed the 2 million sales mark. In addition, the label has a gold single for Culture Beat’s “Mr. Vain.”

The 550 Music roster features 25 (Continued on page 108)

Warner’s Goldberg Names Vice Chairs, Ponders Next Move

BY CRAIG ROSEN

LOS ANGELES—Newly appointed Warner Bros. Records chairman/CEO Danny Goldberg says he will work with his hand-picked vice chairmen, Russ Thyret and David Altschul, to determine if it is “appropriate” to fill the position of president of Warner Bros. and possibly create the same post for sister label Reprise.

In a Nov. 17 memo to the Warner Bros. staff, Goldberg announced that he has named Thyret and Altschul to the vice chairman posts, commencing Jan. 1, when Goldberg officially takes the helm of the label.

The vice chairman posts are now to Warner Bros., which existed for nearly two decades with Mo Ost in the chairman position and Lenny Waronker as president.

Ost will step down from his post Dec. 31 (Billboard, Aug. 27). Waronker, who originally was tapped to replace Ost in but decided otherwise, has said that he intends to fulfill his contract, which runs through Dec. 31, 1996. But there has been speculation that he, too, will depart before the new year (Billboard, Nov. 5).

Goldberg’s appointment of Thyret and Altschul to the new posts has been viewed as a wise move by industry watchers, who say the decision to go with Warner veterans will help boost the morale of employees rocked by Ost in’s departure and Waronker’s decision to not accept the CEO position.

Thyret is a 23-year Warner Bros. veteran who now holds the title of senior VP of marketing and promotion. Altschul joined Warner Bros. in 1984 and has the title of senior VP of legal and business affairs.

“Columbia TriStar, CIC Plan Catalog Campaigns

BY EILEEN FITZPATRICK

LOS ANGELES—The growing selling-through video market developing south of the border has prompted Columbia TriStar Home Video to introduce a line of low-priced catalog titles under the banner “Collection Filmi-

” The release of the 24 titles, priced at the U.S. equivalent of $17.53, marks the first time the films have been available to Mexican consumers at a sell-through price.

Titles include “Footloose,” “Gandhi,” “The Last Emperor,” and “Platoon,” as well as more recent titles “Hook,” “A Few Good Men,” and “Groundhog Day.” Another 24 titles will be released in April 1996.

All of the videos will be subtitled in Spanish, due to Mexico’s restrictions that forbid dubbing films.

The titles will be distributed by VideoVisa, which franchises 1,600 VideoVisa Video stores, 300 of which have sell-through departments. VideoVisa has been repre-
senting Columbia’s rental product in Mexico since 1985, according to Columbia VP and regional director for Mexico, Beach Maury.

Columbia will provide dealers with an in-store merchandising display to give the line brand identity, he says. The display is similar to one devel-

oped for the Italian and French markets, Vila says.

“We’ve discovered that the Latin market enjoys brand recognition,” says Vila. “And they also brand loyal.”

Columbia’s entry into Mexico was prompted, Vila says, by the increased presence of large retailers expanding into the market.

“There are major department stores open down there already,” says Vila. “And the Mexican economy is ready for this type of product now.”

A few examples of the retail expansion include Kmart, Wal-Mart, Block-

buster Video, and Tower Records and Video.

Columbia opened two stores in 1993, and Wal-Mart has opened 12 through its joint venture with Mexican retail-

ers. (Continued on page 108)

Congressional Committee Heads Revealed Republicans Vary In Their Records On C’right Issues

BY BILL HOLLAND

WASHINGTON, D.C.—Republican party choices to fill the powerful con-
ger participation on the 104th Congress range from vet-

eran copyright-issue allies to conserva-
tives with little record of leadership on intellectual property.

Although official announcement statements are slated for Dec. 1, sources close to thenegotiationsof the lawmakers who have gotten the nod from GOP leaders have gone public with the news of their pln assignments.

As expected, Republican Sen. Or-

rin Hatch of Utah, a longtime copy-

right ally, will chair the Judiciary Committee, which has jurisdiction over copyright matters, according to a representative from his office.

Hatch has been the ranking Repub-

lican on both the Judiciary Commit-
tee and the Patents, Trademarks and Copyrights Subcommittee.

Hatch was a co-sponsor of the recording industry’s Performance Right Bill, along with California De-
mocrat Diane Feinstein, and in the past was a supporter of record indus-

ty legislation such as the Record Rental Act. Hatch also voted for the Digital Audio Home Recording Act.

SUBCOMMITTEES RESTRICTED

A number of subcommittees, in-
cluding the Judiciary’s Patents, Trademarks and Copyrights Sub-
committees, may be restructured un-
der Republican leadership. It was un-

clear at press time whether Sens. Sam Nunn, Hank Brown of Colorado or Charles Grassley of Iowa will assume the chairmanship of the reorganized Patents, Trademarks, and Copy-

right Subcommittees.

On the House side, insiders say Rep-

ublican leaders bypassed ranking Repub-


Bill Archer, who is a champion of pro-
copyright/entertainment industry issues, and chose instead Henry Hyde of Illinois as chairman of the Judiciary Committee.

A 32-year House veteran who has a reputation for a keen mind and argumentative disposition, is not known as an intellectual property is-

sider, but has been involved in the Judi-

ciary Committee for many years. That committee heard testimony on the music industry legislation going back to the mid-1980s. (Continued on page 106)

Virgin Retail Picks EUK, Core Partner For European Distrib

BY DOMINIC PRIDE

LONDON—Virgin Retail Europe has struck a supply deal with British distro- ing company Entertainment UK, which will enable the chain to buy centrally for its continental European stores.

The long-rumored move comes after Virgin has previously expressed dissatisfaction with the price discrepancies between trading partners in different European countries.

VRE managing director Alastair Kerr says that stores will continue to operate local buying policies for national markets, but will aim to buy the national product from EUK. Until now, Virgin had bought its product from national record companies wherever it traded, and had made a point of cooperating on a national level.

The retail can be seen as a move to just the Amsterdam and German Megastores, but Kerr says it will expand to other territories if the central buying proves successful.

“...We’re initially talking about a core of 5,000 titles, which represents about 65% of our sales,” says Kerr.

The deal initially applies only to the Netherlands and the E.U., with plans to extend to France, Belgium, and Germany.

“More stores are discounting, which is a real opportunity for independent,” he says. “We’ll be happy if the record companies can enhance their range and put it to market,

...Wholesale prices for the same item can vary by 55-75%, says Kerr.

“It’s farcical to think that, in the single currency Europe, you can still charge the same price for the same item,” he says. “There are a lot of other businesses that have core products at core prices across the contin-

ent.

VRE is said to have received a hea-
tail response at trade shows from accounts from major distributors for the whole of its continental European business.

Indeed, record companies’ local offices are expected to be strengthened by the Megastores deal, as there is no pan-European sales network.

Official deals will involve Virgin Re-

tail U.K., which is a joint venture be-

tween Virgin Group and W.H. Smith. Virgin Retail Europe is majority owned by Televisi.

VRE operates across more territories than any other retail chain in Europe. It has stores in France, Spain, Austria, Germany, and Italy.

The opening of a Megastore in Brussels has been postponed due to problems with a local trading licence.
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BY LANA CANTRELL

During the early 1960s, when he had already made a name for myself, I came home to New York after a strenuous na-
tional tour. I wanted to test them—Plato's Club—only to be confronted by my irate landlord. He claimed I hadn't paid my rent for sev-
eral months. I was appalled because of all my hard-earned, rent and union dues, were being handled, or so I thought, by my personal manager, to whom I had willingly professed my power of the world.

To my dismay, I learned very quickly that my manager had not been paying anything of my hard-earned, he rather had paid him himself more than a million dollars of my earnings—virtually all the money I had in the world.

To say that I hadn't a clue as to what is being done is ridiculous. I went through was horrendous. And, not atypical, a few firsts and last words of intense anger at myself for being so stupid—
for giving someone my power of attorney, which, in effect, had given him carte blanche over my affairs and my bank ac-
count. I was so ashamed, I didn't want to speak to my family or show-business friends, less a lawyer.

I didn't confront my manager, who sleap-
ishly returned my power of attorney but somehow couldn't put his hands on any of the money he had taken. A worked nonstop for the next several years to pay off the hundreds of thousands of dollars of debt which his misdeed created.

I knew that I had done recourse at the time. I should have gone to the district attorney. My manager could have been pro-
secuted, and some of my hard-earned dol-lars might have been reclaimed. Had I told someone at the time, I would have learned how prevalent such behavior was in the mu-
sic business. At least I wouldn't have felt so alone.

Recently, I watched several of the music industry's Cinderella stories, and was intrigued by the endless parade of novelty performers who have made it to the fore-
front so early in their careers. Oh Lord, I thought, all these babies—albeit pianist, tattooed, and spasmodic—how many have put themselves in harm's way by acting rashly, or by signing up with a ruthless manager, because they were so eager to “make it”?

When you are a performer trying to break into the business, all your concerns are artistic ones. You rarely, if ever think, “Am I protected?” If a record company comes to you and says, “We think you're outrageous! We want to sign you,” you will be so excited you're more than likely sign anything without the benefit of counsel, be-
cause you're convinced you've got the deal—you've got it made! This is not to say that to think the record contract contains clauses that can strip you of your copy-
right, or prevent you from proceedings against songwriters who have been ripped off is endless.

So how do you avoid the pitfalls of this professional minefield? I am not suggesting that a group of kids that gets together in somebody's garage or basement to “kick it around” and fine-tune their sound hire a lawyer. However, if this fledgling group does manage to gain entry into the inner sanctum of a record producer's office, and then into a studio, and, ultimately, re-
records an album, or is offered an offer, then you consider: How quickly can we find an attor-
ney?

It all know that every recording con-
tact deals with copyright and point deals; it is so obvious that you would be surprised how often it is overlooked by eager would-
be professionals. Picture this: A performer goes into the studio to record, and discov-
er a full symphony orchestra, a top ar-
range, backup singers—the whole en-
semble. Isn't it nifty! But come the dawn of the payoff, how many singers, myself in-
cluded, are shocked to learn that the cost of the entire—yes, even the coach on the table—came out of your royalties? These issues and a comb next time, please, James! These and so many other critical and complex issues of today's record business, and the ins and outs of contracts. Don't be embarrassed to ask your record manager about their spe-
cific backgrounds in the entertainment business, and which artist they represent.

Your attorney should also be able to guide you beyond the initial contract stage, and to counsel you on many issues that you will confront throughout your career, from estate planning to the purchase of real es-
tate to marital agreements, and many other professional and personal matters.

A personal manager is quite a different matter. Firstly, each performer must ask him or herself some important ques-
tions: Do I need one? Doesn't an agent get me the work? Secondly, remember that a manager and an agent are different.

This manager is promising to take you on the last hurdle of your life, you think. “She'll literally handle everything—from planning tours to keeping my costumes in top shape, to paying all my bills, is she for real? Sounds great, why not give her the power of attorney? Where do I sign?” Stop, drop that pen! Just remember good lawyers skilled Lana and her more than good three years of working to clear up the bills because she didn't question anything. You've got to thoroughly screen anyone offering to be your personal manager.

Ask yourself, and your prospective man-
ger: “Is this manager trying to up for me? How much do I have to pay to sign with this company? Is there an escape clause? If I find af-
fer the first year that my agent is getting me the jobs, can't I pay a stipend for serv-
es rather than a flat percent of my earn-
gings for life, and can I take back the power of attorney at any time?”

If this prospective manager balks at an-
swering questions to your satisfaction, a warning signal should go off in your head. Remember, if anybody can see himself/herself up as a personal manager. Unlike agents, who are licensed by the state and therefore work within government agency guidelines, managers are unregulated. They can charge you anything they want—the norm is 20% of your earn-
ings, incidentally. But I have heard horror stories in which well-known stars who signed away 50% of their earnings, and it is practically impossible to break such contracts. This seems terribly unfair, but prac-
tically speaking, it's perfectly legal.

All of these issues should be discussed with your attorney before you sign any-
thing with anybody, record company in-
cluded.

But this is not a polemic against the rec-
ord industry. If they see a young group or solo performer come in with an attorney, they recognize you are intelligent enough to know you don't know enough about the business. You will have hired a professional to protect your inter-
est. Most record companies are fair, and if you think you're worth it, for the most part you are happy to negotiate with your counsel.

The bottom line is this: Don't sign any-
thing on the dotted line, or anywhere else, without proper legal counsel. And make sure your attorney is someone who can read between the lines, knows the ins and outs of a demo a labor demonstration, and, most important of all, understands the mind of a performer. You should realize that the reason you can't understand the fine print in a contract is not because you are scatterbrained; it's because you are too busy paying yourself up for the next performance, and the one after that.
Artists & Music

Single Record Soundtrack A Mixed Bag
550 Music/Epic Set Integrates Alternative, R&B

BY CRAIG ROSEN

LOS ANGELES—For the soundtrack to his third film, “Higher Learning,” director/ writer John Singleton has opted to mix it up.

Alongside rappers Ice Cube and Mista Grimm, who appear on the soundtracks to Singleton’s previous two films, “Boyz N The Hood” and “Poetic Justice,” respectively, are modern rock acts such as Tori Amos, Rage Against The Machine, and Liz Phair.

“Higher Learning,” due Jan. 3 from Sony 550 Music/Epic Soundtrax in association with Singleton’s New Deal Films, also features Mute Records’ the Prodigy, with whom Miller has been often linked.

Singleton is also working with A&M on the soundtrack to his upcoming film, “Higher Learning: The Sequel.”

Mute Adds U.S. A&R, Beef Up Base Since WEA Shake-up

BY DOMINIC PRIDE

LONDON—Pioneering British indie Mute is building its U.S. presence, adding A&R functions to its mostly promotions and marketing-oriented American operation.

Mute’s founder and managing director Daniel Miller says the move has more to do with the label’s long-term ambitions, than with the current question mark hanging over the future of Sire, its president Mr. Seymour Stein, and Elektra Records, which have handled some of Mute’s biggest acts.

Stein is said to take over Elektra (Billboard, Nov. 12), raising questions about the future of Sire as an independent entity. Sire is significant to Mute because it houses Depeche Mode in the U.S. Yet, Miller says his label’s moves has been planned before the executive game of musical chairs in the Warner group.

“If you want to be a major player in any field you have to be in the major markets,” says Miller.

“We’ve been committed to having a U.S. operation for some time now, and this is just a logical progression.”

Miller says Mute’s current label deal with Elektra runs out next June. Depeche Mode are signed directly to Sire. Nitzer Ebb also has a separate deal, but not the Warner Group, with Geffen.

“We’ve always had a good relationship with Mr. Stein, and we’ve always had a good relationship with Seymour Stein,” Miller says. “Seymour put our first single in the U.S. —’Warm Leatherette’ by The Normal [Miller’s own group]. If Seymour moves, it may or may not affect our position.”

Meanwhile, Mute has signed U.K. act the Prodigy to its U.S. roster.

Shortlisted for the Mercury Music Prize, the Prodigy’s “Music For The Jilted Generation” entered the U.K. album chart at No. 1 this summer on XL Recordings. The group previously had been licensed by Elektra for the U.S.

Miller says he is optimistic about the U.S. prospects for the Prodigy.

“They’re a good live act, which will serve them well, as touring is very important there,” he says.

Mute has added DJ and record store manager Adri sianssen to its U.S. staff, and has inked Portland, Ore., act Thirty Ought Six. More signings are in the pipeline in the next few weeks.

In late 1995, Mute announced its appointment of k.d. lang manager Larry Mansag as president of U.S. operations, which now employs eight.

Calloway Conquered Biz With Panache

BY IRV LICHTMAN

NEW YORK—Cab Calloway, the en- tertainer, zoot-suited showman, was a perfectionist who took his jazz heritage seriously.

As a man of the theater, he was cast as Sportin’ Life in the historic U.S. State Department-sponsored world tour of “Porgy & Bess,” which played Moscow triumphantly in the 1960s, during the height of the Cold War. Calloway also recorded songs from “Porgy & Bess” on a Victor highlights album. Calloway appeared on Broadway in an all-black 1967 version of “Hello, Dolly!” which also starred one of his discoveries, Pearl Bailey, and was recorded by RCA Victor.

George Simon, in his “The Best Of The Music Makers,” quotes Calloway as saying he turned down an opportunity to play the role of Sportin’ Life in the original 1935 Broadway cast of “Porgy,” whose music was written by George Gershwin.

“Gershwin used to come up regularly to the Cotton Club to see and hear us, and he even offered me the role in the original production. But I had my first chance to go to Europe at that time, so that’s where I went.”

Calloway made his mark on the charts with dozens of recordings, most associated with Columbia Records and Decca Records. He also cut some sides for Victor Records. His only No. 1 recording was his original (Continued on page 106)
Tribute’s Adams Has ‘Stellar’ Night

Gospel Business Honors Year’s Top Acts

■ BY LISA COLLINS

For Tribute recording artist Yolanda Adams, the third album was the charm. The 30-year-old singer was the big winner at the 10th Annual Stellar Awards presentation Nov. 19 at Chicago’s Auditorium Theatre. An SRO crowd watched as Adams captured three awards for her current release, “Save The World.” The album was named contemporary album of the year; its lead single, “The Battle Is The Lord’s,” was named song of the year; and Adams earned the nod as best traditional solo performance by a female. Adams, who was stumped by the attention, says she never expected to win. “I mean, to win over [nominees] Andrae Crouch, the man who invented contemporary gospel music—that’s totally awesome,” said Adams. She later paid homage to gospel’s female pioneers, noting Alberta Williams, the Clark Sisters, and the Clara Ward Singers as being among those “who blazed the trail for this skinny little girl from Texas.”

The Sounds Of Blackness were the night’s other big winner. Director Gary Hines pocketed two awards, including best contemporary performance by a group or duo. Winners are chosen by members of the gospel business. The Williams Brothers, who earned best traditional performance by a group or duo, dedicated their award to Harvey Watkins, lead singer of the Canton Spirituals, who died earlier this month. Show highlights included the presentation of the James Cleveland Award by BeBe & CeCe Winans to the Clara Ward Sisters. The show featured performances by All God’s Children, Andrae Crouch, John P. Kee & the New Life Community Choir, Take 6, Tramaine Hawkins, and the Clark Sisters.

The two-hour show was taped for broadcast, via national syndication, during a three-week window from Jan. 14-Feb. 5, 1996. Here is a complete list of winners:

Traditional group or duo: The Williams Brothers (“In This Place”).

Contemporary group or duo: Sounds Of Blackness (“Africa To America”).


Traditional solo performance, male: Rev. James Moore (“I Will Trust In The Lord”).

Contemporary solo performance, male: John P. Kee (“Colorblind”).

Best music video: Helenah Walker & the Love Fellowship Crusade (“Live In Atlanta”).

Best new artist: Anointed (“Spiritual Love Affair”).


Urban contemporary: Sounds Of Blackness (“Africa To America”).

Traditional choir: Bishop Paul S. Morton & the Greater St. Stephen Mass Choir (“We Offer Christ”).


Song of the year: Yolanda Adams (“The Battle Is The Lord’s”).

Robert White, Influential Motown Guitarist, Dies

■ BY ADAM WHITE

Robert White, the Motown guitarist whose licks helped shape a hundred hits, has died at age 57. “It’s hard to say what our sound would have been like without Robert,” says Motown founder Berry Gordy Jr.

Among the company’s many hits, White’s thumb-picked Gibson was prominently featured on “My Girl” by the Temptations, “You Keep Me Hangin’ On” by the Supremes, “I Once In My Life” by Stevie Wonder, and “What Does It Take (To Win Your Love)” by Jr. Walker & the All Stars.

White died Oct. 27 in Los Angeles, after complications from a coronary bypass operation. The Motown house band the Funk Brothers, of which he was a member through the ’60s, has been acknowledged as one of the most skilled, dynamic, and distinctive rhythm sections in popular music. White was less well-known than other players, such as James Jamerson (bass), Benny Benjamin (drums), and Earl Van Dyke (keyboards), yet he and fellow guitarists Joe Messina and Eddie Willis were integral to the gospel-rooted, R&B-driven “Sound Of Young America,” as the Detroit label’s output was dubbed.

“He contributed to the mix was vital to the Motown sound,” says Gordy. “Robert was a pioneer in his own way. Not only that, he was a beautiful person to be around.”

In 1988, White told writer Allan Slutsky, “It was like a Dixieland band. Everybody knew his job. Mine was rhythm, Eddie would play bluey balls, and Joe would usually read something or play backbeats. We did a lot of role playing, and this is why we got along so well. Motown wasn’t giving album credits in those days, so this was never brought up. I guess I felt comfortable with him. He was a beautiful person to be around.”

Robert White was born in Detroit on Jan. 8, 1939. He grew up in the city’s English Village neighborhood and favored the American blues. He was a member of the Funk Brothers, the house band for Motown Records, where he played lead guitar on the company’s hit singles. White was known for his distinctive thumb-picking style, which he learned from his father, a blues guitarist.

White’s career at Motown began in the early 1960s, when he joined the Funk Brothers, the house band for Motown Records. He became known for his distinctive thumb-picking style, which he learned from his father, a blues guitarist.

In addition to his work at Motown, White also played on records for other artists, including Bob Dylan, Stevie Wonder, and the Isley Brothers.

White was diagnosed with lung cancer in 1990 and underwent surgery and chemotherapy. He continued to work on music throughout his illness, but his health declined rapidly in the last few years of his life.

White is survived by his wife, Edith, and their three children. He was predeceased by his father, a blues guitarist, and his mother, who died in 1987.

N.Y. Distributor Refutes BMG Claim

To Melodyia Rights

NEW YORK—ZYX Music Distribution here has denied charges that it has no rights to issue classical albums on Melodyia, the former Soviet Union’s state record company.

In an answer and counterclaim to a federal court action filed here in September by BMG Music and Firma Melodia (the Court-appointed Melodyia, ZYX says it never released unauthorized titles from the Melodyia catalog in violation of an exclusive deal between the plaintiffs (Billboard, Oct. 1).

Long Island, N.Y.-based ZYX is the U.S. offshoot of one of the largest.

E X E C U T I V E T U R N T A B L E

ARTISTS & MUSIC

B Y L I S A C O L L I N S

RECORD COMPANIES. Paul Rene Albertini is named president of Sony Music France in Paris. He was president of PolyGram Discs.

Bob Campbell is appointed senior VP of marketing for Sony Music Canada in Toronto. He was VP of creative operations for Sony Music International.

Nick Terzo is named VP of A&R for Columbia Records in New York. He was VP of A&R at Hollywood Records.

Marilyn Arthur is appointed VP of media relations and artist development for BMG Nashville Label Group in Nashville. She was senior director of West Coast publicity for RCA Records.

Jive Records in New York names James “Jazzy” Jordan senior director of product management, Donna Moore associate director of artist development, Cheryl Brown product manager, and Kelly McCoy manager of video promotion. They were, respectively, senior director of product management for PolyGram Label Group, director/GM of Teddy Riley’s company L.O.R., Jive product management coordinator, and Jive coordinator of video promotion.

Virgin Records America expands and restructures its product-management department, appointing four directors of product management in Los Angeles: Julie Brusszone, Eric Ferris, Phil Fox, and Brenda Walker. They were, respectively, San Francisco regional marketing director at Virgin, assistant to the president at Virgin, national sales director at Cema, and product manager at Perspective Records. They join director of product management,Margie Cheche. Revon Glickman is appointed general counsel and VP of business affairs for RuffHouse Records in New York. He was a personal manager and attorney.

Charlene English is appointed manager of press and artist development for Elektra Entertainment in New York. She was account executive at Inner Circle Communications Inc.

Robert Goldklang is named national college promotion manager for Warner Bros. Records in Los Angeles. He was production and promotion assistant at KROQ Los Angeles.

DISTRIBUTION. Uni Distribution Corp. promotes Denise Fanelli to VP, Western division, in Los Angeles; Jim Weatherston to VP, Central Division, in Dallas; and Rich Grobecker to VP, Eastern division, in Wakefield, Mass. They were, respectively, regional branch manager, West Coast; sales manager, Central division; and sales manager, Eastern division.

Ed Ranker is promoted to Southwestern sales and marketing representative for BMG Distribution in Phoenix. He was product development coordinator/mainstream music.

RELATED Felds. Jerry Berkowitz is appointed director of marketing for the Rox in Miami. He was VP of marketing for the Rox in Miami. He was VP of marketing for Parham Santana.
Artists & Music

Atlantic Gets Irish Up For Brennan
Singer Featured In 'Celtic Heartbeat' Promo

By JIM BESSMAN

NEW YORK—Having seen the benefi-
ths of promoting Maire Brennan’s 1993
debut solo album, “Maire,” as part of a
group album effort, Atlantic Records is
including the evocative Clannad vocal-
ist’s follow-up, “Misty Eyed Adven-
tures”—to be issued Jan. 10—in an-
other multiple-release campaign.

The latest promotion builds on five
albums by Clannad or the related
members of the family band—In-
ing, at one time, Brennan’s sister Eopa—the current strategy calls for
linking Brennan with the February
launch of Celtic Heartbeat, an Atlantic-
distributed line headed by David
Clannad’s manager, Paul McGuinnes,
U2’s manager (Billboard, Dec. 4, 1993).

“Although Maire isn’t on Celtic Heart-
beat herself, it allows us to attach her
to a larger campaign, and as we
learned two years ago, it works,” says
Vicky Germaine, Atlantic’s VP of prod-
ut development.

Germaine recalls, that previous
promotion—titled, appropriately, “Family Tree”—went out of the
surprising “Harry’s Game,” story, in
Clannad’s theme to the BBC-TV pro-
gram “Harry’s Game,” which became
an international smash when it was
originally recorded in 1982, and featured in the “Patriot Games” sound-
track 10 years later, and was then
tapped for background
music on a Volkswagen com-
mercial.

“A fully 60% of the calls to an 800
number at the end of the commer-
ical were ‘What’s that song?’” says
Germaine. “We learned that there was an enormous amount of pop-
ularity for Maire and Clannad, and didn’t know where
to get it. So by incorporating them into the Family Tree—invoking 12 relatives
of the Brennan clan and several hundred thousand on ‘Maire,’ and now we’re looking to do it
with ‘Misty Eyed Adventures’ by at-
taching it to Celtic Heartbeat.”

The Celtic Heartbeat promotion will
kick off the second week of selling
of Brennan’s album. Germaine says
the new Brennan title will be among the
most recognizable of the seven titles in the Celtic Heartbeat promotion, and
the only title on Atlantic proper.

The promotion also includes a Clannad
movie-themes album on Celtic, al-
though the company couldn’t arrange
two Brennan cuts will grace an eight-
track “Celtic Heartbeat” in-store play
for reasons unknown; music boutiques and bookstores; the sampler will also be given to buyers
(Continued on page 20)

Zoo’s Landrith Does His Recording Close To Home

By CHRIS MORRIS

LOS ANGELES—During the making of his Zoo Entertainment album “South
Of I-10,” due Jan. 17, Sonny Landrith discovered that there’s no place like
home.

The Lafayette, La.-based singer/guitar-
ist, who made an impression with his
stirring vocal on Atlantic’s hit single by
behind John Hiatt in the Goners, cut his
three latest albums—“South Of I-
bum, the superla-
vative 1992 release
“Outward Bound,”
and his
for his sophomore
set on Zoo, Landrith and returning co-
producers call the Drumbo Wide,” and I
did a lot of overdrives in there.”

“I made a lot of a difference when you’re off the clock,” he adds. “I actu-
ally moved over to our Drumbo Wide. It’s like
It’s a perfect place. It’s a beautiful place; it’s got 11 acres, right on
the river, and they’ve got a re-
ally nice house. It had a lot to do with the
overall vibe of the project.”

“South Of I-10” contains the unmis-
takable flavor of Lo Louisiana on such
pungently played tracks as “Creole An-
3” and “Cajun Waltz.”

On The Russian Beat: Elton And Elvis Are Everywhere, But Where’s The Local Music?

By Melinda Neuman

From Russia With Love: It wasn’t that long ago, less than six years, that such	action would have been unimaginable. But here I was on vacation two
weeks ago, boarding the state-run overnight train from Moscow to St. Petersburg, and Madonnas “Material Girl” was blaring over the train’s loud-
speaker without the slightest trace of irony or even disdain. It was followed by tunes from R.E.M. and Prince. And Elvis is alive and well: He has taken up residence with the Moscow Circus’ acrobats, who
clock a clownish rou-
tine, “Jailhouse Rock.” Maybe it’s just because, finally, they can.

Once, Western rock music was the domain of Russia’s black market and the scourge of the state. Before bootlegged cas-
settes were readily available, Russians were forced to hear English-language pop mu-
sic that they resorted to drastic measures. In the hopes of encouraging progress, Pulitzer Prize-winning book “Lenin’s Tomb: The Last Days Of The Soviet Empire,” he
tells of music fans using makeshift mastering ma-
chines to manufacture records using old X-rays for vinyl.

But now, Anglo-American music is everywhere. In any elevator I stepped into, chances were they were playing Elton John or Bon Jovi. I took several cas-
settes to give away— “Amorica” by the Black Crowes, the double “Woodstock ‘94” album—but it was clear that these were releases that would eventually
make their way to Russian stores.

As I waited for my luggage at the Moscow airport, we eyed a kiosk selling four-CD packages such as “100 Greatest Country Hits” top disco tunes, and hits from the ‘70s, all for $19.50. Other than classical composers, there was no Russian music in the store. Given the low prices charged the CDs must be pirated. But even cheaper music was available. Browsing through G.U.M., the huge department store in Moscow’s Red Square, billboard contributor Cathy Agopoloff and I came across a stall that was selling cassettes by such acts as Seal and Bjork for 4,000 rubles (approximately $1.35) and CDs for 19,000 rubles ($63.50). They even looked like the real thing, and we bought them anyway. When riding a bus one day, I saw a street vendor peddling “The Bodyguard,” but I didn’t get a chance to examine it.

Eager to get some hands on the local music scene, we headed for the hotel bar. Obviously, looking to a hotel band as any indication of a local scene is like scouting for talent at the Holiday Inn, but it turned
out to be a telling adventure. Although our Moscow hotel was bustling, the group playing the lounge was having trouble bringing in the crowds. To be more blunt about it, on this particular night the band had to rely on its Moscow vacation; they were in a booth drinking vodka and eating. Sasha, the band’s leader, who learned English by listening to bootlegged Beatles records, said the group was from Yalta, 600 miles away, but had come to Moscow be-
cause there was no work at home. But here the hotel wouldn’t advertise the band, and, in fact, wouldn’t even let them have a name, because it was more important to promote the hotel than the group. The stage did have a nice lighting floor and a disco ball, à la “Saturday Night Fever.”

Curious and I endeavored to find a St. Petersburg retailer to profile for Billboard’s retail sec-
tion. Our hopes were bolstered when we bought CDs and tapes from a bus rolled down Nevsky
Prospekt, St. Pete’s main shopping street, passing a sign for a store called Real Music. On our next-to-last
town, we strolled up and down the Prospekt, first stopping in a small combo-store of sorts that
sold CDs in one corner. In a showcase, “The World Of Chubby Checker/Lett’s Twist Again” nestled up
against releases by Frank Sinatra, Kenny G, and Tower Of Power—none of the discs on any label
that I recognized. On the back wall, CDs by Ma-
onna, Laibach, and Gipsy Kings dominated.

We approached Real Music with great excitement. Despite the presence of a sign, we couldn’t seem to
find the actual store. We climbed a staircase that
seemed to lead us in the right direction, but when we opened the door, we found ourselves in a shop that
sold fur coats, underwear, and wedding dresses. We
skewishly asked a guard at the door, who was
dressed in U.S. Army fatigues, if this was Real Mu-
sic, and he nodded yes. If I ever open up a record store, I’m going to call it Bra World—in Russian—
just to stump them at their own game.

Granted, our search was haphazard at best and we
haven’t looked very hard, but I really wanted to buy some current Russian pop music. My last chance was at the duty-free shop in the St. Petersburg airport. There, Depeche Mode was big, and country via
Garth Brooks and “Common Thread” even made an appearance. A lovely male Russian voice came over the loudspeaker. We asked who it was, and the shop clerk replied Nikoliev. But she didn’t sell it; it was from her private collection. So much for in-store play.
Come 1965, Joel had heard the Young Rascals, sneaking backstage at a Hicksville, N.Y., concert to meet hero Felix Cavaliere, whose Hammond B-3 organ and blue-eyed soul shouting quickly eclipsed the Dave Clark Five’s Vox Continental keyboard rock as the epitome of pop cool. And when the Young Rascals opened for the Beatles at Shea Stadium, their stature as New York City’s rock star exemplars was assured.

When drummer Jon Small of local band the Hassles asked Joel and Lost Souls/Commandos bassist Howie Blauvelt to join, they jumped at the chance to enhance the Hassles’ soul-voice, and the band cut two modestly received albums in the late ’60s for United Artists Records. Joel’s day jobs included landscape gardening, pumping gas, house painting, and stint on an oyster bar and as a short-order cook at Nick’s Luncheonette in Hicksville, as well as selling rock criticism for Go and Changes magazines. “I did two-dozen reviews at $25 a pop,” says Joel, “but when I saw, in print, a bad review I’d given the album ‘Super Session,’ I realized, ‘I don’t have the stomach for this.’

He also cut a commercial with Chubby Checker for Bachman pretzels (‘There’s a new twist in Bachman,’ the jingle went, Billy adding a ‘baloney barque’ piano solo to Chubby’s vocal variant on ‘The Twist’).

After Joel and Jon Small mounted an injudicious, post-Hassles stab at power-two bombast in a 1970 duo dubbed Attila, Billy resolved to restrict his efforts to songwriting. Though he soon had to hide out as a lounge pianist in Los Angeles, under the pseudonym Bill Martin, in order to force the settlement of a disastrous contract with Family Productions owner Entle Ripp, CBS Records president Clive Davis had the foresight to sign him to Columbia in 1973.

Like George M. Cohan, Irving Berlin, and George and Ira Gershwin, Joel has expanded the canon of American popular music with well-crafted songs as beloved as those of his predecessors. Sinatra has recorded Joel’s work, and Ray Charles 1966 “Baby Grand” collaboration remains one of Brother Ray’s favorite recordings. Paul McCartney has repeatedly expressed his admiration for Joel’s body of work, and Billy’s 1993 “River Of Dreams” album was universally lauded as his finest to date.

Like few musicians in the American Century, Billy Joel has composed songs that indelibly describe his era yet seem certain to outlive it. We can think of no artist more deserving than Billy Joel of Billboard’s most respectful symbol of esteem, The Century Award. — T.W.
There is a proverb in rural Deutschland that advises the prudent to pray as though no work could help their cause, and to work as if no prayer could be of aid. Billy Joel, rock’n’roll’s most abiding atheist, is also its most stubborn source of secular hymns, a songsmith of German-Jewish descent whose vastly popular output locates an opinionated plateau between Heaven’s elusive grace and sin’s bewildered consequences.

A product of a post-World War II civilization rife with deep uncertainty and dreadful reclamation, William Martin Joel was the son of electrical engineer Howard Joel, a wartime refugee from Nuremberg, Germany, and the former Rosalind Hyman, a native of Brooklyn, N.Y.’s Coney Island. Billy was born in the Bronx on May 9, 1949, exactly nine days before U.S. War Department official John J. McCloy was appointed the first civilian high commissioner of the defeated German republic. Humanity was reeling from the most harrowing expressions of its dark side, including Hiroshima’s incineration in a nuclear inferno and Hitler’s horrendous genocide during the Holocaust. But how to administrate the aftermath of an earthly Hell?

As society struggled to absorb the lessons of its unspeakable impulses, numberless lives also groped for moments of leisure and forgetting. "My father was my idol as other people’s fathers, because he was German and he had a European sense of humor, which was very cynical, very sarcastic, very dark. He would talk to me as if he was talking to someone his own age; he wouldn’t talk in a very condescending way, as parents do with young children. I didn’t always understand what he was talking about, but I thought I was being treated in a special way. And I remember him saying once that 'life is a cesspool,' which is a heavy thing to say to a young kid."


Just last month, Billy Joel ascended into a tie with the Beatles as the act with the most U.S. platinum albums—he has sold more than 51 million units over his career. An eclectic talent often underestimated and critically contested, he has continually sparked argument and debate with his often-prickly every-day psalms, their beguiling pop settings regularly subverted by abrasive messages that locate the deep difference at the core of America’s unfulfilled suburban idyll.

"What I do, to me, isn’t as good as I wish it could be," Joel says with a faint smile. He spoke this past autumn at his seaside home in East Hampton, Long Island, and over lunch at the American Hotel in neighboring Sag Harbor. "My dad says, ‘You should have grown up in Europe, you would have been a better musician’—I feel what I do is competent. I know how to write music, I know how to write lyrics, and I know how to perform. However, in an age of incompetence”—he shows an embarrassed grin—"that makes me extraordinary. That’s what I think, and I really believe that and don’t have any delusions."

"I’m probably happy with more than half of the recordings. The writer, I’m happy with; the
I will still feel very much like an atheist in the religious aspect of things," says Billy, 'but there are spiritual planes I'm aware of that I can't explain.'

's house and I was with him, and we talked about his music and his experiences. He is a very intelligent and thoughtful person, and we had a lot to discuss. He talked about his music and its meaning, and how it can touch people in a spiritual way. He also talked about his personal life and how it has influenced his music. He is a very inspiring person, and I learned a lot from our conversation.'

'Billboard' is a great magazine, and I hope to see more of his articles in the future.'
nature he always heard recited by my story-telling father, his family didn't have a pot to pee in, but we were cultured English Jews with a lot of pride.

The first time he was 7, Billy was a bookworm, and if I went to the library I had to bring home 20 books: picture books, storybooks, history books. He was self-sufficient; you could give him a kitchen chair and he'd spent hours pretending it was a choo-choo train. It didn't take much to make him happy.

Yet there was no distraction that could make young Billy forget the vacuum created by his absent father.

"He never abandons us," Joel says of his dad. "He sent a check every week. But things got different after he left. This was Levittown, the prototypical family housing development. All of a sudden, here was a family on the block without a father and with a single mother. This was still an era of 'Donna Reed' values. My mother got divorced, as if there was some shame in that. She was perceived by the other wives to be some kind of threat; she was just another divorced woman. And she couldn't get a decent job because this was before the days of the women's movement. She could only get menial jobs, and our situation changed; we had less money, we never had a TV." 

His suburban tableau of want and longing, few impressions lingered more strongly in Billy's childhood imagination than a quiet recurrence at day's end in the little prelab abode on Meeting Lane.

"My mom would see her standing by the window, looking out the kitchen window," he says, "and she knew that my dad, he wouldn't be coming home that day, but she was maybe hoping he would pull up from the street. I'd say, 'Mom, what are you doing?' and sometimes she would say: 'Just looking out the window. Maybe your father's coming home.'"

In Billy Joel's songs, there are persistent figments of war and loss, of wounded pride, angry disappointment, shattered faith, and misplaced trust. There is a "child of sacrifice, a child of war" in "Leningrad," from the 1989 "Storm Front" album, and on the very same record the twice-divorced singer/songwriter also included "As So It Goes," a near-despondent ode to disintegrated love.

But "Storm Front." "Like his recent, much-acclaimed "River Of Dreams," also features hymns of concord and apology, of tenderness and gentle force, and of a profound private hunger to learn from history. Moreover, there is a marked appreciation for life's necessary improvisations, wherein all things contribute to their cumulative merit.

"As kids, Billy and I used to watch 'Yankee Doodle Dandy' on 'Milton Movie Dollar' on TV," says Bill Zappino, Joel's oldest boyhood chum, who played drums in their mid-'60s rock combo the Lost Souls and later served as an arranger and production coordinator on a number of his best friend's records. "Even then, I could see that Billy's wheels turning, him thinking, 'I could do that.' And at Hicksville Junior High he did, singing a George M. Cohan medley of 'Over There,' 'You're A Grand Old Flag,' and 'Yankee Doodle' that brought down the house.

"As teenagers, we went together to see 'My Fair Lady' on Broadway, sat through the film version of 'West Side Story' at least 12 times, and listened to 'Oklahoman,' "South Pacific," or the music of Aaron Copland over at my house, and he'd always say, 'Maybe I could do something like that,' and he would. He loved the Beatles so much that after they broke up, he'd say, 'It's a shame you can't hear more songs from the Beatles. Maybe I'll write myself one to cheer me up,' and then he would.

"He phoned me the rainy night in 1980, calling from a phone booth in Soylent, and he said he was moved by this classic piece he heard on the radio that he had to find out what it was. He hummed and sang it over the receiver as I searched my recorded collection, until I realized it was Samuel Barber's 'Adagio For Strings,' one of the most emotional pieces in classical music; it was the music played across America when President Franklin Roosevelt died. And after that night on the highway, it probably became Billy's favorite piece of music in the world.

"More than 10 years later," Zappino adds, "on April 16, 1994, in Miami, I was on tour with Billy and I knew he was very distressed about the breakup of his marriage to Christine [Brinkley], and not being able to see enough of his daughter, Alexa. Suddenly he cut 'Movin' Out' from his set because a local writer had wrongly said it was a slap at Christine. Instead, he substituted 'Shades Of Grey' from 'River Of Dreams.' But as a prelude, he went into 'Adagio For Strings,' playing it on his synthesizer's string setting. I looked at the pain on his face, and it was a heart rending moment. But that's one of Billy's greatest talents: he finds ways to preserve and keep alive the things he loves.

"The evidence of this emotional synopsis of Joel's creative drive is apparent on every release, from 1971's tentative "Cold Spring Harbor" and his rousing "Piano Man" breakthrough (1973)—on through his brilliant sequence of writing peaks with "The Stranger," the "Suit Of Oldstreet" (1978), "Glass Houses" (1980), and radio hits, "The Stranger" (1981), "Glass Houses" (1980)."
Newsmakers
Music
Biz
Is All Smiles At Billboard's 100th Birthday Bash

W.D. Littleford, Billboard's chairman emeritus and grandson of the magazine's founder, William H. Donaldson, receives a hearty ovation from the admiring crowd.

Billboard president and publisher Howard Lander, right, accepts a crystal obelisk from National Music Foundation president/CEO Gloria Pennington commemorating "100 years of unparalleled coverage." Looking on are dinner host Dick Clark, left, and Timothy White, Billboard's editor in chief.

Billboard managing editor Ken Schlager, left, huddles with BMI president/CEO Frances Preston, center, and Michael G. Millius, director of licensing for DKKaraoke.

Billboard associate publisher Gene Smith and his wife, Maria, are flanked by Sony Music Distribution chairman Paul Smith and president Danny Yarbrough, at left, and PGD president Jim Caparzo and his wife, Judy, at right.

NEW YORK-The National Music Foundation commemorated the 100th anniversary of Billboard with a gala party Nov. 15 at the Marriott Marquis here. The evening, which included a silent auction, benefited the foundation's National Music Center in Lenox, Mass. (Photos: Chuck Pulin)

Arista superstar Kenny G caps off the evening's entertainment by serenading, among others, BMG chairman/CEO Michael Dornemann, left.

The Shirelles salute their "Soldier Boy" during a glittering performance.

Timothy White, Billboard's editor in chief, left, greets Columbia artist Shawn Colvin, one of the evening's performers.

Enjoying the evening at the VH1 table are, seated from left, VH1 president John Sykes; Linda Corradina, senior VP of programming and production; publicist Renée Koblenz; and Darcy Sanders Fulmer, director of programming. Standing are Sal LoCurto, VP of programming and program planning, and Julie Rothman, director of public relations.

Robert Flax, executive VP of EMI Music Publishing Worldwide, left, with BMI senior VP of performing rights Del Bryant.

Howard Lander, left, and Gloria Pennington watch as Timothy White does the birthday-candle honors.
Germany’s Caspar Brötzmann Brings It ‘Home’
Guitarist’s Trio Massaker Makes Thirsty Ear Debut

BY DAVID SPRAGUE

NEW YORK—For now, Caspar Brötzmann is only a household name in homes occupied by connoisseurs of the extreme. But with such outspoken advocates as Helmet’s Page Hamilton and Pigface’s Martin Atkins (both of whom will tour with the German guitarist in the next two months) on his side, Brötzmann and his band Massaker shouldn’t be a best-kept secret for long.

“With an artist as unique as Caspar, you don’t necessarily want to work in traditional ways,” says Peter Gordon, president of Thirsty Ear, which will release “Home,” the third album from Massaker, Jan. 3. “For instance, the live presentation is so devastating.” Gordon says of Massaker’s visceral, volume-intensive show, “that we decided to bring the band over to tour before the album release.”

That plan is just fine with the Berlin-based Brötzmann, who insists that the trio is best experienced in a live setting. “I’m not a very theoretical person, so I’m not always able to explain in a studio what I’m looking for,” he says. “But when I’m on a stage with my friends, it’s like wading into the sound, like we’re all meshing with it.”

Massaker’s complex sound bears more than a trace of free-jazz influence, which might be expected, given the reputation of Brötzmann’s father Peter, a noted avant-garde saxophonist who has played with the late Sonny Sharrock and the band Last Exit. “Peter is a good friend, and I enjoy playing with him,” says the guitarist. “But as far as an influence as a father, I wouldn’t really say there is any.”

Although “Home” is dominated by extended, improvvisational tracks—three, including the menacing “Böhmen,” clock in at over 10 minutes—the label is not planning a single or video edit. But songs like “Tempehof,” which emphasizes Brötzmann’s spupalchral, Nick Cave-like vocals, should make an impact at college radio, the label’s primary target.

“The enthusiasm at college radio and mom-and-pop retail has always been there,” says Gordon. “People who have been smitten have been smitten hard and become totally emmeshed in his vision.”

Neither Massaker nor Brötzmann’s previous band, Black Axes, has had much difficulty winning devotees when their albums actually made it into stores. Black Axis’ two releases, however, were available solely as imports, and Massaker’s initial offerings were issued on the small Homestead label.

“In a way, and some of those releases were hard to find,” says Brötzmann, who rerecorded some older material for “Home.” “It was frustrating to have songs I was proud of available only in versions I wasn’t happy with, because there was no money to use for recording.”

Thirsty Ear, which recently severed a short-lived relationship with Sony for distribution, will send Brötzmann’s label debut through Koch International. “We needed to be a little more self-standing than the relationship with Sony allowed,” says Gordon. “Koch has done extremely well out of the box.”

Label, distributor, and artist will join in an intensive retail campaign that will use a visual presentation employing Brötzmann’s own artwork. “We want Caspar to be involved on every level of this project,” says Gordon. “There isn’t one niche you can slot him into, but when people see—or hear—something he’s done, they’ll know it’s him instantly. That’s the best thing you can say about any artist.”

New Group AmSong Pushes For Copyright Protection

FORMAL AFFAIR: A group, largely composed of representatives of the estates of major Tin Pan Alley/Broadway songwriters, met earlier this year to challenge some of ASCAP’s new performance payment systems, claiming they are harmful to old copyright income. Well, that group has adopted a formal name. It’s AmSong, and it promises to become an important force in the copyright community.

“We’re planning on having at least three general membership meetings a year, along with six steering committee meetings,” says group vice chairman Marc Gershwin, a nephew of songwriter and Ira Gershwin, in whose Manhattan apartment the group first developed an agenda last May.

“Actually, the ASCAP situation was tangential to our desire to press for interim copyright extension and protection in general,” says Gershwin. In fact, Gershwin says that AmSong is looking to communicate with ASCAP rivals EMI and SESAC too, along with other writer organizations. Indeed, meetings with songwriter groups have been held recently in Los Angeles and Nashville. Gershwin also points out that AmSong is now part of the Copyright Coalition, which includes ASCAP and BMI.

Membership in AmSong, whose chairman is Mary Rodgers (the daughter and granddaughter of legendary composer Richard Rodgers) now numbers about 50. Full members pay an annual fee of $500; associate members pay nothing.

Among the current full members are the estates of George Gershwin, Jerome Kern, Irving Berlin, Oscar Hammerstein, Frank Loesser, Walter Donaldson, Leonard Bernstein, and Igor Stravinsky. Among currently active writer members are Betty Comden, Adolph Green, and Jack Lawrence, among others. Copyright is provided by attorney Lisa Alter, formerly associated with Williamson Music, the Rodgers & Hammerstein music publishing company, with attorney Michael Sutkin, who has represented the Gershwin estate for many years. As for the group’s specific beef with ASCAP (Billboard, June 1, p. 81), a court case did not stop the new fee formula—which favors current hits over standard material—from being implemented. But the matter is still under court review. Whatever the outcome, AmSong has been structured to help ensure that the group will not be reprieved. “Copyright is not taken for granted in the copyright and legislative communities.”

COUNTRY WIDE: EMI Music Publishing VP of catalog exploitation

Paul Tannen has apparently taken a long, hard look at his company’s country music catalog and has come to the conclusion that a new four-disc “EMI Country Hits” promo release. It’s all designed, of course, to generate more recording or jingle mileage out of such classics as “Always On My Mind,” “Stop And Smell the Roses,” “Snowbird,” “In The Ghetto,” and Don’t Make My Brown Eyes Blue.”

PHOTO OP: Words & Music heard from Ed Crumner, the former president of BMI and a music industry attorney in New York, about the recent death of David Ladd, the former registrar of copyrights.

“I remember an incident which reveals much about his character,” Crumner says. “He called me at BMI to tell me he would be in New York the following week and would like to stop by for a visit. Of course, I was pleased and extended a luncheon invitation.”

“When he arrived, I asked if he had any preferences for lunch. I was prepared to take him to one of our city’s finest, but, in a whisper, he asked, ‘Could we just have a corned beef sandwich?’ The ones I get in Washington aren’t very good.’ A quick call was placed to Leo Stein at the Carnegie Deli, a good friend of songwriters, and he ensured our getting a table and lean corned beef.

“Before leaving, David said that one of the reasons he stopped by was to meet someone named ‘Ali.’ He didn’t know the last name. Al, was he told by his staff, was not a lawyer, but a great source of practical copyright advice. He also learned that Ali was an encyclopedia of information about popular songs. Of course, he had made reference to Al Feilich.

“I said I would ask Ali to come to my office. David said he would prefer to go to call on Al. A picture was taken of David Ladd, register of copyrights, visiting Al Feilich (in his shirt-sleeves) at Al’s modest office at BMI.

“David Ladd, in addition to all his other achievements, will always be associated in my mind with corned beef and Al Feilich.”

Al is now retired, but he helps keep some industry organizations humming, including service as a member of the board of directors of the Songwriters Hall Of Fame.

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

1. The Lin-Man’s King, Soundtrack
2. Nirvana, Nevermind
3. Kiss, Best Of Kiss
4. Joshua Kadison, Painted Desert
5. David Lauch, Christmas Eve.
COPYRIGHT TERM EXTENSION:

Global protection requires global consensus.

NMPA supports the extension of the term of U.S. copyright protection, for the benefit of authors’ and publishers’ rights.

The substantial positive economic impact that copyright term extension could have on the music community—at home and abroad—demands our full commitment to moving this issue forward.

Securing global protection requires us to play a part in an expanding global consensus.
Artists & Music

ATLANTIC GETS IRISH UP FOR BRENNAH PROMOTION
(Continued from page 12)

**Artists**

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<tr>
<th>Name</th>
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**Rolling Stones**

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**Kenny G**

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**Continental Drift**

ST. LOUIS: Performing at the Mississippi River Music Festival a few weeks back, the Suede Chain turned many heads with its artful blend of folk and rock, gleaned from its debut CD, “Ripplemark” (Pagan Music). Having played together on North American midwest, the Chain’s music meshes like an expanded family—twins Matt (lead vocals, guitars) and Jason Doctor (drums), Brian Krumm (lead guitar), and Brian Hunt (bass). Although the Chain’s sound is not easily labeled, Doctor says it’s “the kind of music I like. It’s something you put on and it takes you somewhere; it has a distinct mood.” Organized over 10 years ago as your typical four-piece alternative rock act, the group delved into performance-y rock two years ago with its dramaticatization “Rust,” which featured video, slide photography, and dance, as well as new members Mary Weingartner on violin and Jake Brookman on cello. “Dream Wheel Circles,” another audio-visual presentation, was staged last April in Champaign, Ill., where the band relocated for college. Despite the move, the set has retained a loyal following in St. Louis, where it still plays regularly. Now that the band’s album, “Violinize,” is out, though, the Chain has signed to Epic, and Doctor says, “It feels good, it feels like we’re who we are, and people are responding.” Contact Pagan Music at 314-963-1015.

**BRIAN Q. NEWCOMB**

MEMPHIS: “I just got some friends together to have some fun, and now here we are, two years later,” says Steve Selvide, lead guitarist for Big Ass Truck. If Selvide seems amused, he has good reason—his sextet was voted the hottest band in Memphis in a recent poll of club owners. Since its start, Big Ass Truck has developed an impressive following, not only in Memphis but throughout the South. Not only is Big Ass Truck doing well on the road (sharing stages with the likes of 311 and the Urge), the band has just released its self-titled debut CD on Johnathon Davis, Stylistically, Big Ass Truck’s largely instrument-musical sound incorporates elements of 60s and 70s funk and hip-hop, as well as organic, 70s-style jam-intensive rock. A couple of the tracks suggest a playfully musing of Booker T., “Low Spark”-era Traffic, and the druggy collection of Primal Scream. “We just wanted to do something that had a lot of Memphis in it, drawing on the soul and jazz traditions here,” says drummer Robert Barnett, who describes the group as sometimes being “like Bob Dylan” or “like the Allman Brothers.” We’re real into early 70s funk, R&B, and rock influences,” says Selvide. “We all listened to the crossover R&B rock like Funkadelic and the Isley Brothers.” Contact Front Street Management at 901-506-5712.

**RICK CLARK**

DETROIT: “We actually got paid, too!” says Crossed Wire singer/songwriter Chris Moore, marveling as he tells about the inclusion of two of his songs in the recent movie “Sleep With Me,” which starred Meg Tilly and Eric Stoltz. “A friend of ours knew the music editor, so he sent us stuff in. The director of the film just loved it, so they used it!” The two songs, “Knees Won’t Shaken” and “I’m Yours,” are from the act’s 1992 release “Caught In The Current,” which earned Moore yet another best songwriter prize at this year’s Detroit Music Awards. While the “Sleep With Me” gig was the act’s biggest film soundtrack yet, Crossed Wire’s music has been featured in other audio-visual projects, including several skateboard promotional videos. The band’s signature rhythmic-yet-folky rock, delivered with a punk attitude and intensity, has been a well-respected staple of the Detroit scene for the last six years. Following “Caught In The Current,” the band released a six-song cassette, “Songs For The Driver,” this year, and it is working on a new, full-length CD due in January. “The songs on the cassette were recorded on 8-track, roughly really, really live. We used the old equipment, but I’ve got so many new songs,” says Moore, whose every stance and emotionally charged lyrics reveal influences ranging from Bob Dylan to Fugazi. Though it worked for Lisa Loeb, Moore is not counting on the film to break Crossed Wire. In the mean-while, contact Moore at 313-824-0292.

**KAREN KOSKI**
HOT LIPS: It’s been 17 months since the release of The Flaming Lips’ sixth album, “Transmissions From The Satellite Heart,” and the second single from the Warner Bros. album, “She Don’t Use Jelly,” is finally heating up at modern rock radio and crossing over to the top 40 format.

Warner Bros. resirked “She Don’t Use Jelly” to modern rock radio and music video outlets in October, and subsequently landed a number of stations that passed over the song the first time, such as KROQ Los Angeles, WNNX (90X) Atlanta, and WLUM Milwaukee.

According to Broadcast Data Systems, there were 100 detections on 14 top 40 outlets, including KZUU (100) New York and KIIS Los Angeles, during the week ending Nov. 20. There were also 266 detections on 22 modern rock stations.

Warner Bros. product manager Geoffrey Weiss says the heightened interest in the band stems from all its touring during the past year. Stints have included dates in June with the Butthole Surfers, Stone Temple Pilots, Porno For Pyros, Candlebox, and the second stage of Lollapalooza.

Warner Bros. capitalized on the exposure by pressing 10,000 cassette samplers of “She Don’t Use Jelly,” featuring quotes from the likes of Porno For Pyros’ Perry Farrell and the Butthole Surfers’ Gibby Haynes. The radio and luxury retail games in October. At retail, the album, which is the Lips’ second on the label, was discounted for two weeks in November and is featured in retail displays with in-store Tool, the Butthole Surfers, Stone Temple Pilots, Porno For Pyros, Candlebox, and the second stage of Lollapalooza.

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Notable, Pizzicato Five’s latest album, “Made In U.S.A.” on Matador, was the No. 1 independent release at L.A.’s Virgin Megastore for the weeks of Nov. 14 and Nov. 21. The Tokyo band’s “Twiggly Twiggly” is garnering spins on 23 modern rockers, including XTRA-FM (91X) San Diego and KITS (Live 105) San Francisco.

Regional Happenings: “Desert Of Funk,” the debut from 21-year-old Houston rapper E.S.G., bowed at No. 14 among Heatseekers titles in the South Central region Nov. 26. The Perrin Records artist has been playing club dates, and opened shows for Scarface and U.G.K. in November. Top 40/rhythm KBBX (the Box) Houston is on the first track, “Swangin’”

Stellar Performance. Helen Baylor’s latest effort, “The Live Experience” on Word Records, is No. 7 this week among Heatseekers titles in the South Atlantic region. On Nov. 19, she was awarded the Stellar award for best contemporary soul performance-female for “Sold Out.”

And Bangin’... Bakersfield, Calif., young country act the Smokin’ Armadillos has signed with Curb Records. The band’s “Hit Of The Buvro” debut, on indie Gramacy Records, reached No. 4 among Heatseekers titles in the West North Central region July 16.
**Is Rap Anything But A G-Thing? Artists Ponder What It Means To Be ‘Real’**

**BY MARLYNN SNYDER**

Recently, the soundtrack to “Murder Was The Case” and the Searfice album “The Diary” debuted on The Billboard 200 at No. 1 and No. 2, respectively. The success of those albums, both of which are filled with harsh lyrics and violent gangsta imagery, seems to confirm the ongoing demand for hardcore rap.

But there is a debate within the hip-hop community over whether artists can convey more positive, less graphic messages without compromising their credibility among their core audience.

For many, it comes down to the meaning of “real.”

Ishmael “Ish” Butler of Pendulum/EMI act Digable Planets regards hip-hop as an art form that should mirror more than just the brutality that affects many inner-city neighborhoods.

“Real” inspires reflections of the street, he says. To many artists, that means perpetuating just the violent aspects of the black community.

“We need to keep the music real, as it reflects black culture and black life,” he says. Searfice/Priority artist Paris dismisses gangsterism as hip-hop’s style of the day. “‘Real’ is the specific buzzword now,” he says, “along with phrases like ‘eviscerin’ in 64s,’ [and] ‘sippin’ 40s.’”

He predicts that the abundance of harsh imagery will eventually result in an industry backlash against gangsta rap.

Epic Street artist MC Eiht acknowledged that his label has repeatedly expressed concern over the use of guns in his videos. Still, he sees a responsibility for hiphoppers to reflect the violent conditions they have come to know first hand.

“Many hip-hop performers still live in their old neighborhoods and need to be able to relate to that environment,” says Eiht, whose current album, “We Come Strapped,” debuted at No. 1 on The R&B Albums chart and at No. 5 on The Billboard 200.

Eiht says numerous rappers committed crimes in order to survive, prior to their music careers. Regarding to such measures "made us pick up the pen and write," he says.

“It’s up to rappers to talk about the gangs and the violence that’s going on in the streets.”

For some rappers, strict authenticity seems to be based on their own run-ins with the law. This appears to be the case with Snoop Doggy Dogg, whose December 1995 solo debut, “Dogg Style,” has sold 4.5 million units, according to SoundScan.

However, Sharita Knight, Snoop’s manager, maintains that her client earned his credibility with his performance on the soundtrack to “Deep Cover,” released long before he started making headlines.

Says Knight, “He seemed to have to prove himself more after the legal troubles began.”

(Continued on page 26)

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**Filmmakers Score With Lyrical Soundtracks; 2 Hot GRP Jazz Sets Benefit AIDS Groups**

**ON THE RIGHT TRACK: Hot on the heels of their chart-topping soundtrack and film “Jason’s Lyric,” executive producers George Jackson and Doug McHenry are gearing up for their next music/film project, “The Walking Dead.” The film and accompanying Motown soundtrack are due in February 1995.**

The movie explores the Vietnam War from the perspective of black soldiers. It was written and directed by Preston A. Whitmore II.

Unlike other Vietnam War-pie soundtracks, which have offered music from a variety of genres, “The Walking Dead” is primarily a compilation of R&B music popular during the Vietnam era. Two or three cuts from contemporary artists are also slated to be included, though artists have yet to be confirmed.

Says McHenry, “New stuff won’t work for this soundtrack, because [the film] is a period piece.”

The soundtrack will include tracks by Motown greats Marvin Gaye (“Heard It Through The Grapevine”) and the Miracles (“The Tracks Of My Tears”) and “Ooh Baby Baby”).

Jackson and McHenry have experienced past soundtrack successes. The soundtrack to the popular hip-hop film “Krush Groove” reached No. 79 on The Billboard 200 in 1985. The album featured music from such artists as the Force M.D.’s and Chaka Khan.

In 1991, “New Jack City” reached No. 2 on the Billboard 200 and was certified platinum. The set helped launch the career of Color Me Hadd, and also featured artists like Ice-T and Christopher Williams.

“Jason’s Lyric,” which McHenry also directed, has grossed more than $19 million at the box office as of the week ending Nov. 13. The soundtrack has sold 362,000 units, according to SoundScan, and reached No. 1 on The R&B Albums chart.

McHenry and Jackson’s secret to soundtrack success? The team blends a cross section of musical styles to mesh with the film’s visual and story content, then grounds the film with one specific genre.

Says McHenry, “The foundation was blues for ‘Jason’s Lyric,’ and the instrument of choice was the guitar. For instance, we had Spice-1 and Buddy Guy on the same track.

“The story takes place in the South, where blues is rooted, and it’s mainly about young kids, who listen to hip-hop. So we blended the two together. The only rule we found to making successful soundtracks is that there are no rules. We proved that with ‘Jason’s Lyric.’”

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**WORTH THE PRICE OF ADMISSION: Two GRP sets, “Red Hot On Impulse” and “Stolen Moments: Red Hot + Cool,” offer completely different sounds but have several things in common.**

Both are designating net proceeds from album sales to AIDS organizations worldwide, and both offer top-shelf artists and music.

“Red Hot” is a sampler of the Impulse! catalog and features impressive straight-ahead jazz selections from such notables as Alice Coltrane, Pharoah Sanders, John Coltrane, Oliver Nelson, Max Roach, Charles Mingus, and Archie Shepp.

“Stolen Moments” blends old-school jazzers with new-school hip-hop mixes. Artist offerings include Donald Byrd with Guru and Ronny Jordan, MC Solar with Franky Pranti with Spearhead, Me’Shell NdegéOcello, and Digable Planets with Lester Bowie and Wah Wah Watson. Check it out.

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**POWER FOLK: Black Enterprise announced its top 50 entertainment industry movers and shakers during a reception co-hosted by Motown and Elektra at the St. James Club in Los Angeles.**

The list suggests that blacks are taking a greater role in the business aspects of music, film, and television.

“In the past, our entertainers have been mated almost exclusively with white managers and other business people,” said Black Enterprise editor and publisher Earl G. Graves.

“But we’ve entered a new era where our top black entertainers are reaching out for persons of color to handle their affairs.”

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**Label Improves East Coast Profile With Debut By N.Y. Raggag Rapper**

**BY HAVELOCK NELSON**

NEW YORK—Profile Records is placing all bets on Nine, its 26-year-old raggag rapper from New York’s South Bronx. If the artist proves with his party-time rhymes, the label will again be a contender in the East Coast rap arena.

“We were the first guys to do the real New York [rap] thing in a big way,” says Profile president Steve Plotnick.

The company scored in the mid-’80s with such East Coast acts as Run-DM.C., Special Ed, and Dr. Jeckyll & Mr. Hyde.

Plotnick says that former partner and label president Cory Robbins led the move to sign West Coast acts like DJ Quik and Potna Deuce in the ’90s.

Says Plotnick, “There was no reason to abandon one [region] for the other, but during the last couple of years we were oriented more toward the West Coast.”

Since the departure of Robbins (Billboard, Sept. 4, 1993), Plotnick says the label has renewed interest in signing East Coast rappers.

“Yeah, we’ve released the Nine single ‘Whewa Want?’, backed with ‘Redrum.’ In February, the label will release a Nine album.

“I can’t reveal its title right now,” says the artist. “I lost four album titles from opening up my mouth.”

“Redrum” is a response to the question, “What do you want from the rap.
### Billboard Top R&B Albums

**FOR WEEK ENDING DEC. 3, 1994**

**COMPILERED FROM A NATIONAL SAMPLLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY BROADCAST DATA SYSTEMS**

<table>
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<tr>
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<td><strong>1</strong></td>
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<tr>
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<td><strong>No. 1/Greatest Gainer</strong></td>
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#### **TOP 40 R&B AIRPLAY MONTOR**

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### Hot R&B Airplay

**FOR WEEK ENDING DECEMBER 3, 1994**

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<tr>
<th>No.</th>
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<tr>
<td>1</td>
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<td>THE JACKSON 5</td>
<td>ASCAP/EMI</td>
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<td>3</td>
<td>I'M READY</td>
<td>CHIC</td>
<td>ASCAP/AMA</td>
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<td>PRACTICE WHAT YOU PREACH</td>
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<td>TATU</td>
<td>TATU</td>
<td>ASCAP/PolyGram</td>
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<td>6</td>
<td>PRACTICE WHAT YOU PREACH</td>
<td>A Tribe Called Quest</td>
<td>ASCAP/Atlantic</td>
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<tr>
<td>7</td>
<td>WE MAKE THE BESTBREAK (RECORDING)</td>
<td>HUGO</td>
<td>ASCAP/Atlantic</td>
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| 8   | THE MEANEST MAN IN THE WORLD | TONI BRAXTON | ASCAP |}

### R&B Singles A-Z

**FOR WEEK ENDING DECEMBER 3, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<td>8</td>
<td>THE MEANEST MAN IN THE WORLD</td>
<td>TONI BRAXTON</td>
<td>ASCAP</td>
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</table>
PROFILE’S NINE
(Continued from page 24)

Franchise, Washington, D.C., Chicago, and New York, issuing stickers and promotional cassette singles.
Nine plans a concert promotion tour, though dates are not yet set. Says Feldman, “He definitely has a strong stage presence. The plan is to set this first single up, so by the time the album hits we’ll have a big impact. We’ll drop a second single with the album.”
Growing up amid poverty in the South Bronx, Jackson recalls witnessing the early years of hip-hop. He says he was drawn to the culture like a moth to a flame.

“When I was 11, I snuck out of the house to go see the Cold Crush Four perform,” says Nine. “I got put on punishment for a week—but it was worth it.”

Nine cites the Cold Crush Four, the Fantastic Five, and the Fourness Five as musical influences. “Although I like a lot of the new rappers, by the time I heard them I already was my own person—they didn’t inspire me,” he says.

His first recording was the 1989 Warlock Records single “Bodies On The Wall.” In 1986 he shifted his musical enterprise to Nervous, recording “Six Million Ways To Die” in collaboration with DJ Funkmaster Flex. “That song did well, but didn’t work out with the label,” says Nine.

That’s when the artist began working on his voice, which now has a freathy, smooth-as-broken-glass texture. Says Nine, “It’s a mental thing. You just think about the tone you want, then just try to project it.”

Formerly known as Nine Double-M, he also changed his name to Nine. “I did that so people wouldn’t think I’m endorsing guns,” he says. “The reason I’m named Nine is because I was born in the ninth month, on the 19th day, at 9 o’clock, in 1969. My mother is the one who started calling me Nine.”

RAP & THE G-THING
(Continued from page 24)

For some artists, the subject matter isn’t as important as being true to your self.
According to Lord Jamar, member of Elektra’s Brand Nuinit, being “real” is recording music from the heart as opposed to “flavor-of-the-month” topics.
“Being real means making real, soulful hip-hop—not just pop bullshit,” he says.

Tommy Boy artist Coolio agrees.
“If your music is real to begin with, you’re fine. If you start off fake, you can never claim to be authentic,” he says. Coolio adds that an artist’s ability to show all sides of himself is a major part of both credibility and success.

“My opinion,” says Coolio, “if I can’t stay in the [rap] game and be myself, it ain’t worth it.”

Mel Ice, director of A&R at Nu' Tree Records, a new imprint of Virgin Records America, says the key for rappers is staying loyal to their core fans.

“These are the people that come to your shows and buy your records,” he says. “Once the Hollywood/Beverly Hills shit dies down, what do you have left but the street?”

R&B

BUDDING UNDER.

HOT R&B SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
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<td>FLAVA IN YA EAR</td>
<td>DJ QUMA feat. DJ YOUNG</td>
<td>JAYDEE 2</td>
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<td>2</td>
<td>TOOTSEE ROLL</td>
<td>O.D. JAMES</td>
<td>JAYDEE 2</td>
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<td>2</td>
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<td>3</td>
<td>THE MOST BEAUTIFUL THING IN THE WORLD</td>
<td>RICK ROSS</td>
<td>JAYDEE 2</td>
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<td>7</td>
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<td>4</td>
<td>THUGGISH RUGGED BONE</td>
<td>DAVE THUGGISH RUGGED BONE</td>
<td>JAYDEE 2</td>
<td>4</td>
<td>4</td>
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<td>5</td>
<td>I NEVER SAW A MAN CRY (I SEE A MAN DIE)</td>
<td>KRISS KROSS</td>
<td>JAYDEE 2</td>
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<td>5</td>
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<td>TONY BRAXTON</td>
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<td>NATALIE COLE</td>
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<td>KEVIN LEE</td>
<td>JAYDEE 2</td>
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<td>I’LL TAKE HER</td>
<td>BRIAN MANNION</td>
<td>JAYDEE 2</td>
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<td>PAIN</td>
<td>MIKE WALL</td>
<td>JAYDEE 2</td>
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The chart above shows the top 10 R&B singles for the week ending December 3, 1994, compiled from a national sample of retail stores sales reported, compiled, and provided by Billboard. The chart lists the title, artist, and chart position for each song.

BUBBLING UNDER.

HOT R&B SINGLES

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**Jive U.K. Bows Star-Studded Rwanda-Relief Single**

by Larry Flick

blossom during their collaboration on the 12-inch post-production of the genius “Dreamlover”—a record that sounds as fresh today as it did when it was first released. I would be lovely to see him involved in the creation of Carey’s next album, instead of coming aboard after the fact as mere

Is there any doubt that Carolyn Harding excudes serious star power? The track “Island Runaway,” from Harding’s album “Running From Reality,” is a deliciously affirmative and soulful houter mastered by Winston Jones and Darío Villafañe for King Street Rec

ow we are on the track for a house-rooted reworking of “Joy To The World.” A medley of the holiday standard and the Three Dog Night pop chestnut, the track was craftily reconstructed by David Morales, who smartly soaks half of his mixes with a seasonal vibe and the other half with a less time-sensitive gospel tone, which likely will be useful to DJs beyond the dozens of holy and candy cane.

We are once again struck by the obvious studio chemistry between Carey and Morales that began to

**DANCE**

**ARTISTS & MUSIC**

**Turn The Beat Around:** Members of the U.K. dance and pop music community have gathered under the banner Musilek Rec and recorded Marvin Gaye’s timeless tune “What’s Going On” to raise money for Rwanda aid efforts.

With a long line-up that includes Rozalla, Paul Young, Kim Appleby, De’Ream’s Peter Cunnam, Paul Carrack, Aswad, Tony D, Bart, Yazoo, Apache Indian, and numerous others, the single successfully reaps with the sense of frustration heard on Gaye’s original version, even though there isn’t one predominant vocal interpretation featured here. The instrumentation is downtempo and steeped in an acid-jazz/funk groove effectively woven by producers Nigel Smith, Carl de’s Love To Infinity contributes a typically festive disco/house version, while the Rapin Brothers get trendy with a slightly jingle remix. Available on Jive Records U.K., this single provides one of those rare occasions when you can jam to a credible record and contribute to a worthy cause. Do not let this opportunity pass you by.

In marketing Mariah Carey’s “Merry Christmas” collection, Columbia aims to lure the pop diva’s clubland followers into the fold by issuing a 12-inch b/w featuring a house-rooted rerecording of “Joy To The World.” A medley of the holiday standard and the Three Dog Night pop chestnut, the track was craftily reconstructed by David Morales, who smartly soaks half of his mixes with a seasonal vibe and the other half with a less time-sensitive gospel tone, which likely will be useful to DJs beyond the dozens of holy and candy cane.

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DANCE TRAX 

(Continued from preceding page) 

NIGGETS: Dance music historians are advised to avoid a couple of Profile's "Best Of House Music" and "Best Of Techno" boxed retrospectives. Each package includes four previously available CD compilations of classic club jams, as well as a beat-mixed disc of lesser-known underground movers. Executive producers DL, Gary Pini, and Brian Chin took great care to select music that truly represents the innovation and essence of each dance subgenre. We were filled with pride at this reminder of how vast and rich clubland's musical background is. It also made us incredibly impatient with the current crop of young turks, many of whom do not always seem compelled to go the extra creative mile like their predecessors did. Re-examine jewels like "If You Should Need A Friend" by Blaze, "Make My Body Rock" by Jonnandi, "Can't Get Enough" by Laia Torres, or "Insinuata" by Imagination, and you may agree. Speaking of compilations, New York's enduring Vinylmania Records has dipped into its archives of '80s garage and freestyle classics to assemble "Volume One," which features the early work of such luminaries as Todd Terry, the late Larry Levan, Arthur Baker, and Tony Humphries. You will glean with glee at the giddy grooves and the fond memories unearthed by "Why You Wanna Go" by Fascination, "Mr. Right" by Elijah Mills, and "Love Honey, Love Heartache" by Man Friday. Flawless. On a more current note, "In The Morning" by Vo- ola Sykes, released first last June, gets a second shot at national break- through thanks to nifty post-produce- tion by Rallo-house producer Fran Iccubescu, who thickens Chris Payne and Rico Tyler's original track with a rugged deep-house baseline. Have a listen. As we go to press, David Morales, Frankie Knuckles, and Satoshi Tomiie were embarking on a 12-city tour that will have 'em spinning at the top clubs in England. Among the venues on the "Def Mix U.K. '94 Tour" itinerary are Club UK in London, Cream in Liverpool, and the Arena in Midlothian. "We are ad- dressing this tour as if we were a rock band on the road," says Judo Weinstein, manager of the DJ/pro- ducer troupe. "We're having a blast on the bus..." Kelli Rich's under- appreciated "Hide-A-Way" may get a new lease on club life thanks to new batch of mixes by Dewey B., Neil Conway, and Li' John that complement the vocal and exploring different groove perspec- tives. This Focus Records 12-inch is available via New York's MCT Distribution.
Dance Now!

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Member of NAIRD
Christian Country Awards Packs Opry
MidSouth, Luchsinger, And Haynes Honored

BY DEBORAH EVANS PRICE

NASHVILLE—Susie Luchsinger, MidSouth, and Bruce Haynes were the winners at the second annual Christian Country Music Assn. Awards ceremony held here Nov. 9. Luchsinger swept the top awards, including artist of the year, and Haynes picked up his second consecutive trophy for male vocalist of the year.

Hosted by Debbie Maffett and Paul Overstreet, the event drew more than 4,000 attendees, nearly filling the Grand Ole Opry House. The awards show concluded the two-day CCMA convention, during which 900 registrants gathered for artist showcases and seminars on songwriting, performing, radio promotion, booking, and management.

Though some industry veterans still seemed cautious about the viability of the Christian country format, most CCMA participants were optimistic about the genre’s potential.

The debut of Morningstar Radio’s new “High Country” format in December (Billboard, Nov. 12) and an increased commitment by Christian labels has given the genre a higher profile than ever before.

Star Song recording artist Brian Barrettt said that much of Christian country’s popularity stems from its lyrical “comfort” that bonds friends and families. He also pointed to the recent election results as examples of a renewed traditional Christian values that are bolstered by Christian country music.

“As a Christian artist, Haynes agreed. “We have the best of both worlds. We have the music style we love with a positive lyric. I think that’s something the world needs to hear. There are so many lovers of this kind of music, I don’t think you can do anything, but go up.”

Gene Higgins, founder and president of the CCMA, says he was very pleased with the show. “For its two years in existence, it turned out better than I ever could have anticipated it to be. We were hoping that the industry would attend this award show and really see that there is a lot of talent out here in Christian country that is compatible with country music.”

“I feel like everyone who witnessed those Christian country artists knows that their writing, their playing, and their voices are right there with anyone’s, and that’s what is so exciting to me.”

The CCMA awards gala showcased those artists who are propelling the Christian country format into the limelight. Performers such as Luchsinger, Brian Barrettt, the Falls, Terri Lynn, Ken Holliday, Rivers & Owens, Haynes, Michael James, and MidSouth exhibited the wide range of styles in that market.

The awards ceremony opened with Christian artist Haynes performing at the Opry. He opened his set on the Overstreet stage and was accompanied by a band.

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CBS/Fox’s ‘Christopher’ Hits Home In Time For This Xmas

BY EDWARD MORRIS

NASHVILLE—Chuck Glaser says it’s taken him and his associates more than a quarter of a century to bring “Christopher the Christmas Tree” to the world. But this looks like their year to deliver. The character and story—created by George T. Bowers, a Christmas tree grower, as well as writer and entertainer—are on a home video released by CBS/Fox, and it will air on the Fox Network nationwide Dec. 24.

The animated version of the story is a co-venture between Chuck Glaser Productions here and Delany And Friends Cartoon Productions, Vancouver, Canada. Glaser first made his name in entertainment as a member of the traditional country trio, Tompall & The Glaser Brothers. And both he and his brother Jim provide characters voices in the series.

“Christopher the Christmas Tree” is the first animated version, Glaser says, detailing the project’s long history. “The single record of the title story” came out the first time in 1969. It got a tremendous amount of attention and was picked up by MGM Records and re-released twice before Christmas, which meant that it failed.

“We did it again in 1971. That time, it was all national on all the four networks, but it was again the last to come up. It was the first Christmas Tree to have its own show on national TV, as well as its own TV show,” Glaser said.

CBS/Fox has been promoting the special in early December, says Glaser. “CBS/Fox has been promoting the video since early September.”

“The initial promotion went out on Sept. 9, and it was released to the video stores Sept. 15.” The video campaign continued to build momentum, with appearances by stars such as Bette Midler, and a concert special that was aired on Fox on Thanksgiving night.

Glaser also indicated that his company is about to release a new line of children’s books, and he is currently developing a children’s television show based on the series.

Ken Wendrich: A Tough Act To Follow

W.O. Smith School’s Director ‘Just Loved Teaching Kids’

Edward Morris is on vacation. This week’s column was written by Peter Cronis.

T HE MUSIC MAN: The children of Nashville lost a good friend Nov. 1 when Ken Wendrich died from injuries he suffered in an automobile accident. The 62-year-old music manager and music educator had just celebrated his 25th anniversary as director of W.O. Smith School Nashville Community Music School.

The search has already begun for a new director, and that’s the way Wendrich would have wanted it. But he’s going to be tough to replace.

Over the course of his decade at the school, Wendrich saw enrollment grow from a small group of kids to more than 250 students, taught by a volunteer staff of more than 20 music professionals, providing private music instruction to underprivileged kids for 50 cents a lesson.

It might have been harder, even in a musically rich community like Nashville, to attract the kind of people that make up the W.O. Smith School’s teaching staff. But for Wendrich, who carried the school from a higher-paying position as dean of the College of Musical Arts at Bowling Green State University in Ohio, teaching kids was more than just a job, and his passion was infectious.

"I was in Ken’s nature to wear the armor and carry the mace of an academic dean, and he really hated it," says Sawyer. "He was a gentle creature, and he liked to be in direct contact with children.” That involvement was Wend- rich’s greatest joy. You could see it in his eyes when he talked about the school’s students, and you could hear it in his spon- taneous giggle as he proudly showed off the school and its students to visitors.

They packed the hall at Wendrich’s memorial service last week. There were fond memories, a little laughter, and a lot of tears. And, of course, there was music from the students that "Mr. Ken” loved so much and so well. As moving as any SEC PATRIOT (Atlantic), Ken Mellons (Epic), John & Audrey Wiggins (Mercury), and Western Flyer (Step One).

Comedian Jeff Foxworthy will host.

There are some new ti- tles at High Five Productions—and a new address, as well. The company has moved its Nashville headquarters to 1111 16th Ave., South, but will maintain its present offices at 958 16th Ave., South, for the High Five Video and production accounting depart- ments. Moving up at High Five are Rob Cowlyn and Tom Caika, who will become partners, joining founding partners Buba Schaeetzle, Martin Fischer, and Brett Wol- cott. Cowlyn will also hold the post of senior VP/GM, while Caika will serve as senior VP/CFO. Sporting new titles as well are Cynthia Biederman, VP of project development, Daniel Petrulis, VP of artist and media relations; Deb Rhodes, VP of High Five Design; Brian McNamara, VP/ GM of Music City Digital; and Michael Mcnamara, director of creative services. At SESAC, Charlotte Scott has been promoted from director of royalty distribution and affila- ti ons administration to VP of operations.

Christian country artist Susie Luchsinger has a new long-form video on the market. "The Real Love Home Video Collection,” on Integrity Music. The 25-minute pack- age contains clips for seven songs, plus concert and inter- view footage. It carries a suggested retail price of $8.95... Renee Grant-Williams, a Nashville vocal coach, has recorded a song for the made-for-TV movie “The Good Ole Boys,” which stars Tommy Lee Jones and Sissy Spacek.

Here Comes McBride. Flanked by Lorriane Crook and Charlie Chase, co-hosts of TNN’s Music City Tonight, are, from left, RCA Records senior VP of A & Thom Schuyler and Martina McBride, who picked up a gold record for her latest album, “The Way That I Am,” on a recent visit to the show.
The New Single From
Neal McCoy
"For A Change"
Airplay December 5th
From the forthcoming album
You Gotta Love That
In Stores January 24th

Produced by Barry Beckett
Management Associates, Inc.

The Atlantic Group
show drew cheers of enthusiasm, and the performers seemed relaxed, perhaps because the event was not televised. (By the time, TNN approved the program for broadcast, the CCMA did not have adequate time to seek the kind of sponsorship the show required.)

The CCMA's Higgins says he was pleased with the show's high draw, which was boosted by members of Aglow, a Christian women's organization that happened to be convening in Nashville that same week. By coincidence, that Wednesday evening was the only free night of the Aglow convention. As a result, nearly 2,000 Aglow members bought tickets for the CCMA Awards.

"I think tonight was a celebration of where Christian country has come from, and where it is going," Luchinger said backstage after the awards show. "It's like a celebration of 'Yeah, we've made it another year' and a pat on the back to the winners to say 'You've done well.' There wasn't a spirit of competition here. It was like camaraderie. We are in this together... I think it's going to continue to grow, and everyone has something in common—we are going to keep it very country, and we're going to keep it quality. That's the key.

The CCMA winners are as follows—female vocalist: Susie Luchinger (Integrity Music); male vocalist: Bruce Haynes (Cheyenne Recordings); vocal group of the year: MidSouth (Warner Alliance); new artist of the year: Paula McCullia (Cheyenne); vocal duo of the year: Margo Smith & Holly; song of the year: "Buns In The Blood," recorded by Ken Holloway (Ranson/Brentwood, written by Jeff Hansen and Jeff Silvey (Meadowlow Music/Liveeren Music); and musician of the year: Rippy Skaggs.

Also, video of the year: "Two Out Of Three" by Charlie Daniels (Sparrow); radio station: KBPC, Dallas; and radio personality: Darrell Alexander from WCNW, Fairfield, Ohio. The Pioneer Award went to the Fox Brothers. Paul Overstreet was honored as mainstream country artist of the year.

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

"That's just a lot of water underneath a bridge I burned. And there's no use in backtracking around corners I have turned. Still I guess some things we bury are just bound to rise again. For even if the whole world has forgotten, the song remembers when."

HUGH PRESTWOOD

on his composition

THE SONG REMEMBERS WHEN

Winner of THE EMMY AWARD

For Outstanding Individual Achievement in Music and Lyrics

SONG OF THE YEAR

Nashville Songwriters Association International

1994 TV Music Award

BMI

#1 Trisha Yearwood single

Title track of Trisha Yearwood's gold MCA album

Featured in Trisha Yearwood Disney Channel special

The Song Remembers When
DC Talk ‘At Last’ On Big Screen

BY DEBORAH EVANS PRICE

NASHVILLE—Charismatic contemporary Christian rappers DC Talk explore the issues of fame and faith in two new film projects destined for the big and small screens.

The home video “Narrow Is the Road,” released by Forefront Communications Sept. 29, is designed to whet fans’ appetites for the trio’s March film “Free At Last,” named for its gold-certified Forefront Communications album. Director Ken Carpenter reeled both projects for Intalgio Productions.

DC Talk members Toby McKeehan, Michael Tait, and Kevin Smith say the movie will be an extended and in-depth version of what fans are seeing in the long-form video.

“The video captured us on film pursuing our faith,” says McKeehan. “I hope the film not only shows us pursuing our faith, but introducing our faith—sharing God with the people who don’t know him, just because of our music.”

Tait hopes the theatrical release will introduce DC Talk to mainstream moviegoing audiences as well.

The crowd that goes to see the movie ‘Free At Last’ probably wouldn’t have a clue about ‘Narrow Is the Road,’” Tait says. “The secular market will be seeing a group they may not have heard of… I hope people stumble in the theaters and say, ‘Who are these guys?’”

Forefront initially set out to repackage a standard concert longform, says the label’s president/CEO, Dan Brock. But footage shot by Carpenter during rehearsals garnered more attention than a traditional longform could provide. Carpenter emerged with more than 120,000 feet of film tracing the trio’s rehearsals and performances, which culminated in an appearance at a Billy Graham Crusade in Cleveland.

“With a movie, you can go much longer than you can on your traditional longforms,” Brock says. “Once the movie is released, we’ll come back and do a home video version sometime later.”

At press time, a distributor had yet to be inked for the film, which Carpenter describes as “a little more honest look at the struggles of being a rock star.”

For now, it appears that long-form video and a potential big-screen debut are the most likely ways DC Talk will reach a mainstream audience. Though DC Talk’s music is played extensively on the 24-hour contemporary Christian video network Z Music, as well as regional Christian outlets, the group has garnered only minimal mainstream exposure on BET’s “Rap City” and PBS’ “Club Connect” programs. To date, Forefront has yet to score any airplay on MTV or VH1, despite its gold-certified status.

“Many of the video networks that are interested in being cool, alternative, and current tend to run from anything that’s too tied to Christianity,” says Brock.

DC Talk’s members admit they are frustrated by their lack of mainstream/crossover video airplay.

Smith views it as censorship. Tait agrees and adds: “For me, it’s the greatest display of discrimination. There are groups that sing negatively about Jesus and they put it on there… I don’t know what the problem is, other than the fact that they know we’re Christians.”

Smith is optimistic that the situation will change because of the growth in the group’s music. In addition, Forefront’s distribution partner, StarSong, recently was acquired by EMI, and the group members are hopeful that Cema’s distribution muscle will affect future album and video sales.

For now, Forefront is relying on its existing resources to spread the word on DC Talk. To help promote the longform, a promotional clip for the track “Love Is A Verb” is being serviced to Christian-friendly video outlets.

“It’s proving to be a very good promotional tool for the longform, because it lets people see 3 1/2 minutes what they can see more of in (Continued on page 154)

PRODUCTION NOTES

LOS ANGELES

• Planet Pictures’ Randee St. Nicholas is the eye behind a series of new clips, including Harry White’s A&M video “Practice What You Preach,” Wynonna Judd & Michael English’s “Curled Hauling,” Gladys Knight & Boyz II Men’s MCA collaboration “End Of The Road,” and Babyface & Lisa Stansfield’s video for Aristop/Two Dream.”

• Chrysalis-EMI’s D Generation recently released its debut video, “No Way Out,” with Poppa Large Productions’ Ingrid Cervantes-directed video for Jodeci.

NASHVILLE

• GFA Films director L.J. Kreukling recently reedited Joey Reed’s DCT video “The Day After Christmas.” Jeff Phillips directed photography; David Pritchard produced. Grand Ole Opry legends Little Jimmy Dickens and Del Reeves appear in cameo roles.

OTHER CITIES

• Jacksonville, Fla., is the site of DJ Trans’ Attitude Records clip “Ride Out.” Hands-On Productions’ Craig Melone directed the video; Russ Brundage directed photography. Jeffrey Cohen executive-produced.

TO OUR READERS

Due to Thanksgiving holiday deadlines, the Billboard Video Monitor does not appear this week.

Music Video

CVM Cruises Info Highway; ‘Light Music’ Goes To Israel

CALIFORNIA MUSIC Online: Oakland’s California Music Channel has gone hi-tech and is making its pop, country, and modern rock playlists available online for America Online users via the service provided by the San Jose Mercury News. In addition, CMC’s programming crew is now accepting video requests via E-mail.

CMC president Rick Kurjian reports that upon visiting Billboard’s first Multimedia Expo during the magazine’s 16th annual Music Video Conference & Awards last month, he was impressed with the high-tech video press kit for Columbia act the Goats. The kit was exhibited by UP To Future’s Doug Cerrone (former MCA video promotion man) in a booth sponsored by UP and New Media.

Following the conference, Kurjian signed a deal with CMC’s parent company, Forefront, to distribute 10 of the CD-ROM kits as prizes to CMC’s modern rock viewers. Viewers who complete the survey become eligible for the kits by submitting an E-mail entry, which viewers can then enter for a chance to win a copy of M&M’s “If I Were A Carpenter,” a tribute album to the Carpenters.

VIDEO PILGRIMAGE: A crew from contemporary Christian music video program “Light Music” of Wall, Pa., is traveling to Israel Wednesday (30) to shoot footage for its upcoming anthem program. The government of Israel is funding the trip, which allows producer Tom Green and his crew to visit the Holy Land and other historic sites. Green says he also plans to go rafting on the Jordan River.

REEL NEWS: Linda Corradina is now senior VP of programming and production at VH1… Bruno Del-Granado is now VP of music and talent at MTV Latino… FY1: Former EastWest video promotion staffers Dennis Boerner and Marni Kanner, victims of label cutbacks, are free agents these days… Harvey Sheldon has joined the newly formed imprint simply titled Good Music (s/t) as executive producer. The Irvine, Calif.-based outfit is negotiating a network deal to produce a weekly college video program. Sheldon produces the video shows “America’s Rock Network” and “Monster Rocks.”

Production notes: L.A.-based QDLA closes its West Coast operation Thursday (1) in an effort to enhance expansion of its London-based office. Director Alex Peacock has created a new L.A.-based entity named 33% Productions Inc. to service the music industry’s commercial needs. Former QDLA director Cameron Casey has moved to Picture This Entertainment, Gavin Bowden has signed with Original Film, and Markus Blunder recently joined the roster at the Unlverground in L.A… Directors Darren Lavett and Mike Fidelski have signed to the roster at Burbank, Calif.’s Squeak Pic… Directors William Boyd and Ryan Carter have signed on with L.A.’s Smash! Films… H.G. Labs of Chicago recently signed director William Morrison.

BOX SHOP: The Box’s new headquarters in Miami’s South Beach will include a specialty retail outlet on the building’s first floor. Fans of the viewer-programmed music video network will be able to buy exclusive merchandise, clothing, and other products tagged with the network’s logo.

Shelby said network executives expect to move to the new site in early 1996.

In other Box talk: Programming sources report that the most-requested video during the Billboard Music Video Conference at the latest was Oasis’ “Supersonic.”

The Box provided a special programming feed to occupants of the exclusive Santa Monica Beach Hotel, which hosted the conference. The network feed generated some 645 calls regarding 150 different clips.

Other popular requests, in descending order, were Shudder To Think’s “Hit Lipstick,” G Love And Special Sauce’s “Cold Beverage,” Love Spit Live’s “Faster Pussycat,” and Real McCoy’s “Another Night.”

Clips by Craig Mack, Deadeye Dick, Black Sheep, Sue Mia-A-Lot, and Gloria Estefan rounded out the top 10 requests.

KNOWLEDGE IS POWER: Representatives of Nielsen Media Research searched shared information about their Music Video Tracking device with attendees of Billboard’s Multi-Media Expo.

The device is designed to track video airplay 24 hours a day, with a service that quantifies existing information and provides label executives with such details as total impressions, average impressions, and unduplicated impressions, among other distinctions.

Video airplay on MTV may be positive,” said Nielsen’s Dave Thomas. “But we can tell you just how positive.”

MADONNA MONITOR: In the wake of a recent channel surf, the Eye caught Madonna’s “Secret” simultaneously on both VH1 and MTV. Viewers, obviously more akin to the hip dance remix scene, got to watch the souped-up version ( tweaked by Junior Vasquez), while VH1’s presumably more sedate crowd was treated to the sultry, seductive original.
Billboard.

FOR WEEK ENDING DECEMBER 3, 1994

TOP CLASSICAL ALBUMS

Complied from a national sample of retail store and rack sales reports collected, compiled, and provided by

**NO. 1**

1 12 CARRERAS, DOMINGO, PAVAROTTI (MEHTA) & THE THREE TENORS IN CONCERT 1994

2 2 37 BENEDICTINE MICE OF SANTO DOMINGO DE SILAS - CHANT

3 3 3 ANGEL 402 191 KRONOS QUARTET - NOVEMBER 3 "CHANT NOEL"

4 4 219 CARRERA, DOMINGO, PAVAROTTI (MEHTA) & THE THREE TENORS IN CONCERT

5 5 10 CECILIA BARTOLOI "DANN SCHON"" - MOZART PORTS

6 6 10 J.c. JABBERWACKER & BILLIARD ENSEMBLE - OFFICIUM

7 7 10 RE-ENTER THE KRONOS QUARTET "HUNGER." (10/95 94)

8 8 2 "VARIOUS ARTISTS - THE BEST OF" - JONES (8/94 95) "NEW YORK SYMPHONY"

9 9 13 ANAHO ALI AMU - "LOVE'S IMMOLATION"

10 10 5 ST. LOUIS SYMPHONY ORCH. "SLATKIN" - "ORBIS" (10/98 98)

11 11 134 SINFONIA-GENUS "LES CHROME" - "PICART" (10/95/95) "GORECHI SYMPHONY NO. 3"

12 12 11 ANAHO ALI AMU - "KRONOS" (8/95 95) "ON YOUR NILE" (10/98 98)

13 13 10 NO-NO-NO-NO-NO, "ASSUMPTION" - "ASSUMPTION" (10/98 98) "GERSHWIN: SYMPHONY no. 1"

14 14 103 VASCULAR ORCHESTRA "SYMPHONY no. 5" - "SOFIA" (1995 95) "IF YOU LOVE ME"

15 15 149 "Y.O.YO MA. - "simphony no. 7" (10/95 98) "ON YOUR NILE"

TOP Crossover

**NO. 1**

1 1 43 MICHAEL NYMAN (2) - THE PIANO

2 2 10 ROLF GALTZ (3) - "WIND OF CHANGE"

3 3 47 "VARIOUS ARTISTS - "THE KRAAJ"" - SCHNIDLER'S LIST

4 4 8 VARIOUS ARTISTS "VARIOUS ARTISTS" - "BACH VARIATIONS"

5 5 2 "VARIOUS ARTISTS - "THE GEORGE"" - "VISION" (10/98 98) "MUSIC OF HILDEGARD VON BINGEN"

6 6 13 DOMINGOROSSI/CARRERAS "SUNY SYMPHONY no. 5" (1995 95) "CHRISTMAS IN VIENNA"

7 7 14 DAWN UPshaw "NURSE SOLO" (10/96 96) "I WISH IT SO"

8 8 12 "VARIOUS ARTISTS - "THE ANTHOLOGY"" - "DE MAL ALMA"

9 9 10 LONDON SYMPHONY "LANCOURN" - SYMPHONIC ROLLING STONES

10 10 2 JON ANDERSON/LONDON CHAMBER ORCHESTRA "ANGEL" - "CHANGE WE MUST"

11 11 12 "VARIOUS ARTISTS - "THE GUITAR"" - "THE WIND BENEATH MY WINGS"

12 12 106 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "IT DON'T MEAN A THING IF IT"

13 13 17 "VARIOUS ARTISTS - "THE ORCHESTRA"" - "SYMPHONIC BOSSA NOVA"

14 14 133 "VARIOUS ARTISTS - "THE JAZZ"" - "PAVAROTTI & FRIENDS"

TOP OFF-PRICE CLASSICAL

1 1 5 CARRERAS, DOMINGO, PAVAROTTI "CHRISTMAS FAVORITES" - THE SUNDAY SYMPHONY no. 57 (98/98) "MUSICAL CHANTS"

2 2 19 THE CHOE OR VIENNA "CHRISTMAS FAVORITES" - "STOCKHOLM" (1995 95) "MYSTICAL CHANTS"

3 3 3 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "TCHAKOVSKY, BALLET SUITES"

4 4 4 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "LITURGIE" (1994 95) "TCHAKOVSKY, THE NATURALIST"

5 5 13 "VARIOUS ARTISTS - "THE ORCHESTRA"" - "SYMPHONY no. 7" (1995 95) "VIVALDI: THE FOUR SEASONS"

6 6 "VARIOUS ARTISTS - "THE ORCHESTRA"" - "TCHAKOVSKY, THE PHILHARMONIC" - "EUGENIE, NIGHTMARE"

7 7 "VARIOUS ARTISTS - "THE ORCHESTRA"" - "CHRISTMAS FAVORITES" - "TCHAKOVSKY"

8 8 "VARIOUS ARTISTS - "THE ORCHESTRA"" - "BEETHOVEN, PIANO SONATAS"

9 9 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "CHRISTMAS FAVORITES" - "TCHAKOVSKY"

10 10 "VARIOUS ARTISTS - "THE ORCHESTRA"" - "CHRISTMAS FAVORITES" - "TCHAKOVSKY"

11 11 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "BEETHOVEN, SYMPHONY no. 5" (98/98) "GREAT CHORAL MUSIC"

12 12 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "BEETHOVEN, SYMPHONY no. 5" (98/98) "GREAT CHORAL MUSIC"

13 13 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"

14 14 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"

15 15 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"

16 16 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"

17 17 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"

18 18 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"

19 19 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"

20 20 "VARIOUS ARTISTS - "THE PHILHARMONIC"" - "GREAT MOZART SYMPHONIES"
PICKWICK WINS BREACH-OF-CONTRACT SUIT

(Continued from page 11)

thousands of audio masters for re-
leases on CD and cassette under a corporate banner called Pickwick Entertain-
ment. Along with the li-
ensure agreement, for which Wein-
berg is said to pay an initial, non-re-
fundable fee of $500,000, the arrangement also called for a shareholders agreement among the par-
ties.

Pickwick Communications charged that Weinberg failed to properly execute the catalog, failed to make proper accounting, and, in at least one instance, made a licensing deal for some of the product, with West Coast-based Delta Recordings, a company from which it failed to share with Pickwick Communications.

In his defense, Weinberg claimed he had been put into a precarious fi-
nancial position by expanding sub-
stantial capital in an attempt to or-
ganize the catalog of masters, which he said was in disarray from nearly a decade of storage.

Weinberg also said he had been co-
erced into signing a second album under $15,000 for Pickwick, which he said he did only because he needed the money to buy the Moss Music Group Inc., which was owned by a former em-
ployee [1ra Moss] and another member of the principals of Pickwick Communications. Weinberg said the Pickwick principals threatened to withhold efforts to help him obtain long-term financing for Pickwick En-
tertainment if he did not make the Moss deal.

Weinberg also noted that some questions had surfaced as to the au-
thenticity and ownership of some of the Pickwick Communications mas-
ters, including challenges over the ownership of masters by Duke

Ellington and Patsy Cline. According to Pickwick Communications attor-
ey Jamie B.W. Stecher, there were challenges on some five performers in the Pickwick master catalog, but none has been successful.

Other prominent performances said to be represented among the Pickwick Communications masters were sessions by Count Basie, Bing Crosby, Tommy Dorsey, Lena Horne, Gladys Knight & The Pips, and others.

In the original suit, the plaintiff was doing recording dates and club work. In 1982, he joined the Temptations on the road for their “Reunion” tour; most recently, he played at a session for an album of Berry Gordy’s songs, rec-
corded by current and former Motown artists (Billboard, Nov. 5).

White was to have been involved in a sixth tour (and home video) featuring the remaining Funk Brothers, assem-
bled by Slutsy, himself a musician. “Robert was on a real high because of that George album session, playing be-
hind the Temptations. He was deter-
mmed to continue making a go of his career.”

ZXY REFUTES BMG CLAIM TO MELODIYA LABEL

(Continued from page 11)

independent labels in Germany, where it and BMG Music also are embroiled in a legal battle over rights to the Russian material.

ZXY claims, among many declarations, that Firma Melodiya and BMG Music have no copyright claims to the “Melodiya” name.

Firma Melodiya and BMG Music’s legal action followed a global deal an-
nounced last June, covering territori-
ies including the U.S., that gives BMG Music the exclusive right to manufacture and distribute product under the Firma Melodiya logo. In the U.S., the first albums under the deal are expected early next year.

The plaintiff argued that a distribution deal be-
tween the Russian state agency and Phillip Allwood, an Australian dis-
tributor, for rights to Melodiya clas-
sions involved an altered document that fraudulently gave Allwood rights to material, some of which he later licensed to ZXY in the U.S.

The ZXY counterclaim, address-
ing the claim against Allwood, notes that the ZXY-Allwood arrangement required an advance to Allwood of more than $500,000 and asks the court for a judgment against Allwood if the plaintiffs’ claim is true.

According to ZXY, it entered into an agreement with Allwood in 1993 for the release of some 200 Melodiya master albums. As later amended, the deal is to run until April 1999.

The counterplaint also accuses Firma Melodiya and BMG Music of engaging in “preemptory and illegal acts” imputing ZXY of fraud, deceit, and dishonesty, thus casting doubt on the plaintiff’s ownership and business repu-
tation of ZXY.

ZXY—in charging the plaintiffs with unfair trade practices, trade li-
eal, unfair competition, economic disparagement, and intentional inter-
ference with ZXY’s contractual and business relationships—claims $10 million in damages.
A New Tribute To Carmen Miranda’s Music Bears Fruit

by John Lannert

For international filmgoers, Miranda came to represent Brazil as a cultural and musical icon until bossa nova emerged in the late ’50s. Meanwhile, Miranda’s film successes brought accusations from her Brazilian fans that she had traded her roots for American dollars.

Nearly 40 years later, Miranda’s global image has changed little. Check out any Halloween party, and a Miranda look-alike always seems to be in attendance. In Brazil, however, Miranda’s stature as a vocalist has soared over the past 30 years. Many top recording artists recognize that Miranda possessed stylish and prayerful phrasing, plus an intangible, rangy mezzo that never failed to deliver a certain panache even to the banal material she often was forced to record.

Many contemporary Brazilian stars, in fact, have cut tracks originally recorded by Miranda. Prominent songwriter/producer Nelson Motta has assembled 11 of those tracks into a delectable tribute compendium titled “The Living Legend Of Carmen Miranda.” Released on his own Lux imprint last month, “Living Legend” bears a sterile collection of Miranda favorites (“South American Way,” “Chica Chica Boom Chic,” “Alli Ah”) delivered in a wide range of styles, from Rita Lee’s triste-Carmen tango on the parry “I Like You Very Much” to Ellis Regina’s penorous rendition of “Vida.”

Nearly all of the songs, however, are tethered by the starstruck-vented vocal performances so familiar to Miranda admirers—a true testimony to Miranda’s impact on those who believe her to be more than a fruit repository platform on 6-inch heels. Other well-known artists turning in standout performances are Gal Costa (“Balanced”), Ney Matogrosso (“The Tie Do Meu Coracao”), Caetano Veloso (“Discreta Que Eu Voltei Americanizada”).

(Continued on page 45)
Marisa Monte ("South American Way") and Maria Bethânia ("Canisa Listrada").

"Living Legend" is being distributed statewide by New York distributor Músicaextra, and in Brazil by Som Livre, which plans to release the album sometime this month.

KUDOS, KUDOS: Related congrats to Gloria Estefan, Los Fabulosos Cadillacs, and Neparyl’s "Power Play International" for awards snared at the 16th annual Billboard Music Video Awards, held Nov. 4 in Santa Monica, Calif. Estefan’s "Come Fly With Me," taken from Oz’s "Blues Eyes" just-released "Detics II" (Capitol), Luis Mi- guel’s smooth and rich baritone matches well with Sinatra’s wide-open attack, and as the song snaps towards its close, "Micky" deftly soars high to add a defining punctuation mark. Might Miguel do an English-lan- guage, "Romance"-type record for Anglo America?

Also deserving warm applause for his "Detics II" appearance is Jan Secada, whose snazzy perfor-mance on "The Best Is Yet To Come" reveals a hitherto unheard sweeter, more soulful side from an artist who cut his teeth on jazz and may be more at home singing American popular songs than contemporary pop soul fare.

CRANBERRIES, PART II: OCESA Presents Inc. has added a second Mexico City show for the Cranberries, who now play Dec. 3-4 at the Metropolitan Theatre... Also, OCESA has an-nounced that Mexican rock act Caifanes will perform Dec. 8 at the Palco De Los Deportes. Caifanes’ "El Nervo Del Volcan," the only rock album to chart on The Billboard Latin 50 this year, jumped 42-34 last week.

SKANK

TEJANO TIME: The Texas Talent Musicians Assoc., producer of the Tejano Music Awards, is scheduled to hold the first Na-tional Tejano Music & Media Conference Thursday and Friday (1-2) at the Institute Of Texan Cultures in San Antonio. A broad range of topics concerning the Te- jano industry will be covered, including radio airflow, royalty payouts, video exposure, and corpo-rate sponsorships. Capping the event will be the Tejano Music Awards Kick-Off Party & Dance.

S K A N K I T UP: Sony Brasil is rolling out its heavy promotional artillery to launch "Calango," the second album by reggae/dance- hall band Skank, whose record is named after a folk rhythm from the band’s home state of Minas Gerais. Like the band’s first al-bum, "Calango" should have no trouble hitting gold in Brazil (100,000 units sold) thanks to the record’s smart collection of hooky tunes powered by a seamless weave of rock, soul, samba, cal- lango, and Jamaican sounds.

Onstage dancehall favorites "Amoacabola" and "Esomo" likely will be featured in their hit on this album. Great tracks are rock-laced cal- lango entry "A Cerea," a slinky funk/dancehall mainstay, Roberto Carlos’ classic "E Proibido Fumar," the embraced soul/ reggae entry "Te Ver," and the crunch reggae thumper "Sam." Comprising the hard-pounding quartet are drummer Haroldo Ferretti, keyboardist Henrique Portugal, bassist Lelo Zanetti, and emotive front man Samuel Rodrigues.

Having caught Skank in action last year, Maxi Priest pro-claimed his admiration for the group’s percussive sound and considered an appearance at next year’s Reggae Sunsplash in Jamaica.

MYRIAM, EL TRI SET TO SHIP: Chilean songstress and expectant mother Myriam Hernández returns after a two-year hiatus with a new album, "Ese Hombre." Produced by Humberto Gatica, the ballad-laden album contains a track ("Siempre Juntos") co-authored by Hernández and superstar songwriter/producer David Foster, who now sees to be firmly planting his flag on Latin musical soils.

EL Tri’s "Una Rola Para Los Minusvalidos," dedicated to the physically impaired, is the venera- tion's "Pilar of Light" 26th album. Originally a track on the socially aware record, "Con La Cola Entre Las Patas," ex- amines the painful after-effects of the terrorist activities of the band merits candidate Luis Donaldo Coloico in the Mexican populace. Both albums are slated to ship Dec. 6.

CALLING L.A. ... COLLECT: While Mexico-centro Los Angeles is undoubtedly not recognized as the epicenter of Afro-Caribbean sounds, there is a Cuban-born song stylist who gained local fame as a white back as one of the Left Coast’s finest soneras. Her name is Candis Sosa, and she might be one of the English-language Afro-balkan sones anywhere, at least when the versatile singer/ songwriter is not draping her full- bodied mezzo over the tender tango "Para Quedarme Contigo" or the beautifully wistful tribute to her grandmother, "Pie Del Arbol." The son downloads are featured on Sosa’s latest album, "Cuba ... Mi Corazon Te Llama" (Discos Dos Coronas), a treasure trove of salsa, merengue, and ballad numbers highlighting Sosa’s hip and sassy improvisations, which dart between ear- catching corny.

Virtually any track could click at Latino pop or tropical outlets, par-ticularly the hard-swinging salsa and "Cabeza" and "No Quiero Na," along with slam- ming merengue stomp "Cuando El Amor Se Va." The classy bilingual ballad number "How Will I Know (Como He De Saber)" could entice Latino programmers as well, while the English-language Afro-balkan "Caribbean Blue" most definitely could pique the interest of adult al- ternative P Bs.


AIDS Death On ‘Real World’ Missed An Important Point

BY ERIC BOCHELT

TOO REAL: MTV did a world of good by promoting the release of Pedro Zamora, the 22-year-old AIDS activist and "co-star" of "The Real World" who died of complications from the disease Nov. 11.

By having a portion of his life chronicled on MTV’s alternately captivating and revolting "The Real World," Zamora be- came, for millions of Americans, the first per- son they “knew” who was HIV- positive and eventually died from AIDS.

The only drawback to the expo- sure came at the time of Zamora’s death. With news spread of his passing, MTV, along with other TV news outlets, aired heartfelt tributes to Zamora, juxtaposed to dated im- ages of the handsome and healthy Zamora enjoying life, laughing, and playing with family and friends. A similar taste treatment was um for sure. But missing was the pain and suffering AIDS patients and their families endure to the end of life.

For scores of MTV viewers, par-ticularly among those naive about HIV and AIDS, "The Real World" season simply ended by as Zamora got sick and died peacefully off screen. Those people who would have comprehended the heart- ache of AIDS if, with permission from Zamora or his family, MTV had offered just a glimpse of the pain and suffering toll the dis- ease takes, particularly in its late stages. Then the educational proces- ses would have been complete.

IN THE GHETTO: David Marsh-kovits, writing in the December edition of New York’s Paper magazine: "To be sure, violence has been a part of rap from the begin- ning, and its trickle-down to (physi- cal) attacks on the media was probably inevitable. Too bad. The attacks will only lead to the contin- ued marginalization and ghettoiza-tion of a music that once held such hope and promise."

STONED AGAIN: The recent Rolling Stones saturation on VH 1 and MTV got a bit out of hand, with the lines between ad and edit blur- ring beyond distinction.

By both trade magazines for $80 band baseball shirts on the Rolling Stones-themed installment of MTV’s shop-at-home show "The Go-Go’s The Road Goes On Forever" to Keith Rich- ards, taped this summer in Tor- onto. Asked if he ever thought he’d grow up to be a rock star, Rich- ards said, “No, I don’t think I had this in mind when I was a kid.” As part of the Q & A “Conversa-
International

Sony Belgium Dancing To A New Tune

BY MARC MAES

BRUSSELS—Following the success of similar operations in other countries, Sony Music Belgium has announced the Dee 1 launch of its own Dance Pool.

Gino Moerman, A&R manager with Sony Music and former A&R chief for Belgian techno label Indie A&R, cites German acts Culture Beat and the Pharaohs along with France’s Deep Forest as examples of how dance projects can become successful on an international level.

“I took my experience from A Product called Mysound with Sony, and, because dance product doesn’t always get the attention it deserves with some majors, I thought it useful to continue the Dance Pool line in Belgium as well,” he says.

By the end of December, Sony Music wants to attract young local producers and offer them the structure and the company’s know-how in international marketing and exploitation.

(Continued on page 49)

Majors Quake As Indies Take Madrid

BY HOWELL LLEWELLYN

MADRID—The Spanish independent rock scene and its adherents invaded the capital for the first time in 12 years. Three thousand Madrid fans invaded Madrid (Festimad) Nov. 7-12, and you could almost hear the walls of the country’s multinational buildings shudder.

Thirty-six small and medium-size venues, 150 groups in more than 100 performances, and at last 50,000 people converted Festimad into a major success, and organizers are already planning Festimad 2 for next May. The event followed a similar exercise called Barcelona Aasia Musical (BAM), and, in part, the aim was to keep up the majors to the existence of an ever bigger underground music scene in Spain.

“At every possible level, from media interest to sales and public participation, Festimad was a significant event,” says Julio Munoz, one of the organizers. “Just one example is that four new independent labels were presented during Festimad—Discos Prohetos by top Flamenco singer Enrique Morente, El Gallo Azul by flamenco guitarist Gerardino Nunez, Siroco Records by the venue Sala Siroco, and SRC, an alternative rock label.”

Festimad was not limited to music. There was video; cinema (including the 24-hour-deal here gone); virtual reality; exhibitions of books, comics and fanzines; roundtables and other debates; and a daily market with 40 stands in the heart of the festival, the Revolver club.

“This movement, which is about three years old and growing fast, is not necessarily opposed to the multinationals,” Munoz says. “When we talk about independence, we talk about creative independence, and you can retain that while still being signed to a major.”

For that reason, concerts that took place in Madrid and were included in the Festimad program featured the Spin Doctors, the Cure, and Les Negresses Vertes.

Three books also were presented during Festimad: “La Guia Esencial del Soul” (The Essential Guide to Soul) by Patricia Godes; “Paul Weller: De La Ciudad Al Bosque” (Paul Weller: From The City To The Forest) by Bruno Galindo and Jose Carlos Rodriguez; and “El Tren De La Sierra Y Fuego” (The Train Of Ice And Fire), written by Ramon Chao, the father of Manu Negra singer Manu Chaos, about the band’s train ride through Colombia.

“The problem with the majors is that they don’t really know where to look for the new generation of ‘80s bands that have to replace the ‘80s crop, most of which have disbanded or are inactive,” says Munoz.

“We expect that, in the next few months, more than one independent band that played in Festimad will be signed by a major—maybe many.”

He adds, “Festimad showed that there’s a large, independent, artistic movement that can reach a significant number of people, and the majors are scratching their heads wondering how they can join the action and find replacements.”

“The festival attracted two generations—parents coming with their teenage kids, and teenage youth attending concerts and related events for the first time in their lives.”

Although Madrid has perhaps 120 venues where live music or exhibitions are occasionally staged, it is rare to find more than five pop/ rock concerts on a single evening. Festimad broke new ground, showing how big the potential is.

T Javier Linan, local A&R head at RCA in Madrid, part of the BMG/Arista group, agrees that “events like Festimad can change the way we look at things.” However, he says that his company is not ignoring what he describes as “an independent scene.”

“The BMG people certainly attended many events to see what the level was of video, books, music, and so on. Festimad was undoubtedly important as a showcase for Madrid’s very strong underground scene,” Linan says.

(Continued on page 52)

Thailand Gets 1st Copyright Law

Int’l Software Companies Welcome Move

BY GARY VAN ZUYLEN

BANGKOK—Thailand will get its first copyright law within 90 days, following cabinet approval of the country’s Intellectual Property Rights & International Trade Court.

The moves also resulted in the USTR dropping Thailand from its priority watch list Nov. 18, a move that will prevent a new-reports clampdown on trade between Thailand and the U.S.

The new bill is a culmination of two years of negotiations between the Thai government and international bodies to bring the country into accordance with worldwide standards.

Amendments introduced during the past 12 months have tightened the screws on pirates who are active in Thailand. Sources at the Commerce Ministry claim that the current piracy rate is up to 50%. Sources at the Commerce Ministry claim that the current piracy rate is always higher, probably closer to 70%. The bill also includes provisions for software producers. The Thai country also offers an intellectual property committee to enforce new regulations.

Record companies report a significant drop in the piracy rate due to these actions.

The new bill, signed into law by Prime Minister Thaksin, increases royalties and puts in place tougher penalties. Record company officials say it was too early to gauge the effects of the new laws, but most executives feel Thailand is making great strides in the area and expect the piracy rate to drop even further in 1995, to under 20%.

The international community has

(Continued on page 49)

German Dealers Launch Promo

HAMBURG—“Music Is A Gift” is the name of an image and sales promotion campaign being run by the German record industry association BPIF for the Christmas market.

Some 1,500 music stores throughout Germany will display posters and pendants carrying the slogan and symbol of a CD held in the hand. Additional promotional material in this first phase comes in the form of stickers and repro proofs for trade ads.

At the same time, the recording companies grouped under the BPIF umbrella are using the message and logo for their own advertising media. The advertising campaigns are intended to motivate occasional buyers and non-buyers into buying more music. Further measures are planned for 1996.

Wolfgang Zernzhik, managing director of the association, says, “The German Record Industry Assn. and its member companies are investing considerable financial resources in a successful start to the image and sales promotion campaign.”

(Continued on page 49)
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Irish Writers Vote On Independent IMRO
U.K.'s PRS Gives Blessing To Stand-Alone Society

BY KEN STEWART

DUBLIN—Ireland's songwriters and composers will soon discover whether they will have their own royalty-collecting body independent of the U.K.'s Performing Right Society (PRS).

A two-week postal ballot of PIRS members in Ireland is expected to result in a mandate for seeking funding for an autonomous membership society when voting closes Nov. 30.

For more than a year, pressure has been mounting here for total independence from the PIRS (Billboard, May 7). PIRS has agreed to allow the Irish Music Rights Organization (IMRO) to be independent if a two-thirds majority of its members agrees.

If IMRO, at present the Irish affiliate of the PIRS, becomes fully independent, PIRS chairman Brendan Graham says the society will apply to the Irish Competition Authority (ICA) for a licence to operate.

Last May, the CA's decision to refuse a licence to the PIRS led to a drop of 1 million Irish pounds ($1.5 million) in royalty collections, as some music users have declined to pay (Billboard, July 2).

Graham maintains that despite the authority's refusal to grant a licence, users are still obliged to pay. "Of course they should pay," he says. "They still use our music. There is, however, a perception because of the Competition Authority decision that there is a loophole. One of the first priorities for an independent IMRO will be to change that perception."

Since IMRO was set up in 1988, copyright license fee income in Ireland has increased from £2.55 million ($3.28 million) the first year to more than 7 million pounds ($10.5 million) this year.

Graham says, "We are still bottom of the European league in per capita royalty collections. When you become an independent membership society, we will redouble our efforts in royalty collection both at home and overseas as well."

All Irish-based PIRS members received a letter co-signed by PIRS chairman Wayne Bickerton and IMRO chairman Graham, in which both endorsed the development of IMRO as a membership society and outlined a timetable for its implementation.

The letter reads: "If IMRO becomes independent, Ireland's songwriters residing in Ireland will have the option to remain with PIRS ... Distributions will carry on as normal, and in the short period, there will be a specific agreement with PIRS, who will carry out distributions on IMRO's behalf to ensure a smooth transition."

They went on to note that "the IMRO board also claims the following positive benefits on which the PIRS council does not seek to comment.

* No withholding tax will be deducted on royalties of Irish residents.

* No currency loss on royalties earned in Ireland; and

* A locally elected board will be more accessible to members; and

* A specifically national society may well be able to collect royalties in Ireland more easily and will have a great influence in lobbying the Irish government; and

* The independent society will create additional jobs in Ireland for work currently being undertaken in London."

The independence motion will be carried if at least two-thirds of the membership approves it.

The Irish government regards an independent IMRO as a vital step in its plans for developing the Irish music industry. A recent report suggested that, with the right encouragement, Ireland has the potential to vastly expand its indigenous music business (Billboard, April 9). If the two-thirds majority is reached, IMRO can become a separate organization relatively quickly, according to a PIRS spokesman.

Japan's HoriPro Label Looks For Chinese Stars

BY STEVE MCCLURE

TOKYO—Leading Japanese producer HoriPro Entertainment Ltd. has set up a record label to introduce Chinese artists to the Japanese market.

Creation of the label, Soundasia, is a logical move for HoriPro, which, like an increasing number of Japanese entertainment companies, is looking to China as both a potential market and a source of talent.

Last year, HoriPro sponsored a major nationwide talent search in China, billed as the "Chinese Young Singers' TV Contest."

Soundasia A&R manager Neil Date says it's much easier for HoriPro to sign new Chinese talent directly than try to negotiate separate licensing deals, each time it wants to launch an artist in Japan.

"It's too late for us to start a Japanese label with Japanese artists, so we thought this was a good chance to start a new label," says Date. "There are hard-core fans of Asian music in Japan, so we can easily sell 3,000 to 4,000 units. But we also want to appeal to ordinary Japanese music fans."

Soundasia will concentrate on releasing material by artists from mainland China and Hong Kong, at the rate of at least one album or single a month, says Date. Japanese distribution will be handled by Pony Canyon.

Soundasia issued its first release—a Chinese single by female vocalist Dui Yao, who won the competition's Grand Prize and is now signed to HoriPro's Beijing-based affiliate HoriPro Entertainment Ltd.—Nov. 18. The three-track single, titled "Segetuaya" (Starry Night) in Japanese, contains Chinese and Japanese vocal versions and an instrumental karaoke track.

Japanese songwriter Yuki Matsumura scored the music for "Segetuaya," which is written by Yoko Fujiiwara and a Chinese translation handled by HoriPro managing director Zhang He Ping. Dui recorded her vocals in Hong Kong and Beijing, while the instrumental tracks were laid down in Tokyo. The result is a slick, solid Sin-Japanese pop production.

Dai made her recording debut in China this spring with her "Koajin ni Chincgetching Shounai" album, released on a label operated by the Beijing municipal government's cultural bureau. The album has sold 300,000 copies to date.

HoriPro plans to bring Dai to Japan in late November for a round of promotion appearances.

"Her voice doesn't allow her to do concerts, but she can do in-store live gigs," Date says.

Soundasia, operating as a division of HoriPro rather than as a separate company, also will be making licensing deals. In December, the label will release Hong Kong pop star Jackie Chan's 1992 album "The First Time," a license from Taiwan's Rock Rec-ords, in Japan.

Hub Date, who is taking a crash course in Mandarin, says that doing business in China presents its own set of difficulties. For example, two of the four other female vocalists, who won prizes in last year's talent contest, are hesitant to sign with HoriPro because, he says, "It's very hard for me, but they call the "good life" they enjoy as members of the People's Liberation Army."

Date says HoriPro eventually hopes to release Soundasia product in Taiwan, Singapore, and Hong Kong, as well as other parts of East Asia outside of Japan.
TOKYO—Reflecting Japanese pop music’s increasing popularity in East Asia, Hong Kong-based STAR TV’s Channel V has begun airing a weekly 30-minute show featuring top Japanese artists in concert.

The program, titled “Big Gig Japan,” debuted Nov. 11 on the northern beam of AsiaSat 1 Channel (V). That means it will reach the nearly 7.5 million households in Taiwan, Hong Kong, mainland China, and the Philippines that subscribe to STAR TV’s northern service.

Sony Corp. is the main sponsor of “Big Gig Japan,” which each week will feature a different artist recorded in concert in Japan. It airs Fridays at 7:30 p.m. and is repeated in the 11:30 p.m. slot on Sundays.

“We want to introduce Japanese artists to Asian audiences, especially to Taiwan,” says Tetsuo Mori, general manager of A&R at Sony Music Entertainment (Japan)’s Hong Kong office.

“Idol-oriented ‘Canto-pop’ is what’s popular right now in the Chinese market,” says Mori, who helps supervise production of the TV program.

“Because markets like Hong Kong are so small, it’s hard to introduce new artists or new genres,” says Mori. “So we think it’s necessary to introduce rock music, which is the mainstream in Japan as well as in Western countries.”

“Big Gig Japan” is STAR TV’s second Japanese music show, following “Sonyo Tokyo Music Update,” a video-clip show that debuted earlier this year. Each show is opened in Mandarin by video jockey Rick Tan, while Japanese VJ Mika Yoshino provides commentary in English and Japanese (with Chinese subtitles) for the bulk of the program.

Notwithstanding Sony’s sponsorship of “Big Gig Japan,” artists signed to companies other than Sony will be featured.

Mori says that because of restrictions on satellite broadcast reception in Malaysia and Singapore, Sony at this point isn’t interested in broadcating the show via STAR’s southern beam.

SONY BELGIUM
(Continued from page 16)

The fact that Sony affiliates worldwide are showing increasing interest in dance product will give our releases more international visibility,” Moerman says. “Our product will also benefit from the attention of other Dance Pool divisions in Europe. Belgium is one of the major players when it comes to dance music—why couldn’t Sony Music take a European part in this?”

Moerman expects to have between 12 and 15 releases per year, the first being “El Chico” by El Chico. “Some 90% of all European border-breakers is dance product,” he adds. “More and more European countries get involved. Our main target is to find complementary product to the French and German Dance Pool divisions, and consequently we will have more eye for product emerging from those countries and Scandinavia.”

Patrick Deacon, managing director of Sony Music Belgium, adds, “Indies have been great at taking the dance scene by storm. It’s about time that we, as a major, made up for wasted time, and Gino is the right guy at Sony Music here to do that.”

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Check This. Rob Dickins, chairman of the British Phonographic Industry’s BRIT Awards Committee, and Lisa Anderson, executive producer of the Brit Awards show, hand over a check for 80,000 pounds ($120,000) to John Deacon, BPI director general. The British Recording Industry Trust (BRIT) is among the main beneficiaries of this year’s Brit Awards. The BRIT Trust will use the money to help fund its school.

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I Nienawidze” (I Love You And I Hate You), the listener is invited to enter Kora’s world and see life as she sees it. The band is a veteran of the international concert circuit, having played at venues ranging from the Limelight in New York to the big European festivals at Roskilde and Helsinki.

BEATA PREDPELSKA

FINLAND: One of the most important and popular acts to emerge from the folk scene here is Värttäin. While the band’s combination of Karelian choir singing and pop and rock influences has made it a cult favorite in other locales, Värttäin is a pop phenomenon on its home turf. The group is set to scale even greater heights with the release of its fifth album, “Altara” (Mino Music), which features the familiar blend of strong female voices and beautiful melodies, the album boasts more adventurous and innovative arrangements than before. New producer Janne Haavisto has emphasized the rhythmic elements and arrangements and the band is now sounding more rhythmically sophisticated and essentially Finnish quality of the band’s music. The result is a gorgeous album of many surprises, the first single, “Tu-mala,” even has a British acid jazz feel to it.

ANTI ISOKANGAS

U.K.: Despite the encouraging progress of British black music in recent years, urban consumers in the U.K. prefer American records, mostly rap and swing, and they want them to be as up-to-the-minute as possible. That’s the finding of StreetSounds, the innovative compilation label that went into liquidation six years ago and that has now been bought out of receivership by compilations specialist Beechwood Music. Using a unique A&R technique to source the material for “Urban Blak,” its first compilation under the new deal, StreetSounds placed ads in the specialist press and on posters asking U.K. fans to vote for the sounds they most wanted to hear. There were about 40 respondents, many of whom are namecheck on the album sleeve. The result is an album that, according to Beechwood’s licensing manager Malachi, “is about modern music, crossing the board from the U.S. R&B chart, which consists of hip-hop and swing.” A few weeks before, records we unlistenable they were too new, while some that were acquired, such as Big Daddy Kane’s “In The FJs,” are still on import here. Of the 12 artists featured, only three are British: soul singer Omar and rap artists M.C.M and NOSO Force. A second “Urban Blak” volume is scheduled for imminent release.

KWARI

NETHERLANDS: One of the country’s most active rock bands, I Travel lives up to its name by performing roughly 200 concerts a year. Now, the four-piece led by songwriting guitarist D.J. Vermeij has signed a new deal with Ray’s Music Label and released a self-titled, 18-track album produced by Vermeij and Emilie den Tex. It was Tex who produced I Travel’s debut album, “As The Crow Flies” (New Talent/Phonogram), which was released in 1991, the year after the group had won second prize in the Dutch Rock Grand Prix, the country’s annual contest for promising new pop and rock acts. Unfortunately, the debut was a flop, and Phonogram dropped the band. Now I Travel is back for a second bite at the cherry, with a new album that betrays the influence of veteran rock’n’rollers such as Neil Young, Eagles, and the Rolling Stones. The band is joined on various tracks by top Dutch musicians including saxophonist Hans Dulfer, guitarist Danny Lademacher, and Herman Brood, who plays piano on Hansen’s new single, “Boulevard Of Broken Dreams.” A tour featuring I Travel supporting Herman Brood & His Wild Romance is scheduled for early 1995.

WILLEM HOOS

ROMANIA: The seventh edition of the international pop music festival Ceutel De Aur (The Golden Stag) took place in Brasov, in the Southern Carpathians region. For the first time at this event, there was an evening of folk music, featuring Romanian singers only, as well as the usual week of shows featuring international stars performing in Turnul Cerului (Tower of Heaven, Old Square). Meanwhile, the 24th edition of the Romanian national pop music festival was held in the Black Sea resort of Mamaia. The heart of Mamaia was Marius Manea, who was born in 1950, and Corneliu Furaru were also honored for their work. Among the Romanian acts to perform were Loredana Groza, Cristina, Florin Cacalos, Induș, Mira Turc, Corneliu Furaru, and Madalin Manole... One of the pioneers of Romanian pop, Lugi Ionescu, has died at age 67. Among his best-known hits were “Turturele” (The Turtle Doves), “Soferul De La On” (The Tourist Coach Driver), and “E Primavara In Iauurie” (It’s Spring In January).

OCTAVIAN URSELESCU
Premios Ondas Feted Stars, Birthday With Sting, Iglesias

BY HOWELL LLEWELLYN

MADRID—Sting and Julio Iglesias were the star performers at the prestigious Premios Ondas annual award ceremony, here, November 14. The occasion was extra festive this year, as it coincided with Spanish radio's 70th anniversary.

Radio Barcelona was born Nov. 14, 1924, and it has issued, for the past 41 years, the awards for radio, television, cinema, and—for the past three years—music.

The station now belongs to the Cadena SER radio group, which is part of Spain's biggest media holding company, Grupo Prisa, now responsible for the Ondas ceremony. Ever since music was incorporated into its list of awards, Prisa has tried to make the Barcelona event a kind of “Spanish Oscars.” This year, there were more than 130 entries from 22 European and Latin American music countries.

Pop-flamenco singer Rosario and pop trio Presuntos Implicados also performed before the 1,800 attendees; some 37 awards were presented that night at the Montjuic National Palace.

One of Spain’s most promising young singer-songwriters, Pedro Manuel Gener, won the best song prize and is gaining a high profile as a result. He is especially well known for his album "Contaminame" (Contaminated Me) was recorded by Victor Manuel and Ana Belén.

The 28-year-old was born in the Canary Island of Tenerife and has been writing and singing for 12 years. He came to Madrid just a year ago, was signed by BMG/Ariola, and has played in Brazil and Cuba, as well as Spanish TV.

Presuntos Implicados was awarded best group and best album for "El Pan Y La Sal" (Bread And Salt). Best new Spanish act was Umph-Pah, and the best video clip was Rosario's "Sabor, Sabor" (Taste, Taste), directed by Fernando de France.

The Dominican Republic’s Juan Luis Guerra, who was at the ceremony but did not perform, was voted best Latin artist, while best new Latin artist went to Colombia's Caribe Vives. The multimillion-selling Gregorian chants CD by the monks of the Santo Domingo de Silos monastery was chosen as best classical music album.

Sting and Julio Iglesias won special awards for best recent history in pop music and best recent international history in radio, respectively.

The music awards were decided by a jury of record label representatives, radio station executives, publishers, managers, TV presenters, critics, producers, and representatives from performing right society SGAD and the artists' and performers' association.

The ceremony ended with the presentation of the Premios Ondas 1994.

Getting Their Mojo Working. Dutch promoter Leon Ramakers of Mojo Concerts received a special Pink Floyd award from EMI Music at the second of Floyd’s three dates at Rotterdam’s Feyenoord stadium. It was also Mojo’s 50th concert at the stadium. Shown, from left, are Bert T Hoen, EMI Music Holland product manager; Maarten Steinkamp, EMI Holland marketing director; Henkie van Kuijlen, EMI Holland managing director; Ramakers, Willem van Starrenburg, EMI Holland strategic marketing manager; and Denise LeClercq, product assistant.

THAI COPYRIGHT LAW

(Continued from page 16)

wielded both the carrot and the stick in its battle to rid Thailand of its piracy problem. The U.S. put Thailand on its "whitelist" list in 1992. Thai authorities were warned that unless they dealt with the rampant problem, the U.S. would enforce measures in other areas of trade.

On a more optimistic note, Sony Software president Michael Schuholz visited the King of Thailand last year and indicated that substantial investment could come into the country if copyright issues were addressed (Billboard, April 24, 1993).

This year, Warner Music Internationa bought into the Thai market with its acquisition of local companies D-Day and Muser (Billboard, March 26).

Sony Canada Presses U.S. Pearl Jam Set

TORONTO—Over and above pressing Pearl Jam’s upcoming album "Vitalogy" for the Canadian marketplace, Sony Canada’s Toronto CD/cassette facility is also producing 600,000 compact discs and 300,000 cassettes for the U.S. market.

Explaining why the Pearl Jam album intended for the U.S. market is being manufactured here, Sony Canada president Rick Camilleri says, “In the fall season, U.S. plants are too busy with all the new releases, but we’re a new plant, and we’ve got the capacity.”

Camilleri says he expects heavy Canadian sales for the Pearl Jam release, which is being issued here Dec. 6. “We’re probably going to end up shipping four times four-ounces in the first year,” he says. "That’s 240,000 units. Their last record, 'Vs,' has sold 575,000 albums so far.”

IAN THOMAS WINS BIG AT SOCAN AWARDS

FOR FOUR OF HIS SONGS CITED; K.D. LANG ALSO HONORED

BY LARRY LEBLANC

TORONTO—With three songs that were aired more than 100,000 times on Canadian radio as well as one of the most performed Canadian songs of 1993, Ian Thomas was the big winner at the Society Of Composers, Authors and Music Publishers of Canada’s fifth annual awards festivities, held here Nov. 15.

Veteran singer-songwriter Thomas won SOCAN Classics Awards for his "Right Before Your Eyes," radio hit "Rain Down On Me," and "Hold On." He was also honored for his song "You’ve Got To Know," one of the 10 most performed Canadian songs in 1993, which was done by his group the Boomers.

Hip-hop Canadian performing rights organization also honored Vancouver, British, Columbia-based singer-songwriter k.d. lang and her co-writer/producer Ben Mink. They received the William Harold Moon Award, named in honor of the pioneering di- rector of Rogers Ondas Awards from 1947-72, presented annually to composers for putting Canada in the international spotlight.

There was emotional about receiving her achievement award, lang provided the best acceptance speech of the evening. “It’s always been Canadian songwriters I look to when I’m looking for inspiration,” she said. “People like Joni Mitchell, Leonard Cohen, and Jane Siberry are all artists’ and performers’ association.”

Matching Thomas with three SOCAN Classics Awards was Larry Eveo of Edward Bear, who was honored for his '70s hits “Last Song,” “Close Your Eyes,” and “You, Me and Mexico.” Also receiving Classics Awards were Kim Berly of the Stampers, Doug Beave and Gary Weeks of Gary & Dave, songwriters Doug Edwards and David Richardson, drummersongwriters Per Skop of Lighthouse, arranger/bandleader Ha- good Hardy, and singer-songwriters Murray McLauchlan and Ken Tobias.

In the "The Meanest," SOCAN Classics Awards were presented to members of the society whose songs have become domestic standards and, in some cases, worldwide hits. The songwriters honored this year scored their hits in the '70s.

An audience of 250 music industry professionals attended the SOCAN event, which also honored the songwriters and publishers whose songs received the most radio play in 1993. The ceremony mostly paid tribute to Canadian composers in the pop, country, jazz, film, and television fields.

Double winners of the evening for most performed songs in 1993 were Blue Rodeo’s Jim Cuddy and Greg Keelor, for “5 Days In May” and “Rain Down On Me.”

Dolly Parton's composition “I Will Always Love You,” recorded by Whitne- hy Houston, was named the most performed song in Canada in 1993. As presenter, singer Molly Johnson said jokingly, “Even though I know Whit- ney’s version made her a lot of money, I love Dolly’s version best.”

Always Love You,” from the latest concert music Award went to composer Oskar Morzwetz. Composer/keyboards Bill Douglas received the SOCAN Classic Award for "Oh My Love," and Brass Scripter Douglas McConnell received the SOCAN Jazz Award, and Jim Morgan, Ray Parker, and Tom Szaezensik were presented with the SOCAN Music For Film And Television Award.

As with last year’s ceremonies, the highlight of this year’s 2-hour show was the various medleys of vintage hits performed by a Paul Hoffert-led band. Backed by an 11-piece backup group, singers Molly Johnson, Rick Emmett, Lori Yates, and Joe Feeney gave such exuberant performances, and were onstage so often, that the award-giving itself was practically overshadowed. Yates’ intense readings of Murray McLauchlan’s compositions “Whispering Rain” and “Farmer’s Song” were the highlights of the evening.

The 10 most performed Canadian songs in 1993 were:


The four most popular Canadian country songs in 1993 were:

1. "Blank Pages," written and performed by Patricia Conroy.

2. "Fare Thee Well," written by Jimmy Rankin. Performed by the Rankin Family.


SOCAN Classics Awards were presented to the following writers for songs that have aired more than 100,000 times on Canadian radio.


Murray McLauchlan: "Farmer’s Song" and "Whispering Rain." Performed by Murray McLauchlan.

Skip Prokop: "One Fine Morn- ing." Performed by Lighthouse.


William Harold Moon Award winners k.d. lang, left, and Ben Mink with SOCAN president Francois Cousseau, center.
HITMAKERS '94

THE LATEST CROP INCLUDES RAPPERS, MIXERS, DANCE TEAMS AND PUNK-POLKA CONFECTIONERS

BY WOLFGANG SPAHR

New acts are springing up like mushrooms in the German charts. Never before have German producers been so successful in releasing product that goes straight on to the charts and best-seller lists. Their strike rate of releases hits is excellent. Here are 10 examples of the acts who have made it in the last year:

MASTERBOY
It's a success story just like a dancefloor fairy-tale: A crafty sound enthusiast and a resourceful trendy DJ both from Baden-Baden in southern Germany, met by chance at a house party in London four years ago and decided to explore new sound dimensions. They've lived happily ever after in the European dance charts as Enrico Zahler and Tommy Schieß—alias Masterboy. Single successes, including "Shake It Up And Dance," "Everybody Needs Somebody" and their current single, "Feel The Heat Of The Night," and the albums "The Masterboy Family" and "Feeling Alright" are proof of the German dance act's creativity.

PRINCE ITAL JOE FEATURING MARKY MARK
The title of the song "Can't Stop We" became the slogan for this unusual and successful duo: U.S. rapper Marky Mark (ex-Funky Bunch) and Caribbean ragga star Prince Ital Joe. With a mixture of rap, ragga and European dancefloor, the black-and-white success team stormed to the top of the European charts with the hits "Happy People" (250,000 units sold) and "I United" (a gold No. 1 in Germany) and is now selling huge quantities of the album "Life In The Streets." Musc-rapper Marky and his partner from Dominica, however, produced by two German-dance professionals, Alex Christensen (the creative head of U 96) and Enigma producer Frank Petersen (Enigma).

JAM & SPOON
They helped the Pet Shop Boys, Snap came to Power through them, and they boosted Frankie Goes To Hollywood to renewed chart success. Jam & Spoon's list of product remixes is long. The Frankfurt dancefloor producers Jam El Mar and Mark Spoon are now proving their talent for innovative dancefloor music with their own debut albums, "Tripomatic Fairy Tales 2001" and "2002." The single, "Right In The Night," written by Nosie Katsmann, currently Germany's most successful songwriter, sent Jam & Spoon soaring to top chart positions all over Europe. The trance track "Follow Me" has been equally successful.

MARUSHA
The darling of the European dance scene, Marusha is open-hearted and talented and has an infectious style. There's hardly any other DJ embodying the spirit of the rave generation like this spirited half-Greek girl from Nuremberg. And she's so successfully too; her version of "Somewhere Over The Rainbow" was one of the few techno-house songs to achieve gold status (250,000 units) in Germany in 1993. And Marusha's mixing abilities are much in demand on the international scene. Dancefloor disciples find themselves glued to the screen when she introduces her techno-house TV program, "Feuerreiter" (ARD), and they listen to Germany's top DJ on the Berlin radio cult-program "Rave Satellite" (on Radio Fritz).

MAXX
The name Maxx (short for MAXX-imum X-tasy) became an international hallmark for quality dancefloor music through the top hit "Get-A-Way," which is already one of 1994's most successful singles. Some 1.1 million young fans all over Europe bought "Get-A-Way," and in Germany it earned a gold disc for German Maxx mastermind The Hänss, Englishwoman Linda Meek and Swede Gary Bokoe. With the follow-up, "No More (I Can't Stand It)," Maxx is strengthening both its commercial and club potential through its creative mixture of reggae, rap...
SWEET COLOGNE!

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POP GO THE COMMERCIALS, AND IT ALL "ADS" UP

"WHO ELSE BUT GERMAN AUTHORS CAN WRITE MUSIC WHICH PUTS GERMANS IN THE MOOD TO BUY THINGS?"

BY WOLFGANG SPAHNR

A

vertising agencies are waking up to a fact that accomplished Casanovas have known for years: that music is a vital part of seduction.

As consumers get more weary and resistant to the evermore complex ploys of the ad men, music is one of the few things that can bring the genuine feelings of warmth necessary to trigger that emotonal sale.

Increased use of music clips in advertising has provided songwriter and music publishers with a pleasant source of additional income. Fees from commercials now make up over 10% of total income for some music publishers.

This applies to songs especially composed for commercials, but far more to the use of evergreens and current hits for spots on radio and TV. Paradoxically, the record industry is starting to release compilations of songs used in advertising, some of which sell in excess of 100,000 copies.

This year marked the fifth occasion of the private radio stations’ Advertising Music Competition. Listeners were asked to choose their favorite advert tune; this year’s winner was the post-reggae song "You Can Get It" by Desmond Dekker, used by gasline-manufacturer Aral in its advertising. Second prize went to the clothing store C&A for its own song "Anytime And Anywhere," while Cliff Richard’s "Summer Holiday" took third prize for Volkswagen.

UNLICENSED MUSIC USE

The recent increases in fees reflect the fact that music use has increased, and more importantly, that users are now paying for the use. Until recently, many agencies used music without obtaining permission from publishers and authors. After initiatives by the German Music Publishers’ Association (OMV), there has been a change of heart within the agencies.

One of the pioneers in this enterprise is Wolfgang Mewes, managing director of the Melodic der Welt music-publishing company in Frankfurt; together with colleagues, Mewes has developed a licensing system that is now officially recognized by the courts.

Expains Mewes, "The advertising license fees which we have developed are based on the individual use of a musical number for an advertisement." Prices for the use of music are determined by the frequency of transmission and by the reach of the radio stations. Infringements of copyright almost always lead to legal proceedings.

In Mewes’ view, income from advertising has almost doubled over the last four years. Expectations for 1994 are positive—at least a double-figure growth rate is expected. When it comes to the most popular songs, says Mewes, requests from agencies are primarily geared to song titles. With evergreens, it’s specific lyrics that are important—to rock and pop hits from the worldwide repertoire.

Managing director of EMI Music Publishing in Hamburg, Peter Earle, says income from this sector "has increased six-fold for us over the last four years. We budgeted for a 25% increase this year, and we’ll exceed that.

36-CD SETS

Publishers also changed their tune in dealings with agencies, seeking dialogue with creative directors about their ideas.

Michael Kudritzki, managing director of Edition Intro in Berlin, has released a CD with the most-successful songs of the past 25 years and sent it to 500 advertising agencies in order to acquaint them with the wide-ranging repertoire.

EMI Music Publishing also has released a special collection for potential customers, featuring the catalog’s highlights—from the '20s through the '70s—on 36 CDs. This series is constantly being updated. What is more, EMI Music Publishing regularly supplies a circle of VIPS with samples of new releases. Says EMI’s Earle, "For customers with a smaller budget, the Library of Selected Sound and its associated labels—such as KPM and Carlin—offer an all-embracing musical spectrum. In addition, we seek personal contact with the decision-makers."

Publishers like Warner/Chappell and BMG UFA, which have created special departments for the purpose, are also expecting significant growth potential for their music.

Managing director of BMG UFA, Hartwig Mauch, comments, "This is a wide field of activity for our authors. It is a form of exploitation which is in the early phase of development, if you look at the projected TV and radio channels in Germany."

ONE-NOTE SAMBA

Joachim Neubauer of The Siegel Music Publishing Company has enjoyed tremendous success with writers Andy Ibr

HITMAKERS

Continued from page 54

LUCLECTRIC

They are Germany’s most outrageous new talent: Luclectric, alias Luci van Org (ballmark: blond dreadlocks) and multi-instrumentalist Ralf Goldkind (ex-Hugo Race and others), delight fans with a colorful concoction made up primarily of punk, polka and pop, spiced with cheekily cheerful lyrics. The Berlin duo’s first hit, “Maidchen,” got Germans—particularly the girls—singing along with gusto. That’s no wonder, as the song is dedicated to well-shaped men’s behinds.

DJ BOBO

His name is worth its weight in gold, and not just in dancefloor circles. DJ Bobo, born Rene Baumann, has shot into the Top 10 of all the European charts with four songs to date. His debut album went platinum in his Swiss homeland. His “Everybody” turned out to be the summer dance hit of 1994. DJ Bobo began his career in the mid-1980s as a prize-winning turn-spinner, and at the beginning of 1993 he finally made the breakthrough with “Somebody Dance With Me.” The 26-year-old is a multi-talented producer, composer and lyricist—and he performs as a singer and dancer during his lavish live shows.

WESTBAM

WestBam has long been regarded as one of the originators of the international house and techno scene. Even in the mid-'80s, the Berlin DJ was forecasting the beginning of a new musical era and doing pioneer work on the German dance scene; he became a leader of this music in 1985 with his DJ disc “This Is Not A Boris Becker Song.” Over the years, WestBam has delivered innovatory tracks, including “Monkey Say, Monkey Do,” and has regularly injected the dance scene with new ideas. Best proof of this is his fourth album, “BAM BAM BAM,” in which the DJ presents a wide-ranging selection of music, creating virtually immutable rave hits à la WestBam.

MAGIC AFFAIR

The success story continues: German dance act Magic Affair has just received a platinum award (500,000 sales) for the No. 1 hit “Omen III.” Capable producer Mike Staab’s project is currently on track to hit Top 10 in 12 European countries at the moment. The successful “Omen” hit series began in 1980.
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and many more!

We say Ja!

Sony Music Germany, Switzerland & Austria
BEYOND THE ALPINES

Continued from page 34

In its Bern variety, as practiced by Züri West and Patent Ochsner, it's a language redolent with politeness and subtle irony, and it thrives on dry sarcasm.

Zurich is the largest city in Switzerland, but the political and musical capital is Bern, some 60 miles west of Zurich. Hence the band's name, which means "West Zurich."

For years, the Swiss-German pop scene was a pale imitation of foreign hits. Then in 1976, the dialect scene got a huge boost from five lads from Bern—Rumpelstilz—whose hit "Kiosk" was released in Germany as well and sold more than 120,000 singles in its German form.

In 1976, the dialect scene got a huge boost from five lads from Bern—Rumpelstilz—whose hit "Kiosk" was released in Germany as well and sold more than 120,000 singles in its German form.

Polo Hoffer, third from left, with Schneiderband

of foreign hits. Then in 1976, the dialect scene got a huge boost from five lads from Bern—Rumpelstilz—whose hit "Kiosk" was released in Germany and sold more than 120,000 singles in its German form.

Polo Hoffer, lead singer of Rumpelstilz, is still on the scene. His latest album, "Welcome I der Sonderbar (welcome to the dive bar)," was released in October.

Because of the huge language difference between Switzerland and Germany, it's often been the case that Swiss rock has been filed under "unsalable" by international A&R staff.

Yet in the wake of success by such German dialect acts as Cologne rockers BAP and Spider Murphy Gang, Züri West and Patent Ochsner are now under contract to BMG Arista Germany. Züri West is about to be promoted as a major act in Germany. Patent Ochsner's CD "Fischer," which went more than platinum in Switzerland, has been issued as a teaser for rock journalists or as a crash course in Swiss German. For those who don't understand (and let's face it, that's most of the rest of the world), CD booklets come complete with lyrics translated into "real" German.

ANTI-VOLKSMUSIK

Hans Peter Buschhoff, head of national press at BMG Arista Munich, says he has been surprised by the reactions. "[Someone] said to me, "he notes. "What kind of thing are you sending me? You know I don't like Volksmusik."

There are many bands who have said a big hello to Germany, yet the label is hoping that audiences there will grow to understand the Swiss rockers when they say "Gruezi Deutschland."

(Heier Lenzmüller is a Zurich-based entertainment consultant and writer.)
ENIGMA  out from the deep

The new single taken from the album
THE CROSS OF CHANGES
SIGNING DIRECT
Continued from page 58

explains. "We're aiming, long-term, for Europewide sales of 400,000 units—which is realistic, as 'Stranger Than Fiction' hit the charts across the continent and went Top 10 in Germany and Sweden."
Also directly signed to Sony Music in Frankfurt are Swiss hornist Andreas Vollenweider (excluding Switzerland and North America), Mike Batt (album release set for February 1995), Hazel O'connor, Gee Morris and Aziza Mustafá Zadeh, a jazz pianist from Azerbaijan.

EMI-Electrola signed British hard-rock band Magnum, which has been successful in Germany for several years. Keeley Hawkes was signed on the basis of her songwriting and singing ability and will have a second album released shortly. Yet Maggie Reilly, who sang the vocals on Mike Oldfield's "Moonlight Shadow" single, remains the company's most successful direct international signing, with over 500,000 sales in Europe alone.

EMI-Electrola's Birgit Kurth notes that "It isn't our policy to sign international acts except when there's an existing basis for sales in our territory. There are an increasing number of artists suitable for the European market who otherwise wouldn't have the opportunity of a release in the U.K. or U.S."

N.Y. HARDCORE PLUS S.F. POWER-METAL
In some cases, artists have a deal in their homeland and are merely on the lookout for a strong partner worldwide. Joerg Hacker, A&R director at Intercord, cites some examples—mainly from the hard-rock scene—as those who are signed directly to the in-house Bullet Proof label for GSA territories.

whereby the U.K. company Music For Nations handles the label outside Germany, Switzerland and Austria. These bands include New York hardcore act Leeway (for Europe), the Swedish band The Organization (formerly Death Angel) from San Francisco, as well as the most recent signing, Trouble, formerly signed to American Recordings.

Explains Hacker, "We sign our acts for Europe since we believe in the market potential. But in the meantime, these acts have acquired U.S. deals on the basis of our European releases.

Polydor has signed such international acts as Getty Rafferty, Jason Everly (son of Phil Everly), Ice Mc, Katrina & The Waves and the '70s group Nazareth. Dieter Haegermann, A&R manager, says the label "signed these artists because we believe in their artistic and commercial potential, which has paid off on these cases."

INSECT PSYCHO-TANGO
The first Polydor album by Katrina & The Waves was released Europe-wide with a second set planned for early next year. Jason Everly's single "Can't Stop The Rain" was on the Top 100 airplay charts, and there's an album to follow.

Martin Brem, head of marketing at Phonogram, which has the innovative Swiss duo Yello under contract, has signed two Danish chart acts: funk party-band Zapp Zapp, whose debut album is "You Better Believe," and the metal funk-punk-hiphop crossover band Kinky Boot Beast, whose first album is "Insect Psycho Tango."

"A&R," says Brem, "must have the right to look across national boundaries, and in this market, (excluding the U.S.) it pays for us to look beyond the borders of our own territory, and we use the phrase 'Think global—Act local!'"
OSMAR '94

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Fool Moon
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Peter Gabriel
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Gitte Haenning
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when top Frankfurt DJ Staab put together the concept with his former Mysterious Art project team. In 1994, after two "Omen" hits (89 and '90), Staab and Bernd Waldbrand rekindled the hit fire to complete the trilogy. Vocal assistance was forthcoming from Franca Morgano and rap acrobat A. K. Swift. The follow-up single, "Give Me All Your Love," is already doing well.

HELGE SCHNEIDER
Ever since his cult hit "Katzenklo" ("Cat Toilet"), the whole German nation seems to have fallen for the funny-voiced man from Mullheim in platform shoes and pomaded wigs. The 38-year-old is in fact no newcomer, having been a professional since 1977, including time as an award-winning jazz musician. But his big success didn't come until 1982, when he attracted attention as the "singing man's cake," with his crude mixture oflyrical jabs and wry musicianship that is located somewhere between swing, blues and jazz. Schneider's is a real hard-core program, though he does have more to offer than apparently blithesome nonsense: he's written scripts and radio plays, composed some seven albums, the latest being "Es Gibt Reis, Baby [We Serve Rice, Baby]."
He's well into the first part of his memoirs, and causing plenty of mischief as Doc Snyder in the movie "Texas."

THE COMMERCIALS
Continued from page 36

Slavik and Susanne Kemmler, who wrote the music for the C&A advertising spot that got onto the charts. The firm also has Ralph Siegel and Michael Hofmann. Neubauer quotes further examples of excellent exploitation of evergreens: "Feelings," "Lollipop," "Just The Two Of Us," "Twist And Shout" and "One Note Samba.
Infringement of copyright law in the use of advertising music has decreased clearly in the last two years since the German Music Publishers' Association (DMV) launched an information campaign. "Most of the ad agencies are now aware of the problem," adds Siegel's Neuhauser, "so unauthorized use has become rare."
DMV managing director Dr. Hans-Henning Witgen is optimistic that German copyright will achieve greater yields, thanks to the explosion of advertising applications. This would help the small music publishers in particular to survive in the majors' market. "After all," asks Witgen, "who else but German authors can write music which puts Germans in the mood to buy things?"
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DANCE AT A GLANCE: LABELS AND THEIR STABLES

BY WOLFGANG SPAHR

DANCE STREET
Dance Street, owned by Dieter Stemmer in Dortmund, is distributed by ZYX Music. Dance Street specializes in Eurodance, underground house and tribal house. The label has been successful with Bass Bumpers, Harajuku, Active, TNN, DJ Dero, Peter Schilling, Nightwalkers, Doop, Lolacita Holloway, DJ Miko, Carl Craig, Ouhtere Brothers, The Fog, George Morel, Rozo, Quench and Joe Smooth. Chart hits in 1994: Doop's "Doop," TNN's "La Cucaracha." Peter Schilling's "Major Tom '94" and The Ouhtere Brothers "Pass The Toilet Paper."

EAMS
EAMS in Deggendorf (Bavaria) was founded in 1983, mainly as an importer of 12-inch singles for distribution in Germany, Austria and Switzerland. The label specializes in dance music and has an exclusive contract with DJ Bobo, who recently reached platinum status with "Everybody" in Germany, after scoring three gold records in a row. According to A&R chief Alex Guder, EAMS' policy is to release "less—but brilliant—material. We don't want to choose one out of 20 [to release], but to pick two out of three to be successful. We have probably the most vigorous selection here in Germany."

ZYX MUSIC
ZYX Music is now the biggest independent label and distributor in Germany, with its own vinyl plant and subsidiaries in the U.K., U.S. and the Netherlands. President Bernhard Mikuls, former CBS Germany shareholder and general manager, established Pop Import in 1971, which specialized in the import of pop records not available on the German market. This operation developed into Bernhard Mikuls Schallplatten-Vertriebs GmbH and was renamed ZYX Music in July 1992. The following year was by far the most successful for the company, with a turnover of more than $100 million.

High sales in the dance sector were mainly responsible for this success. Names like 2 Unlimited, Corona, Twenty-Seven, Cappella and Double You have made ZYX Music the "one and only" name for chart-topping dance music.

In the rock and pop sector, the company succeeded in building a catalog with such internationally known artists including Matt Bianco, Bronski Beat, Motorhead, 1st Avenue, Dead Bang and Jet Black Joe.

LARGO
The long overdue resurrection of 91-year-old Hamburg-born composer Berthold Goldschmidt (who emigrated to England in 1935) has been aided by the Largo label in Cologne, which now has three CDs available featuring pivotal works from Goldschmidt's opera "Beatrice Cenci."
welcome to tomorrow

The New Album

SNAP!
VIVA'S FIRST YEAR
Continued from page 66

SECOND CHANNEL FOR 1995
Viva is operating so successfully that a second channel, Viva 2, is to be launched next January or February targeting an older audience with an adult-contemporary format. Explains Gorny, “I believe that we have to reach other target groups too with this music. It is very important, after the success of Viva 1, to show that we are competent music-TV makers in Germany and to continue the Viva concept with Viva 2.”

Gorny says he hopes to expand the Viva empire with on-demand videos, Viva shops and merchandising. Pan-European music-TV giant MTV Europe undoubtedly sees its successful German competitor as a huge threat.

Gorny hits the nail on the head when assessing MTV’s main concerns, noting that “One of the main reasons for the competition between Viva and MTV is that we are operating successfully in the third-biggest music market in the world, not in some small country like Norway or Denmark. Germany represents a huge slice of MTV Europe’s advertising revenue, which it cannot afford to lose. Gorny is confident that the two channels can co-exist, however. “Viva has a smaller area to cover than MTV,” he says. “We are producing TV for a homegrown target group, which is a concept that has been proven all over the world. We make TV in Germany for Germans; we have our own niche, while MTV is all about the pan-European concept. Although I think the European idea behind MTV is good, it can be problematic, as a European target group is something that doesn’t really exist.”

YEAR-END SCORE CARD
Viva’s main hackers are four major record companies. Here are some of their verdicts on Viva’s first year.

PolyGram Germany president Wolf Graumann: “Viva has answered the prayers of the music industry, though not 100%. Not that we ever expected that. We’re all very happy with Viva so far. I think the 80% German content was not a rough number to achieve in the first year, and Viva is still not playing enough popular music acts. But Viva has already had an impact on breaking new German artists and on creativity, such as the emergence of new video production teams. Plus there’s the fact that Viva is commercially viable.”

EMI/Electrola Germany president Helmut Fetz: “It’s perfectly happy with Viva’s role. Viva is success- fully supporting and breaking German acts, as well as increasing their sales. Its impact is limited because of the channel’s format and target group, yet it is nonetheless important for breaking acts such as German dance duo Magic Affair, who enjoyed an international hit after initial support by Viva.”

Viva has made people much more aware of the importance of music programming, and we are seeing an increase of music programming on the other channels, such as ARD with “Hit Clip; RTL’s “Saturday Night Show” and ZDF.” These channels had all but eliminated music except as breaks in their game shows.

Sony Music Germany managing director Jochen Lorenz: “We now have a bigger platform to present our local acts, especially in genres like dance, progressive and rock. Some of these also get played on MTV Europe, but not to the same extent. I would like to see Viva playing more local-language acts and local acts in general.”

“Viva is a growing need for a channel targeting the over-30s. It is really an expanding target group and one with high disposable income. Viva will answer this to some extent with Viva 2.”

DANCE AT A GLANCE
Continued from page 66

But the record label, established 10 years ago by Uwe Buschkotter, has long been champion of new music. It has released “CD portraits” of, among others, Stefan Wolpe (who died in New York in 1972), the Austrian Kurt Schwertsik and the Englishman Jonathan Lloyd, and new recordings of music by German-Russian composer Igor Markevich.

Says Buschkotter, “While larger record companies all too often follow the path of least resistance with recordings of older classical and romantic works, Largo has for years been putting to the test its appetite for discovery.” Largo has released around 30 CDs—each with a detailed booklet. But perhaps its all-time hit is the Kurt Weill disc “Berlin Im Licht,” released in 1990 and featuring works such as “Migli Song,” a satire on the ideology of advertising.

This year, Largo will have yet another release—the complete jazz compositions of Spike Hughes from the years 1915 to 1935, including music for the jazz ballet “High Yellow.”

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MAG BAG: MUSIC WEIGHS IN HEAVY AT THE NEWSSTAND

BY WOLFGANG SPAIR

HAMBURG—More than 30 music magazines are vying for a piece of the record companies’ advertising cake in the world’s third-largest music market. Between them, they have a combined monthly circulation of more than 6 million copies.

With consumer sales in the German music market topping 18 billion (35.5 billion), even more publishers are being enticed to enter the music-magazine business.

“Surprisingly, there is no information medium worth mentioning on the German market for the large and affluent consumer target group between the ages of 20 and 40,” Life and Viva are both strategically aimed at kids aged 10 to 16. Classic teenage

Continued on page 72

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VINYL LIVES!

DOWN BUT NOT OUT; THE FORMAT THRIVES THANKS TO NICHEs, 12-INCHERS AND “LUXURY” STATUS

BY ELIE WEINERT

While CDs continue to daze, vinyl is being eclipsed in both the singles and album markets. According to German Phonographic Industry statistics for the first half of 1994, vinyl LP sales have dropped by 66% to 400,000, compared to 1 million units in the same period the year before. Vinyl singles (7- and 12-inch) dropped from 1.3 million to 900,000, down 31%. But is vinyl in Germany really ready to join the shellac it replaced on the out-dated shelf?

A quick look at the companies still producing vinyl suggests that the format’s future is assured as a vital marketing tool in several niche areas.

While EMI-Electrola in Cologne and PolyGram in Hanover have closed down their vinyl pressing plants, most major record companies still supply it to meet demand in dance, techno and hip-hop as well as for jazz and classical product. Several majors have even released their new LPs at Interscope in Bad Homburg, while EMI’s vinyl comes from its Hayes plant and Sony Music Holland presses for BMG Ariola.

SWINGIN’ SINGLE

The 12-inch single virtually saved the day for vinyl, says Fred Slone, co-owner of Black Flame, a sub-label of Stuttgart-based Blue Flame Records, which deals in all types of dance music. “All the trendy DJs, such as Sven Vath, Jam & Spoon and Daffy Duck, say vinyl is their working tool,” Leinert notes.

Continued on page 72

RADIO BLUES

EDGY NEW ACTS ROUTINELY LOSE OUT TO “NICE AND COMFORTING” ONES, BUT THERE ARE OCCASIONAL EXCEPTIONS

BY MIRANDA WATSON

Despite its image of being slow and unresponsive to new music, Germany’s complicated radio map can still be used effectively as a promotional tool.

MCA Germany head of promotion Katharina Landahl says that radio is still an important promotional tool. “To fall in love with a song, you need to hear it, so radio will always be important,” she notes. “Radio still has a big influence on the single charts, unfortunately, as it’s how many listeners rather than what listeners want which counts.”

“In Germany, it’s not possible to create a hype or a hit with just one station,” says Elfi Küster, head of press and promotion at EastWest Germany. The chart system here in Germany with its airplay weighting means that you can’t get enough airplay from one station to get enough points for a chart entry. This hasn’t always been the case, she says. Public network SWF (Südwestdeutscher Rundfunk) was responsible for breaking several artists, the last example being Matthias Rein (Polydor).

“Now stations don’t make hits,” notes Küster. “They just play them, and I’d say this is true for at least 60% of the radio stations in Germany.”

There are exceptions to this situation—such as EJR stations Fritz in Berlin and OK Radio in Hamburg—which are more open to new sounds, she says, but they have a relatively small listener base and don’t amount to enough points for a chart entry. The stations with the biggest listener base, she complains, have the oldest listeners, such as Cologne-publishing WDR 4, which reaches more than 1 million listeners with its schlager and folk-based format.

TOO HEAVY FOR RADIO

To get around the pitfalls of the German radio system, Küster says she often goes directly to the public. “I was trying to promote a band called Testament, but they are too heavy for radio and were getting zero support,” she explains. “So I organized listening parties and used radio to announce these, playing an excerpt of a single as part of the announcement.”

If an artist is unknown or doesn’t fit into a radio format, then you have to literally fight for each play, says Küster. Sometimes, stations can be convinced to play a single if they’re serviced with a different edit.

Dawn Penn got the cut-and-chop treatment to get on German radio with “You Don’t Love Me (No No No).” “We decided to take the rap bit out of the single and sampled stations with our new radio edit,” notes Küster. “OK Radio picked up on it straight away, followed by a few other stations, then after the No. 1 in England, the real success followed.”

But MCA’s Landahl agrees with Küster that the radio doors are very much closed to new artists, observing that “German stations like to play nice, comforting music or proven hits. It’s just background music. They have no place for anything different, with an edge to it. In my view, radio is no longer a tool to break an artist. It’s just become one step in the promotional ladder.”

There are exceptions, however, and Kiel-based EHJR stations RSH was largely responsible for breaking MCA punk act Illegal 2001, says Landahl. “RSH was the first station to pick up on the band,” she comments. “In fact, we would never have heard of them if it wasn’t for RSH. Later on, other stations started to follow, and now they’re getting radio airplay in Northern Germany.”

Even the most conservative broadcasters—such as Bayerischer Rundfunk—do sometimes surprise, says Landahl, who credits the public broadcaster with helping recently in a number of album campaigns.

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Distributing white-label copies provides the quick exposure needed for dance music. Linert says 12-inch vinyl sales are about 5,000 per release and "reach the ultimate music fan, plus 'hobby DJs'—there are a lot of them out there—and the trend DJs who look for new productions daily."

Rainer Koppermann, MD of the Pallas Group vinyl pressing plant, which also manufactures CDs and cassettes in Diepholz, says, "We've made it our goal to be one of the last vinyl manufacturers in Europe—in fact, in the world. We now have a staff of 200 working at full capacity. There seems to be a definite trend towards limited editions of 3,000 to 10,000 at 180 grammes weight, which has always been special (even in vinyl's heyday), as well as strong demand for picture discs.

Martin Brem, head of marketing at Phonogram in Hamburg, adds that it's now more expensive to buy vinyl LPs at up to DM60 ($39), so albums are seen as a luxury commodity—a status symbol for consumers."

Recent vinyl releases from Phonogram include "Wah Wah" by James Brown, Enzo, Yello's current album "Zebra," and a 2,000-unit limited edition of the Jimmy Page/Robert Plant "Unledded" performance on MTV, titled "No Quarter," which is destined to become a collector's item.

**PREMATURE COMEBACK?**

Logic Records runs a vinyl-only label, called Save The Vinyl, with its stylized logo of a disc cracked in a pair of hands. Logic Records spokesman Mike Koehler says, "Sometimes, we release a limited edition on vinyl as a promotion gimmick in addition to the CD release." Logic manufactures its vinyl at Germany's Intercord.

Yet talk of a vinyl resurgence is premature, says Kolbe, who doesn't "believe there will be a big comeback for analog sound carriers. It will be only for specialist markets like the DJ club scene and hardcore fans."

Merenberg-based ZYX Music, one of Germany's leading dance labels, has its own plant that manufactures CDs and cassettes as well as vinyl, catering primarily to dance and jazz fans. Fall releases have included music for ballet at the Bolshoi Theatre on 180-gramme vinyl—for buyers who prefer the old analog recordings for their sober, more authentic sound.

Barbara Neumann, spokesperson for ZYX, says, "Large record-retailers and chain stores have already deleted vinyl from their stock. But there are retailers who specialize in the sale of vinyl as well as the mail-order jazz dealers."

**VINYL HOUNDS WON'T SWITCH**

One of the 200 specialist vinyl-dealers in Germany (that also offers mail-order jazz) is at Munich's Beck department store. Manfred Schellner, general manager, says, "We have a lot of customers who prefer to buy imported vinyl records at DM 50-60 ($32.50-$39) rather than switch to CD. That's true not just for older fans, but for youngsters who are discovering jazz artists and want to have the original recording on vinyl."

Jazz label Vera Bra Music Group in Cologne upholds the 12-inch black-lace cause, especially in the acid-jazz field, and in dance and world music as well. VMG's Winfried Siefarth regrets there aren't enough nationwide vinyl outlets and insists companies dealing in vinyl must work together more closely to set up a new distribution structure.

Container Records in Hamburg is one of the largest vinyl retailers in northern Germany, stocking 70% to 80% vinyl. General manager Julian Hoeger says that "Since most record shops no longer sell vinyl, we find concentration in the few existing specialist stores. The majority of dance product, whether imported from the U.K. or the U.S. or released by an indie techno label, is released in quantities of 5,000 copies or so on vinyl first. We get around 400 new releases on vinyl each week. Our customers are DJs who buy 10 to 15 copies right away, since they have to be ahead of the game all the time. Music freaks may buy one or two albums at a time."

In-a-stütik, one of Germany's leading distributors of 180-gramme audio products, makes its vinyl goods at Pallas in Diepholz—and they're then sold through specialist shops and hi-fi stores. The company deals in classical, jazz-fusion, contemporary, instrumental and cult pop recordings from the 1970s to the 1990s. "In short," says MD Bernhard Roessle, "we deal with music where precision and delicacy must be audible to enjoy it at one's leisure. We cut 180-gramme vinyl albums, which are expensive and carefully mastered on vinyl, as opposed to inferior recycled vinyl."

The German Rolling Stone aims to close this gap with a qualified and high-quality approach. Starting in October, the editorial team, located in Hamburg, began taking a critical look at the domestic and international music scene. The German periodical will have unlimited access to the editorial base at the U.S. Rolling Stone offices, though it will make every effort to give full coverage of the German music scene.

Like the American parent magazine, the German Rolling Stone intends to cover issues on the perimeter of the music world. The publisher expects to sell 50,000 to 100,000 copies on average in the first 12 months, and it will cost DM 5 ($3.10).

**INFORMATION TRANSPORTATION**

Wolf-Dieter Gramatke, president of PolyGram Germany, welcomes the variety of print media available in the music sector, "as this medium transports product information more effectively than TV or radio." Gramatke feels that there are always new market niches that need access to such information. Rocco, with a circulation of 1.3 million copies, has been the most successful magazine for decades, presenting mostly music news, though advice on sexual matters is also offered in between rock and pop.

The other big consumer magazines in this sector are DJ Mag (228,000), Metal Hammer (91,000), Musik Express/Sounds (108,000) and Popcorn (381,000). There are also consumer magazines issued by record store outlets, such as the highly popular RMM-Magazin with a circulation of 300,000 copies, the Kultur-Express, and the CD-Magazin issued by the German Record Dealers' Association (over 200,000 copies). These magazines are given away free of charge and are financed by advertisements from the record industry.

The print-media situation is becoming ever more difficult, because magazines with general content are giving ever more space to the subject of music in order to reach younger readers.
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WEA Again Leads U.S. Distrubs With 22% Share Of Total Market; Also Tops In R&B

Uni Still Reigns Over Country; Indies Jump

BY ED CHRISTMAN

NEW YORK—WEA continues to dominate U.S. music distribution. The company—which handles product from such labels as Warner Bros., Atlantic, Elektra, EastWest, Giant, Interscope, Sire, Maverick, and American—snared the top spot in total market share and R&B albums for the nine-month period ending Oct. 2. It also came in close second among country album distributors.

Independent distributors, as a group, achieved the biggest jump in the standings, going from fourth place in total market share at midyear to second place for the nine-month period, with a 15.5% slice of the pie.

For that same period, WEA’s 22.2% piece of the pie was good enough to keep it 6.5 percentage points ahead of the independents and at the top of the pile in total U.S. market share. Similarly, its 24.4% share of the R&B albums business gave it a 7.4-point lead over BMG Distribution, the No. 2 distributor, which posted a 17% share during the nine-month period.

UNI CONTROLS COUNTRY

Country album distribution remained firmly in the control of Uni Distribution, which claimed the top spot with a 21.6% share. That was slightly up from the 21.2% share it had during the same period last year, when it was also the No. 1 country distributor. But the big news in country continues to be the strength of the WEA labels. At this time last year, WEA was the No. 5 country distributor, now it is in second place with a 19.3% share.

The market share standings are determined by SoundScan, which, based on point-of-sale information on all formats and configurations sold at retail and rack accounts, which make up about 85% of the U.S. marketplace. SoundScan then projects sales for the entire U.S. market.

SoundScan compiles market share on a weekly, monthly, and cumulative basis, but other than the first quarter of the year does not provide quarterly data, making market share performances for the third quarter unavailable.

In looking at the total market, WEA’s performance during the first nine months of 1994 was half a percentage point less than the 22.2% it accumulated during the same period in 1993.

WEA maintained its lead in the third quarter, thanks largely to sales on albums by Green Day, Candlebox, and Smashing Pumpkins. Earlier in the year, WEA hits have included Stone Temple Pilots’ ‘‘Plots,’’ Snoop Doggy Dogg, and the “Above the Rim” soundtrack.

At midyear, the independent sector was the fourth-place distributor in total market share with a 13.8% slice, but independent distributors collectively came on strong during the third quarter, thanks largely to multidistributor sales for “The Lion King” soundtrack (Disney) and the more than 1 million units generated by Offspring’s “Smash” album (Epitaph).

During last year’s corresponding nine-month period, indie distributors were in third place with a 15.2% performance.

INDIES MOVING UP

The indies moved ahead of Sony Music Distribution, which slipped from third to fourth quarter and ended the nine-month period with 15.5% of the market. At midyear, Sony was second with a 16% share. At the three-quarter mark last year, Sony had a 16.4% share.

The rest of the total market share measure remained more or less the same as it was last year after nine months. BMG was fourth with a 13.1% share, up slightly more than a point to 12.9% in 1993; PGD had an 11.9% share, up from 11.8%; Cema was down slightly, to 13.3% from 13.8%; and Uni’s market pie was slightly up, to 10.7% from 10.4%.

But in comparing nine-month performances to the first half of 1994, PGD’s showing helped it emerge from a tie for last to assume the No. 5 spot, ahead of Cema and Uni. Sources indicate that PGD has continued to move up in the standings in recent weeks, thanks to hit albums from Boys 211 Men, the Cranberries, Sheryl Crow, Bon Jovi, and Barry White.

In the country album market, place, Uni continued to hold off WEA in the nine-month period. WEA’s good showing largely was attributable to strong albums by John Michael Montgomery, Jeff Foxworthy, David Ball, Little Texas, Clay Walker, Dwight Yoakam, and Confederate Railroad.

BMG posted an 18.5% share and regained the No. 3 spot from Cema, which held that spot at midyear. Cema came in fourth with a 17.2%, followed by Sony (11.7%), the indie labels (7.3%), and PGD (4.4%).

In the R&B album arena, WEA maintained the top spot with a 24.4% share, followed by BMG with 17%, Sony with 16.3%, PGD with 15.4%, the indies with 9.0%, Uni with 8.8%, and Cema with an 8.7% share. (SoundScan did not compile R&B market share data for 1993.)

Alliance’s Sales And Profits Soar

BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., boosted by a spate of acquisitions in the past two years, has reported soaring increases in sales and profits for the third quarter.

For the three months ended Sept. 30, the New York-based wholesale and independent distributor of music sales skyrocketed 255%, to $195.9 million from $59 million in the same period a year ago, while net profit jumped nearly 1,000%, to $3.01 million from $274,000.

Alliance said in a report to the Securities and Exchange Commission that $88 million of its $100 million increase in sales was due to acquisitions.

But vice chairman, co-president, and CFO Anil Narang says that if the acquired companies had been part of Alliance last year, sales growth would have been a healthy 30%.

“We strategize to continue to pursue growth in sales and earnings through selected strategic acquisitions and through acquiring proprietary products,” Narang says.

Since the quarter ended, Alliance has bought another company: It picked up Brassiom, a Sao Paulo, Brazil-based one-stop, Oct. 31 for an undisclosed amount.

Earlier acquisitions this year began with Abbey Road, a one-stop music wholesaler, for $10 million in early February. Second-quarter pickups included Premiere Artist Services, a talent management agency; Discosound, a wholesaler of budget and independent labels in Latin America; and Fiomba Latina, a Latin-American distributor, all for $5.8 million. Finally, Alliance acquired Castle Communications Plc, a U.K.-based label, for $36.5 million in September.

The Castle acquisition added copyrights valued at $43.2 million to Alliance’s balance sheet. Castle’s library contains recordings by the Kinks, the Searchers, and Motorhead, among others.

These deals also resulted in improvements in Alliance’s profit margins.

The gross margin increased to 17.1% in the quarter from 16.1% a year ago, which Narang attributes to “purchasing efficiencies.” In addition, he says that the buyouts of companies Premiere, DiscoSound, and Castle “provide Alliance with higher-margin business lines through the acquisition of proprietary products.”

Operating earnings or cash flow increased 338% in the quarter, to $9.2 million from $2.1 million a year ago. “Operating cash flow improved as a result of the acquisition of 6.6% due to economies associated with consolidation,” says Narang. Selling, general, and administrative expenses declined as a percentage of sales to 10.9% from 11.3%. Narang says, “There are fewer people supporting a higher base of business.”

The growth through acquisitions increased Alliance’s long-term debt to $115.8 million, which resulted in a doubling of interest payments to $7.19 million in the quarter. But the company’s debt/equity ratio remained roughly 1-to-1, according to Narang.

Despite the strong sales and earnings, the company’s stock has not reached the $7.25 high it achieved earlier this year. At press time it was trading at $5.375 on the New York Stock Exchange, about 13% above its low point in the past 52 weeks.

In early November, the board of directors named Narang and Jerry Bassin co-presidents of the company. Bassin also is COO. They report to chairman/CEO Joseph Bianco.

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Is Title Wave Up For Sale?: Virgin Stands Alone In N.Y.

Things are happening out there in retail land. Just because every merchant is up to his or her ears trying to make sure stores are fully stocked for the holiday selling season doesn’t mean that the back rooms are devoid of deals coming together and/or falling apart. Of course, the main one being considered over the holidays is the sale of the Spec’s Music chain. It’ll be a while before we know if there are any takers. But Spec’s isn’t the only music chain with a “book” on the street. Knowledgeable sources say that Title Wave put itself up for sale in mid-October, hiring Piper Jaffrey, a Minneapolis-based investment banking firm, to broker its sale. Piper Jaffrey has circulated a book containing Title Wave’s financials to prospective buyers.

Title Wave president Lew Kennedy denies that the Minneapolis-based chain is up for sale. He points to a press release issued by the chain, which said that its earnings would be lower than expected in the current quarter. That press release also stated that the company hired Piper Jaffrey to help with some corporate strategies.

Sources say the chain, which operates the combo concept of video rental and music sales, is more attractive for its video rental business. Consequently, it doesn’t look like a music chain will buy Title Wave.

Eyebrow raiser: Track hears that the Virgin Megastore planned to open in New York’s Times Square in 1995, in the base of the Bertelsmann building, will be missing a key ingredient- that had been announced previously. Sources say that Blockbuster Entertainment, which owns 75% of Virgin Retail Group U.S., will not be a partner in the Times Square store, which seeks to be the largest record store in the world.

This, of course, raises all kinds of questions in Track’s mind.

Way back when, sources told Track that Wayne Huizenga totally loved the idea of the store. We all know that Virgin chairman Richard Branson loves the idea of the store. The only thing that has changed since the deal was signed is that Viacom absorbed Blockbuster Entertainment, and Huizenga will soon depart the company.

Phone calls to Blockbuster were not returned, but a call to Virgin answered some of my questions. Ian Duﬀell confirms that Virgin will build the store alone. “Both Virgin and Blockbuster Music couldn’t be more excited,” he says. “Since Blockbuster Music will open stores in New York down the road, there is a question of how much Virgin will impact their business.” So each partner decided to go its own way in New York.

We hope Track pointed out that Virgin and Blockbuster Music are competing already in Los Angeles and in California’s Orange County. Duﬀell said that those Virgin stores are nowhere near the same scale of the outlet planned for Times Square.

He added that Blockbuster will continue to be a partner in other outlets planned for the U.S. Meanwhile, the Times Square store will go forward with Virgin assuming 100% ownership, although he left open the option that, at a later date, Virgin may take in a partner for the store.

Out West, Track hears that Tower Records/Video and the Good Guys electronics chain are about to formalize their relationship. Sources say that the two are discussing a joint venture that would involve building a 60,000-square-foot store to contain electronic hardware and appliances, music, books, computer software, and a coffee bar.

Tower president Russ Solomon sits on the board of the 55-unit Good Guys chain, based in Brea, Calif., and the two merchants have already partnered in about 20 locations where they put stores side-by-side or upstaged downstair from one another. But the new store, which might have a name other than Good Guys or Tower, will be contained under one roof. Good Guys’ move is a way to counter some Best Buy’s invasion of the West Coast market (see story, page 77). Good Guys sources declined comment, and Tower executives were unavailable.

Back East, Track hears that the Musicland Group is negotiating to put a 30,000-square-foot superstore in Roosevelt Field on Long Island, N.Y. The outlet will not be a Media Play, but rather will feature the Sam Goody logo. The super regional mall is the top shopping center on Long Island. It contains two music stores already, a Trans World Entertainment/Cocnuts store, and an outlet of the Wall. Back when the mall outlet was a Record World store, it was the No. 1 store in the chain, ringing up $4 million annually.

Trans World, meanwhile, released its third-quarter numbers, which show a widening net loss but an improvement in same-store sales. For the three months that ended Oct. 30, the Albany, N.Y.-based retailer reported a net loss of $2.7 million on total sales of $114 million, compared with a loss of $1.5 million on $101 million in sales a year ago. Sales for stores open at least a year were up 2.3%. Nine-month revenues totaled $302 million, with a net loss of $7.4 million.

Making Tracks: Track hears that Bob Freese, head of sales at Liberty Records, is moving to Sony Music Distribution. He has a long history of talent industry accounts. . . . Ira Leslie, formerly director of sales with Peter Pan Industries, has left the company and is seeking opportunities. Leslie can be reached at 908/727-6189.

Dna Jeffery contributed to this column.
BY BRETT ATWOOD

LOS ANGELES—Best Buy is staking its claim in the Southern California home entertainment retail market with a plan to offer lower pricing and more convenience than its well-established rivals.

Just three months ago, the Minneapolis-based retailer announced it was moving into the crowded but lucrative West Coast retail market by simultaneously opening seven stores throughout Southern California (Billboard, Sept. 10).

Best Buy is well known in the industry for its highly competitive music pricing. For example, new CD re-releases sell for as little as $9.96, about $2 cheaper than that of most of the chain’s retail competitors. In addition, Best Buy sells almost all its front-line music titles at $11.99, which is lower than standard CD prices at most other music stores.

“We do just believe that we should charge more for a disc because it is an older title,” says Jeff Abrams, VP of merchandising, who was on hand for the Nov. 11 grand openings.

Best Buy opened 58,000-square-foot stores in City Of Industry, Hawthorne, Rancho Cucamonga, West Palmdale, and Torrance, CA. In addition, an 46,000-square-foot store opened in Mission Viejo, and a 45,000-square-foot store opened in West Covina.

The outlets are part of the chain’s “Concept III” strategy, which stocks more titles and consumer products than earlier Best Buy store configurations. The first Concept III store opened last September in Dallas. “Concept III is about giving the consumer as much information as possible about the products they are buying,” says Abrams. “It is about presenting as large a selection as possible in an interactive, fun environment.”

The chain announced its arrival with a high-profile media blitz, including grand-opening ads in newspapers and on television, using the slogan “Great Prices, No Pressure.”

Best Buy has already 196 stores in 26 states and is reaching a second expansion wave on the West Coast in 1995, according to retail sources.

The retailer’s goal is to open at least 30 more stores in California, as well as 50 stores in Oregon and Washington, by the end of 1995, sources say.

By May 1996, five more stores will debut in the greater Los Angeles area, sources indicate.

The recent entry of Best Buy poses a triple threat for Southern California entertainment retailers, as the chain edges in on music, video, and electronics turf.

“We sell product in many different categories,” says Abrams. “On top of that, our product selection and prices are actually better than most of our competitors.”

The competitive pricing puts the chain head-to-head with music and video retailers like Blockbuster and Wherehouse.

In the Torrance store, the music section is placed front and center. The 16,000-square-foot music section stocks approximately 65,000 different CD titles, with an inventory of about 120,000 CDs. One hundred CD listening stations are located throughout the store, with audio selections rotated weekly.

The 6,000-square-foot video section is modest by comparison, with 12,000 video titles in stock. Best Buy does not offer video rentals.

The Torrance store also sells a vast array of computer hardware and software, which puts it in competition with established retailers such as Computer City and Comp USA.

The multimedia section boasts several computer hardware setups, including Intel’s newest Pentium-equipped line. The store also stocks approximately 2,000 computer software titles.

A Microsoft multimedia interactive display is located in the middle of the software section, allowing customers to sample various titles.

Unlike most combo stores, which carry computer software in the same area as cartridge video games, Best Buy completely divides its multimedia section from its game section.

Large plastic replicas of video game icons such as Sonic the Hedgehog and Mario tower over the video game area to draw players in to sample the latest top-selling titles. The in-store arcade area offers hands-on displays for Sega Game Gear, Sega Genesis, NES, Super NES, Nintendo Game Boy, C64, and 3DO. In addition, a mock stock car houses the SNES racing game “Stunt Race FX.”

The section stocks approximately 12,000 video game titles.

Best Buy is also competing with such home entertainment retailers as Circuit City and the Good Guys by carrying a wide selection of consumer electronics goods, including video and audio products.

The store’s rear wall contains a display of televisions and videocassette recorders, as well as an RCA Direct Satellite System mini-dish demonstration.

Car audio stereo systems and speakers can be tested before purchase in a “virtual car,” which allows users to hear music with the desired components in a simulated car environment. The simulator was developed specifically for Best Buy’s Concept III stores.

The Torrance outlet’s inventory also includes business cases, cameras, and even some appliances.

Twelve “interactive answer center” kiosks are located throughout the store. Best Buy shows off Microsoft and Digital Equipment Corporation to produce the kiosks, which allow customers to obtain information, specifications, and video presentations on approximately 1,000 electronics products sold at the store.

Consumers can print out any information on a product.

Throughout the stores, signs inform consumers that full-service help is available on demand from any of the store’s 230 blue-shirt-clad employees.

“We removed all the elements that radiate greed from the sales environment,” says regional manager Phil Lee. “Our sales floor is non-commission and low-pressure. A customer can come in and know that they will not be bounded by sales people looking to make a quick sale.”

The competition is especially pronounced at Best Buy’s new City Of Industry location, located in a lot directly adjacent to Circuit City. A spokesperson for Circuit City refused to comment on the new competition.

Best Buy sells most non-hi, front-line product at a price of $11.99. (Billboard photo)
Great debut from New Jersey-based punk pop outfit. Their sound combines garage rock with a touch of new wave, revved-up rhythms, and well-crafted songs from songwriter/guitarist Josh Silverman. (New wave, the 13 tracks fit on a disc less than 35 minutes long) Standout tracks are many, but alternative ears might tune in to the irresistible midtempo rocker “Fine Line,” the hook-laden melody “What Would You Be If You Weren’t Nothing?”, the jagged, full-tint beauty “Words To Say,” and the pozzy-popping-rockers “Summer Sun” and “Too True.”

**From Good Homes**

Hick Pop Corn’! Al! Yuck! How can you grit your teeth at GRRRRR Doo 033

This N-J quartet delivers a first set that is likely to befits talented bandmates. Their music is laden with evocative violin and saxophone embellishments. While strong tunes are many, standards include “Seltzer,” “colored flames,” “blue-tinged-infused ‘Drinvin’ And Cryin’,” and “Woe, symbolic ‘Here Comes The Rain’,” the moody-tempo “Over Inside” and “Black Elk Speaks”; the lyrical, fabulously-rewarding “The Old Man And The Lane,” the bittersweet, folk-ballad “Scudder’s Lane,” and the Gaelic-flavored “Maybe We’re Over” (212-354-6000).

**Various Artists**

Lost In Both In Umang Musicals

Producer: Bruce Kleinman

Turner Samhun 5485, 5462

The label, under producer Kleinman’s direction, is flying high with albums that call attention, under the best of vocal and instrumental circumstances, to songs (not to mention shows) that failed to make it to the Big Time: the Broadway show. “That’s the shocker (nor exclude the possibility) that such songs are without merit, though in many instances it is that their presentations are often on par with their potential outcomes had they gone the distance. Some of these excellent editions add up to some highly entertaining scholarship.

**Jack Everly** The RCA Victor Chant

Ehrenreich Up Roses The Overtures Of July

Producers: Joe Jan The RCA Victor 61939

In view of the recent death of great songwriter June Stray, this is a timely and most appropriate tribute to his theater sound. In fact, original (for the most part) orchestra are used to deliver 14 overtures from Stray shows, including “Gypsy,” “High Button Shoes” (in its first recording), “Gentlemen Prefer Blondes,” and “Bell’s Are Ringing.” A medley of dozens of ingratiating melodies, with the flair of hints of the old. In fact, one of the overtures here is “Two On The Aisle.”

**Etore Strattarejova Philharmonic Strings**

Producers: Ettore Straatta, Jorge Cancedo

1994

This is Straatta’s third “symphonic” tour of Latin music, in addition to a salute to legendary Lalo Schifrin earlier this year. Earlier efforts carried the themes of boleros and tangos, older classics of the sound. These are the brand here, the classic latines of El Vigente, which is infectious when tied to the jazz genre. Though he’s got a full orchestra to play with, arranger/arrangement is bold. Cancedo keeps things hip and intimate, guests include vocalist Al Jarreau and Dori Ghezzi on two separate tracks, along with instrumentalists Gary Burton, Tom Scott, and Hubert Laws. A romantic sound with a sophisticated sensibility.

**The New George Shearing Quintet**

The Sound Of The New

Producers: John Snyder

This modern re-creation of his famous 50’s quintet yields the pianist’s finest album in years. Instead of the usual, familiar Shearing Sound; as always, vibraharp and guitar dominate the mix. This is a straight-ahead effort, yet individual parts. Neil Stewart’s clear basslines are prominently featured. Tunes include “I’ll Never Be Doin’ “Strollin’”, “Lullaby Of Birdland”, and a cover of “Very Early”, written by Bill Evans (a pianist heavily influenced by Shearing). Recording quality is superb.

**Doctor Dre & Ed Lover**

Back Up Off Me!

Producers: Various

R&B 1200

Multicultural stars (movies, television, radio) punch yet other floor with this album of bouncy PCG. Except for “Recognize”, which gives the finger to the black women’s coalition that funded this year’s cunya ruba, sonic quality is about peace, unity, and having fun. Guest MCO’s include the Notorious B.I.G., Erkkis Samuel, Kirk King, Just Mii, and Lords Of The Underground. Even if some of their subject matter doesn’t bear this out, Dre, a former member of Original Concept, and Lover, who regularly flexes freestyle muscle on the pair’s WQHT New York morning program, are themselves competent rappers.

**Ice Cube**

Biological & B-Sides

Producers: Various

P.I. 2302

Ever since he was a member of N.W.A., and then some, another entry in the Strong Country Classics series, collects material assembled by country music’s new, young, energetic and influential he’s hoping to work in. Has nothing to do with being a charismatic young talent, and much more, than just a man of his word.

**George Jones**

The Essential George Jones The Spirit Of Country Compilation Producer: Bob Lock

Legacypac 2459

Echoes of George Jones can be heard ringing through an entire generation of young country artists, who have acknowledged through their sound and music the immense influence he has had. He is the man, and here is an album that is a true to his art. Joy and pain is joy from a single word, a pause, a crack ed note; he revokes ache through subtle brush strokes, and lends wordy struggles a quiet grandeur. His ear for detail is unmatched. This two-disc boxed set, however, resonates loudly today. The definition of classic.

**TLC**

CrazySexyCool

Label: lauda 26009

Hip-hop/R&B trio that crashed into the musical consciousness with double-platinum debut “Dooowhooohh... On The TLC Tip” offers more to ood about on an excellent follow-up that goes the debut one better. “CrazySexyCool” has all that made TLC’s debut powerful—namely the no-fuss, straight-talking take on relationships—but the broadened subject matter (“It’s a Bitch In Love”) and the more fully developed musical base, from lush ballads (“Feel Light” Special) in a sound and team to tighter grooves (addictive lead single “Kick Your Game,” current climber “Crazy” and “Golden Ring”), Jamilf the (slow’to’take’it) track-include, all delivered with stronger, more confident vocals. Through and through a powerhouse.

**CrazySexyCool**

TLC

Producers: Terry Lewis & Missy Elliott

L.A. Reid and Jon Z

This energetic contemporary jazz project is led by true fusion believers Chuck Loeb on guitar and Missy Forman on keyboards, backed by Anthony Jackson on bass and Wolfgang Haffner on drums. Jazz-rock fusion fans will be glad to come out of the woodwork and move to Metro areas that feature the allure of “Nina’s,” the rock-hard flank of “Gravity,” the orchestral flaps of “Ebb,” the smooth harmonies of “Maurice,” with the melancholic “Old Faes In Windows,” and the breathless Latin swing of “Snow Song.”

**Latin**

**Adron Tippin**

Lookin’ Back At Myself

Producer: Steve Gibson

RCA 64502

On his fourth album, working with producer Steve Gibson, Tippin adds a grown-up depth to his blue-collar anthems, serving up his leanest, meanest, and most fully developed set of songs to date. Long on both soulful comfort in the good-natured, cut-and-dried philosophy of songs like leadoff single “I Got It Honest” and “Standin’ On The Promises.” But track “You Are The Woman” and the title cut find Tippin digging a little deeper, thematically and vocally, exposing a real-life vulnerability and adding some much-needed heart to his musical songs.

**Ronnie Bowman**

On My 34th Street

Producers: Ronnie Bowman, Leicester River Band

Host 1704

If you think bluegrass is all fleet-footed banjo breakdowns, this solid debut solo album from Ronnie Bowman will make you think again. Although Bowman and such stellar guests as Tony Rice, Del McCoury, and Alison Krauss truly burst on up tempo numbers like Allon Deloreno’s “Will You Be Leaving Soon” and Berto and Smiley’s “Drifting With The Tide,” it’s singer/songwriter with originals like “The Healing Kind” and “Always A Lady” that set this young North Carolina apart.

**Cristmas**

**Various Artists**

Miracle On 34th Street

Chess Tunes

Fax Records 11022

The theatrical update of a Christmas classic that this holiday season that also meshes the new and the old into a pleasingly fresh combination sure to warm wintertime hearts. Stellar lineup of featured artists includes Natalie Cole and Kenny G with tracks also on their own hit holiday sets), Dionne Warwick, Ray Charles, Aretha Franklin, and, on “Santa Claus Is Back In Town,” Elvis Presley. One non-film track is included as well: “Winter’s Night,” performed by Sarah McLachlan.

**Various Artists**

Miracle On 34th Street

Chess Records 3033

Here are some cool scenes for cold days, all with a warm holiday edge. Among the jazz tunes on Christmas standards included on the 10-track album are a crystalline “Silent Night,” with Kenneth Crouch on piano; a sleek “Pachelbel’s Canon” by Rudi Wiedern; “Away You Home” by the Wayne Johnson Trio; and “Greenesleeves,” by Norman Brown. A welcome change of pace from the usual festive fare.
Who can guess what GNR will feed its fans with a collection of new material? Unlikely, then, that the latest album cover, featured on the soundtrack of “Interview With A Vampire,” will have done anything to prepare the public for what may lie ahead. Helmed by bassist James Alexander (who missed the flight), the band serves up a collection of songs that is a bit too lumpen to be the backdrop to the group’s heyday with pleasantly retro instrumentation and a chorus that will have urban enthusiasts dancing. The solo also has a mega-mix of the set’s memorable hits (like “Soul Finger”), as well as a sneak peek in the forthcoming “48 Hours” comeback collection.

**BOBBY VOSSACK FEATURING RONALD ISLEY TRYING NOT TO BREAK Down (Hook)**

Two of R&B’s most enduring legends come together for a blues-soaked soul ballad that places full emphasis on their distinctive voices and the electric way in which they connect and complement each other. A single for the mature urban listeners who have grown up with a love for Women’s “Reaperruption” opus will add a sophisticated edge to any radio station it graces.

**GARY TAYLOR Pieces**

Programmers who still work a quiet-rock format will likely find this jazzy R&B an essential playlist addition. Etched with warm keyboards and a swinging rhythm base, track gives Taylor pleasure to be his showcase to showcasing his vocal tones, as well as easy-going delivery. Cut from the album “Take Control” would also be at home on AC radio.

**MARTY CHAPIN CARPENTER Tend When I Want To Be**

Carpenter is at peak form on this think-what-the-leaves-are-saying about grown-up emotions. The singer-songwriter continues to light up country with his ever-increasing childlike mesmerism that is at times sugary, but always earnest—which is what makes it worthy of attention.

**SAMY KERSHAW SouthBound**

The cinematic scope of this MacAnally-penned ballad gives Kershaw the room to lean in and pour it out. The track’s lush arrangement and emotional punch, making this the singer’s best-ever performance.

**HANK WILLIAMS JR. I Ain’t Goin’ Peacefully**

**GREEN PLANTS On Me**

Club luminaries Darryl James and David Anthony aim to rock music to a mature and sophisticated new dimension with an instrument that shakes a hardy drumbeat and well-placed funk guitar rolls. The result is a track that would sound equally fine alongside a pop anthem or a new George Benson recording. An interesting concept that you want to have again and again.

**MESSIAH I Feel Love**

**SUMMARY RAP**

This is Hank Jr.’s musical answer to all the young out there who (and he names them all) have soured him with the charts, stop-by-honky-tonk hellfire. Hang in there, Bocephus.

**NOAH GORDON The Blue Pages**

**HAPPY ROSES Collective Heart**

**EDDIE SKULLER BAND Life On The Top**

**R & B**

**ISLETT**

**NATIONAL**

**CHRISTMAS**

**R E V I E W S**

**P O P**

**MARIAH CAREY All I Want For Christmas (Is You)**

**BLACKGIRL Give Love On Christmas Day**

**JOHNSON Christmas Time (Part II)**

**SPIRIT TRAVELER Merry Christmas Baby**

**KIM WATERS Jingle Bells**

**Single Reviews**

**GUNS N’ ROSES Sympathy For The Devil**

**DOUG MCLEAN Winds Of Change**

**JACKSON TRAVELER**

**DELLA LADY Swamp Fever**

**R K O**

**FLICK**

**HOLLY**

**PUBLISHERS**

**EDITOR BY LARRY FICK**

**BILLBOARD DECEMBER 31, 1994**
New Releases Of Surf Music Ride The 'Pulp Fiction' Wave

Surfin' at Jackhammer Slim's: D1 confesses to being totally hung up on "Pulp Fiction," director Quentin Tarantino's magnificent amalgam of neo-noir violence and wiseguy raps. We've seen the picture (twice) and proudly wear our "TF" baseball cap, read and re-read the recently published screenplay, and stare longingly each morning at a poster of Uma Thurman that hangs on our cubicle wall. Of course, we've also been compulsively spinning the MCA soundtrack album, which has been a top 25 entry on The Billboard 200 in recent weeks. Its combo of hip music (especially large samplings of vintage instrumental surf tunes) and zippy dialog makes our day. We're apparently not alone in our enthusiasm for the picture and its oh-so-cool soundtrack: On Nov. 19, the Virgin Megastore on the Sunset Strip in West Hollywood hosted a "Pulp Fiction Day," with appearances by four surf acts whose music is featured in the film—Dick Dale, the Tornados, the Revels, and the Lively Ones.

All of this serves as a pretext to noting that this superlative, megahit movie affords some excellent cross-promotional opportunities for several current independent releases featuring the movie's surf acts.

Dale, the King of the Surf Guitar, contributed his classic hit "Miserlou" to Tarantino's film. Some of the best of the album's vintage '50s and '60s work is included on GNP Crescendo's "Dick Dale And His Del-Tones Greatest Hits." His contemporary instrumental recordings—which he hesitates to label as "surf music," but which should still do the job for genre fans—are contained on "Unknown Territory," his second sizzling set for Rightone.

The Lively Ones, the pride of Whittier, Calif., have been source in record racks until recently. When Bob Keane's reactivated Del-Fi Records released four titles on CD: "Surf Drums," "Surf City," "The Great Surf Hits," and "Surf Ralz," which bears the title track heard under "Pulp Fiction's" closing credits.

The Lively Ones are also heard on GNP's anthology "Rousin' Surfboards," which also includes the titular Tornados hit; the latter band is the subject of its own Sundazed album, which incorporates the contents of the Riverside, Calif., band's rare '83 Josie album.

Lastly, San Luis Obispo, Calif.'s Revels, whose "Canarache" plays before the most disquieting scene in "Pulp Fiction," is anthologized on a new Sundazed collection, "Intoxicology!"

This soulful set of party-down grooves includes the quintet's "beer-bust anthem" "Church Key."

Smart retailers are advised to market these happening metro albums to the "Pulpieu"-craving masses. Endcaps, anyone? Now, if you'll excuse us, we're cuttin' out for a matinee and a Royale with cheese...

Quick Hits: Oakbrook Terrace, the newest suburban mall outside Chicago, is planning a big surf theme. The store will be decorated with "Pulp Fiction"-related merchandise and music will be piped in throughout the day.

Declarations of Independence...

by Chris Morris

Ill-based rock label Pavement Music has signed a national distribution agreement with Independent National Distributors Inc. Pavement previously was handled by RED. IND is reselling the label's catalog titles...Thrash metal specialist Noise Records, now based in L.A., has signed with Alliance Entertainment for distribution. The label plans 16 releases for 1995...Capricorn Records, now distributed by RED, has signed Sonia Dada, the eclectic unit previously signed to now-defunct Chameleon (which was operated by Don Pizzi, who performs with and produces the band under the handle Daniel Lazlo). A new album, "A Day At The Beach," is scheduled for release...Chris Macdermott, former manager of national retail promotions for Caroline, has been named director of sales and marketing for Ice Records in New York. Macdermott also will serve as a liaison between Ice and its distributor, the REP Co. The label is a specialist in soccer and car-audio...Robin Lane, the Boston artist whose early-'80s unit the Churchbusters is remembered for its work on Warner Bros., has been signed to Centerville, Mass.-based indie Ocean Music. An album is scheduled for early '95...Recess Rama Sound Archives in Boston, which has won Cruz Records' third annual indie record store display contest, the store picks up a portable CD player, 15 Cruz titles, and a canny satchel of Cruz merchandise...

Flag Waving: "Hey, punk rock is cool again," says Shawn Stern of Youth Brigade. "Our ads are going out saying, 'Punk rock is back. We never knew it left.'"

The Brigade, founded in 1990 by (Continued on next page)
INDEPENDENTS (Continued from preceding page)

Steve, and his brothers Mark and Adam, are back at the right time. The group, which has always advanced a hard-edged, politically based punk sound recently issued “Happy Hour,” its first full-length domestic album in nearly a decade, on their own L.A.-based label, Better Youth Organization. Through most of the ’80s, Youth Brigade was a highly visible component of the Southern California hardcore scene. The group was even profiled in a documentary film, “Another State Of Mind,” a highly educational look at how even the most idealistic bands can fall off road-burn on a protracted low-budget tour.

By 1988—a year before Nirvana’s success brought punk into the spotlight commercially—the Stens decided to break up the band and turn BOY’s operation over to its European distributor. They started another punk unit, That’s It, while Mark and Adam joined the Royal Crown Revue, the swing-rock unit recently seen in “The Movie.” But in 1992, the brothers decided to regroup Youth Brigade after a sudden meeting in Hamburg. “They came walking up, and they were completely drunk,” Shawn says. “As they were drinking more that night... they kind of got nostalgia, I guess.”

Youth Brigade is getting ready to take its rawboned music on the road. The band will play a 16-date December tour with BOY as a mainstay. 7 Seconds and the Hounding Souls under the handle “10 Years Of BOY In Yer Face.” The siege begins Dec. 1 at the Las Palmas Theater in L.A.

Shawn recognizes that his band is playing to a new, different audience. “The kids who grew up the last seven or eight years grew up with MTV.” Now, everybody looks like a punk rocker. The true scene went underground when the metal thing broke out in the late ’80s. There may also be another Brigade movie, titled “Searching For America.” The movie will compile footage from a 10-week ’82 European tour and the December dates on the West Coast.

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Billboard Top Christmas Albums

BILLBOARD FOR WEEK ENDING DECEMBER 3, 1994

This Week

1 2 KENNY G MERRY CHRISTMAS—THE HOLIDAY ALBUM ARISTA 18767 (10.98/16.98)
2 1 MARIAM CAREY MERRY CHRISTMAS COLUMBIA 54222 (10.98 EQ/16.98)
3 3 MANNHEIM STEAMROLLER A VERY STEAMROLLIN’ CHRISTMAS* AMERICAN GRAMOPHONE 1988 (9.98/14.98)
4 4 HARRY CONNICK, JR. WHEN MY HEART FINDS CHRISTMAS COLUMBIA 57930 (10.98 EQ/16.98)
5 7 MANNHEIM STEAMROLLER CHRISTMAS ALBUM AMERICAN GRAMOPHONE 1984 (18.98)
6 5 BOYZ II MEN CHRISTMAS INTERPRETATIONS MOTOWN 6366 (10.98/16.98)
7 8 AM HOME FOR CHRISTMAS A&M 0001 (9.98/13.98)
8 6 VINCE GILL LET THERE BE PEACE ON EARTH MCA 1087 (10.98/15.98)
9 10 NEIL DIAMOND THE CHRISTMAS ALBUM VOLUME II COLUMBIA 64645 (10.98 EQ/16.98)
10 9 BENEDICTINE MONKS OF SANTO DOMINGO DE SILLOS CHANTEL NOEL ANGL 5520 (9.98 EQ/16.98)
11 11 NATALIE COLE HOLLY & IVY ELECTRA 61704 (9.98/13.98)
12 18 VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS* A&M 3911 (10.98/15.98)
13 13 NAT KING COLE THE CHRISTMAS SONG CAPITOL 4631 (7.88/11.98)
14 12 CARRERAS/FOOTE/GOODE IT’S CHRISTMAS TIME LASERLIGHT 15152 (12.98/16.98)
15 14 BARBRA STREISAND CHRISTMAS ALBUM COLUMBIA 9557 (9.58 EQ/16.98)
16 26 VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 2 A&M 0003 (9.98/15.98)
17 20 VARIOUS ARTISTS A WHITE CHRISTMAS SONGS VOLUME IV WINCHELL HALL 1113 (10.98/14.98)
18 18 ELVIS PRESLEY IF EVERY DAY WAS LIKE CHRISTMAS RCA 66462 (9.98/16.98)
19 15 ALAN JACKSON HONKY TONK CHRISTMAS* ARISTA 18786 (9.98/15.98)
20 27 TRISHA YEARWOOD THE SWEETEST GIFT MCA 1109 (7.98/11.98)
21 16 GARTH BROOKS BEYOND THE SEASON TOUCHS 98472 (9.98/15.98)
22 21 CARRERAS-DOMINGO-PAVOROTTI CHRISTMAS FAVORITES SONY CLASSICAL 53725 (15.98 EQ/29.98)
23 19 REBA MCENTIRE MERRY CHRISTMAS TO YOU MCA 4023 (12.98/16.98)
24 22 GLORIA ESTEFAN CHRISTMAS THROUGH YOUR EYES EPIC 57567 (10.98 EQ/16.98)
25 24 AARON NEVILLE SOULFUL CHRISTMAS A&M 0127 (10.98/16.98)
26 28 NEIL DIAMOND CHRISTMAS ALBUM COLUMBIA 52914 (11.98 EQ/16.98)
27 23 GEORGE WINSTON DECEMBER COLUMBIA 70559 (9.98/16.98)
28 25 THE CARPENTERS CHRISTMAS PORTRAIT A&M 5173 (10.98/15.98)
29 31 TONY BENNETT SNOWBALL - THE CHRISTMAS ALBUM COLUMBIA 66499 (10 EQ/16.98)
30 32 BILLBOARD’S GREATEST CHRISTMAS HITS VOLUME II, 1995 - PRESENT RHINO 70659 (10.98/16.98)
31 30 THE MORMON TABERNACLE CHOIR CHRISTMAS WITH THE MORMON TABERNACLE CHOIR LASERLIGHT 121982 (9.98/14.98)
32 29 GEORGE STRAIT MERRY CHRISTMAS TO YOU* MCA 5800 (2.98/16.98)
33 32 ELVIS PRESLEY ELVIS CHRISTMAS ALBUM RCA 5486 (7.88/11.98)
34 35 JOHN TESH A FAMILY CHRISTMAS GTs 457 (10.98/16.98)
35 34 BING CROSBY WHITE CHRISTMAS LASERLIGHT 15444 (2.98/9.98)
36 36 JOHNNY MATHIS MERRY CHRISTMAS* COLUMBIA 2021* (15.98 EQ/29.98)
37 36 JOHN TESH A ROMANTIC CHRISTMAS* GTs 459 (10.98/16.98)
38 38 AMY GRANT CHRISTMAS COLLECTION Bumentos 6025692 (9.98/16.98)
39 39 VARIOUS ARTISTS 50 All-Time Favorite Christmas Songs MADACY 52898 (15.98/16.98)
40 33 ALVIN & THE CHIPMUNKS A VERY MERRY CHIPMUNK CHIPMUNKS 6443443 (9.98/15.88)

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums 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 an additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl LP is available. ©1994, Billboard/BPI Communications, Inc.
LAS VEGAS—MPEG was everywhere on the floor of the Sands Exposition Center during the Comdex/Fall 1994 trade show, held here Nov. 14-18. MPEG (Moving Picture Experts Group) hardware, which enables PCs' CD-ROM drives to play back full-screen, full-motion video, was widely touted as the future backbone of multimedia, not to mention the PCs' goal of true consumer electronics marketability.

But amid dozens of MPEG cards and MPEG multimedia authoring tools on display at the trade show, a question loomed: If the MPEG standard is so hot, why aren't more CD-ROM software developers hurrying to create titles for it?

Not surprisingly, many of the current MPEG multimedia offerings come from MPEG gateway manufacturers. For example, during Comdex, Sigma Designs Inc.'s RealMaple was virtually the only consumer-priced MPEG card at Comdex. In collaboration with Tsunami Media, Sigma debuted "Flash Traffic: City Of Angels," an MPEG interactive techno-thriller on three CD-ROM discs, at this year's Comdex. Scripted by famed action movie writer Chuck Parris, "Flash Traffic" marks the successful melding of Hollywood-quality content with the gaming market, says Tsunami Media president Ed Heinbockel.

"MPEG is helping us to move away from divest interactive," said Heinbockel. "Hollywood wants to work with this medium. With full motion, live-action, and the same compelling tools on lines, gamers won't have to run around picking up ashtrays anymore." Sigma will follow the release of "Flash Traffic" with a second interactive MPEG CD-ROM movie. "Silent Steel," slated for a January 1995 release.

Other MPEG add-on cards showcased here include the debut of the "MovieWall Studio" from Multivue Innovation; it's priced at $499. Antex Labs also had an MPEG model on display, at $299, while Opthasia was showing its MPEG add-on cards for full-motion video—"not this week."

While it's understandable that MPEG hardware manufacturers are eager to invest in software production for the new CD-ROM format, some industry observers feel MPEG卡的CD- ROM industry is apparently not so gung-ho. Lu Crescenta, Calif.-based Knowledge Adventure, which debuted three new multimedia titles here ("Jumpstart Kindergarten," "Aviation Adventure," and "The Random House Kids' Encyclopedia"), is one of many smaller developers taking a wait-and-see approach.

We're not going to rely on MPEG chips until they're in everyone's machine," said Steve Chulima, VP of sales and marketing for Knowledge Adventure. "It's a chicken-egg thing, but smaller developers can't invest in it right now. Besides, the average consumer doesn't really care about full-motion, full-screen video—right now."

Realmond, Wash.-based Medio Multimedia and Toronto-based Discus Knowledge Research expressed similar sentiments on MPEG. "It's a long shot to that market just yet," said Medio president Steve Podrachek. "But our titles are developed within four to five months, so there's plenty of opportunity to respond to demand within a reasonable time frame."

"We are not ready to open up our titles here: "Safari," "Extreme Sports," and "Vietnam." Discus previewed its "Jewel of the Oracle" CD-ROM game, which is due in February.

Even Rocket Science Games, a Palo Alto, Calif., startup company known for its high production values and its Game Software Science, which can swiftly replicate games for a variety of game platforms and multimedia PCs, is steering clear of MPEG. Now a major player in the game business after receiving financial aid and distribution backing from Sega and BMG last summer—Rocket Science Games has shrunk to that market just yet," said Medio president Steve Podrachek. "But our titles are developed within four to five months, so there's plenty of opportunity to respond to demand within a reasonable time frame."

"When and if the market opens, we would be ready to offer our games for MPEG. Turning the wheel into a video game wouldn't be difficult, but it would certainly take some effort."

"Why would I want to limit myself to (Continued on page 86)"
**The Future Of Special Interest: Series Inventive Marketing Seen As A Key To Success**

**By Eileen Fitzpatrick**

**LOS ANGELES—**Even with the onslaught of new technologies and more bill movies at sell-through prices, special-interest producers who can deliver programming with series potential won’t be left off the retail shelf.

That was the consensus among panelists and speakers at the Special Interest Video Assn.’s annual convention, held Nov. 7-9 in New York.

“One of the biggest obstacles in special interest is the distribution channels,” said MCA Home Video president Louise Fields, “we need a program that can be the start of a branching program, and not a one-shot opportunity.”

Feola, who spoke on the “View From The Top” suppler panel, put forth the challenge to a group of approximately 300 special-interest producers and distributors gathered at the event.

It will also take a well-executed marketing program to get retail exposure, and major suppliers are rising to the occasion, especially in the documentary category, said convention speaker Dick Kelly, president of market research firm Cambridge Associates, based in Stamford, Conn.

“It’s not that the studios are open to documentaries now. It’s still too soon to make an unknown subject,” Kelly said. “But the category is getting more recognition.” As an example, Kelly points to Columbia TriStar Home Video, which “has recognized” the potential of the National Geographic series.

**Have Yourself A Rosie Christmas**

Rosarney Clooney, left, who starred in “White Christmas,” receives a collector’s edition gift of the perennial sell-through favorite from Hollace Brown, Paramount Home Video advertising and sales promotion senior vp. Clooney will be touring the East Coast this month with her “White Christmas” show, concluding with performances at Lincoln Center’s Avery Fisher Hall in New York Dec. 16 and 18.

**Everyone Wants To Look Like A Star**

“MARTIN HENRY is the best acrobats instructor in Los Angeles” — The Hollywood Reporter

**KidVision Steps Aboard ‘Magic School Bus’**

**NEW YORK—**Following in the footsteps of its successful “Baby-Sitters Club” series, New York-based KidVision will launch another cassette line based on a popular Scholastic book series, “The Magic School Bus.” This will mark the first of the KidVision releases to be packaged in vinyl clamshells, the surest indicator of family entertainment.

The animated programs debut on PBS in September. Lily Tomlin provides the voice of Ms. Frizzle, a teacher who teaches her multicultural class on field trips through the solar system, the human body, the Jurassic era, and other unusual destinations, all for the sake of educating viewers as well as entertaining them.

The series is partially funded by Microsoft Home, the National Science Foundation, the U.S. Department of Energy, and the Carne (Continued on page 87)
00,000 DOMESTIC BOX-OFFICE GROSS TO DATE

O-TAY!

THE LITTLE RASCALS

AVAILABLE ON VIDEOCASSETTE
FEBRUARY 14, 1995
WATCH FOR DETAILS
Columbia/TriStar Unleashes ‘Wolf’; Image Has ‘Speed’


LASER SCANS

by Chris McGowan

same disc and box Dec. 14. Just out: “Casino Royale” (wide, remastered, $39.95), “Murder By Death” (wide, remastered, $34.95), “Guernica” (wide, $34.95), and “Monty Python’s And Now For Something Completely Different” (wide, remastered, $34.95).

IMAGE’S “Speed” (wide, THX, ($39.95).

COMDEX ’94

(Continued from page 62)

one-twentieth of the market who owns the cards? By the time the market is large enough, Pentium-class PCs will be fast enough for our games. I don’t care how many cards are on the floor this year. The hardware guys are missing the point. When Compaq, Dell, and Gateway start making them part of their systems, then I’ll care.”

Sony Imageworks, which highlighted six of its current CD-ROM titles here, can afford to hedge its bets on consumer demand for MPEG. The company is releasing its second interactive CD-ROM movie title, “Johnny Neumann,” simultaneously with the theatrical release of the motion picture in February. An MPEG version will follow in April.

B’BUSTER’S ‘PARTY’

(Continued from page 82)

driving traffic to the video and music stores, and from video and music to Block Party,” he says.

“If you show your Blockbuster [video] membership card, we are going to give you additional value for being a Blockbuster Video member,” he says, referring to one of the promotions.

Other tie-ins will include Block Party giveaways of CDs and videos, as well as other “spontaneous happenings inside Block Party.” The retail element of Block Party will not, however, include any sales of music or videos.

Signage will include the familiar Blockbuster Entertainment “turn ticket” emblem within the design, though the Block Party name will be much more prominent.

“We’re using Blockbuster’s emblem more as a stamp of quality,” Burns says. “But we intend to establish the Block Party name for itself.”

These 12 Walt Are Part Of The Biggest

Consumers Save Up ‘Lion King’

$5 Mail-In Refund From Pillsbury!

When consumers buy any of the above “Family Film Collection” videos — OR — Disney’s The Lion King video — PLUS — eligible Pillsbury products!

*Pillsbury products; required. Mail-in detail on mail-in certificate inside Disney’s “The Lion King” videocassette or on in-store tear pad. Disney or Pillsbury display. Max to offer good 2/28/95 through 4/30/95, in U.S.A., only. Void where prohibited.

Prebook: 1/17/95 Will Call: 2/28/95 NAAD: 3/3/95

86
Disney Best Sellers Campaign In Video History!

To $10 With Disney's Promotion!

$5 Mail-In Refund From Mattel® Toys!* *

After consumers buy any of the above "Family Film Collection" videos—OR—Disney's The Lion King video—PLUS—$10 worth of eligible "Lion King" Mattel® products!

Choose From

Our "Family"

Of Powerful Prepacks!

24-Pc. "Family Film"—Stock #4034
48-Pc. "Family Film"—Stock #4035
48-Pc. Mixed "Family Film"/"Lion King"—Stock #4019
96-Pc. Mixed "Family Film"/"Lion King"/"Masterpiece"—Stock #4021

 coronet, of New York. Scholastic has sold 8.5 million copies of the six published titles. The first two half-hour videos, "The Magic School Bus Goes Lost In Space," and "The Magic School Bus For Lunch," will be released Feb. 1 at $12.00 each. Each includes a vacation-style postcard specific to the episode (offering greetings from the human stomach, for example, with a "wish you were here" sentiment). "In addition to getting the kids involved, it's also a grass-roots campaign, because kids will put a stamp on the postcard and send it to a friend," says Mindy Mervis, director of KidVision, part of A*Vision Entertainment.

Scholastic has set up numerous cross-promotions to support the series, including a recent McDonald's "Happy Meal" promotion. "Magic School Bus" toys, games, clothing, and other licensed merchandise will be available from Hasbro, Microsoft, Sega of America, Hallmark, Milton-Hayden, Fruit of the Loom, and LAXATAH.

"Magic School Bus" is also being promoted through schools. The company recently ran a "Ms. Frizzle" contest in which teachers dressed up as the character and gave Frizzle presentations to their classes. In addition, students brought in presents they thought Ms. Frizzle would like.

"It's amazing to see how this property has been embraced by the educational community," says Deborah Forte, executive VP of Scholastic. "It's being used not just to teach or instruct, but also to motivate and excite children about the subject matter."

In addition to retail, KidVision has gotten numerous inquiries about the videos from schools and libraries, and Scholastic has distributed 500,000 copies of the "Magic School Bus Teacher's Guide," all requested by instructors.

For KidVision, the project is the latest in a line of series including "The Baby-Sitters Club," "Mighty Morphin Power Rangers," and "The Live Action Video For Kids Series" (such as "There Goes A Bulldozer"). The label will soon debut "Real Animals," and has three more in development.

"In children's video, there are two kinds of business: theatrical features and series," says Mervis. "We like to look at ourselves as the leader in the series division. A big part of our marketing campaign is trying to encourage the consumer to build a library.

For "Magic School Bus," that means housing the titles in clamshells—a new twist for KidVision. "The clamshell underscores the classic nature of the title and emphasizes the importance of the series," Mervis says.

SPECIAL-INTEREST VID

Kelly estimated that the special-interest video category will generate $900 million in revenues to program suppliers this year, and should grow about 9% in 1995, to nearly $1.6 billion.

However, while suppliers will ship a record amount of product this year and next, Kelly said that continued declines in retail prices—from $16.20 per cassette two years ago to $14.70 in 1994—have eroded wholesale margins.

"Units shipped are definitely outpacing dollars," he said.
PAY UP: Retailers, distributors, and suppliers will be paying more in 1995 to remain in good standing as members of the VSDA. Notice, mailed to members under a recently revised dues structure.

The changes were determined by the VSDA membership and chapter development committee and approved by the board of directors Nov. 8.

Chains with 400 or more stores will pay a maximum of $5,000 a year, compared to the current top of $2,500. Others in the 250-1000 store range will see their dues raised between $250 and $300. Dealers with 200-400 stores will pay $400 in additional dues. No. 1-10 will remain $2,000.

“Without charge at all” for owners of 1-11 outlets, says VSDA spokesman Bob Finlayson, who points out that this is the first time the dues structure has been revised in 14 years. "This is the time that smaller members said the current structure was unfair to them; they were paying a disproportionately share.

New members will be determined by the number of stores each dealer has in operation as of Jan. 1, 1995.

“Retailers, buying groups, independent sales representatives, and distributors will also pay more. Companies with gross revenues in excess of $50 million will have their dues doubled, from $1,000 to $2,000. As for suppliers, those grossing more than $100 million jump from $2,500 to $7,000. At the other end of the scale, the small players, sales with $500,000 or less will pay $300, a $50 increase.

Meanwhile, a new $10,000 member’s fee has been created for studios and the like that bring in more than $250 million annually.

VSDA also has created a separate dues structure for video-non-chains defined as retailers who derive less than 50% of their overall revenues from video rentals or sales. Memberships fees in this category range from $150 to $5,000, determined by gross revenue. The category was created to encourage membership among super-markets and mass merchants, according to VSDA president Jeffrey Eves.

For retailers, the possible rise in dues is necessary to offset the costs of implementing an undisclosed marketing program, as well as cable piracy and pay-per-view studies. “Our members expect more programs, and we want to deliver them.” Last year, VSDA reported a dues revenue of $8,000, and it expects to raise an additional $25,000 in 1995 with the new structure in place.

In another association news, the board endorsed a retail rate plan, put together by a special task force formed after widespread violations were reported on “Jurassic Park.”

**SHELF TALK**
by Eileen Fitzpatrick

BILLBOARD, Oct. 15. With a few exceptions, the recommended changes have already been adopted by nearly every state, thus marking something of a watershed: VSDA and the vendors are in total agreement, for one.

The recommendations, applying to major walkthrough releases only, address distribution control, education, monitoring, and enforcement to curb any future problems.

VSDA now suggests that a new Thursday street date be established, with warehouses repositioning product on the preceding Monday. The commitment, said Friday should be the national advertising date for any major release, a policy already in place. In addition, VSDA will “study the feasibility of setting up a 24-hour number to report violations. It is expected to disseminate a list of studio contacts whose retailers can call directly. The committee recommends that manufacturers set up similar toll-free numbers.

VSDA plans a publicity and advertising campaign through its chapter network to educate dealers about the importance of street dates. Finally, the committee recommended each studio set up strict policies to deal with errant dealers and distributors.

The VSDA recommendations have been forwarded to the National Assn. of Video Distributors and the National Assn. of Recording Merchandisers for their approval.

OBScenity Bill Defeated: Despite the wave of conservatism that swept out Democrats in the November elections, Colorado and Oregon voters defeated amendments aimed at further scrutinizing obscenity.

Voters in Colorado overwhelmingly defeated Amendment 16, which would have repealed existing laws and placed regulation of obscenity in the hands of local communities (Billboard, Oct. 22). A similar proposition in Oregon, Measure 16, was also defeated, but by a narrower margin.

“Not a partisan issue,” says Colorado Citizens Against Censorship campaign manager Fofi Mendez. In fact, she believes conservative movement, which took a “less government” approach, may have helped the campaign. “Voters seen this amendment would make more government, and they don’t want more government in our lives. As we saw, they elected candidates who sold them on that premise.”

Amendment 16 went down by nearly a 2-to-1 margin, 62% to 37%. In Colorado, Measure 16 was defeated, contrary to a poll which claimed it was winning by a 69%-30% margin two weeks before the election. The final tally was 57% against and 37% for.

Both the Colorado and Oregon groups received funding from the VSDA. The Colorado group, supported by the VSDA, spent $250,000 on its campaign.
Littlefoot And His Friends Are Back
In An All-New, Feature-Length Animated Hit!

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

$19.98 S.R.P.

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

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

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

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

Consumer-friendly, eye-catching CLAMSHELL package!

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

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

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

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

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

Co-op Advertising available.

Call Your Sales Representative and Order Today!

STREET DATE: DECEMBER 26, 1994
$29.98 has just boxed, and early indications are that it will be another huge 1994 laserdisc title, probably selling 200,000 units. Kevin Reeves, Dennis Hopper, and Sandra Bullock lead the high-octane cast in this THX title, which makes the walls shake.

In case no one has noticed, the laser disc format is having a record-breaking year in terms of major releases, as 1994 titles such as "Speed," "Jurassic Park," "Aladdin," and "Snow White" look set to move 200,000 and 400,000 units apiece.

BOX SETS GALORE: Another factor making this a splendid laser disc shopping season is the multitude of superb special edition titles that have been released. Adding to the cornucopia is MGM/UA's "That's Entertainment! III" (director's cut, four discs, CAV/CLV, extras, $124.98). This deluxe boxed set offers five sides in the CAV format, which offers frame-by-frame viewing of Gene Kelly and Cyd Charisse's dance steps. The abundant supplementary material on the discs includes still photos, extra footage such as 10 complete outtake numbers, a behind-the-scenes documentary, pre-recordings from the original studio sessions, and more. And packaged with the discs are lobby cards and a souvenir program. "That's Entertainment! III!" is also available in a $94.98 CLV version without the extras.

PIONEER offers LIVE Home Video's "Wagons East" (wide or pan, $34.95), with John Candy and Richard Lewis, Dec. 21. Available Dec. 14 are remastered editions of Paramount's "Witness," "Footloose," and "An Officer And A Gentleman" (all wide or pan-screen, $39.95). On the "anime" front, Pioneer recently released the Japanese animation title "Millody #2: Overzone" (linguistic soundtracks, $34.95), which continues in this set-fi comedy series. And "Tenchi Mayu! Ryoko-Ohki Special: The Night Before The Carnival" (linguistic soundtracks, $39.95) continues Tenchi's supernatural adventures.


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Kathy Ireland Adds Summer Sizzle To Your Winter Sell-Through!

Go behind the scenes with Kathy Ireland, the three-time Sports Illustrated Swimsuit issue cover star, during the winter shoot for her top-selling 1995 swimsuit calendar!

- Kathy Ireland has never been hotter!
- Video features Kathy modeling all suits in exotic locations!
- Includes exclusive interview with Kathy that gives a rare look of the face behind the fashion!
- Display includes custom 4-color header card featuring Kathy Ireland!
- FREE poster offer for consumers!
- Video release coincides with February Sports Illustrated issue mailing.

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Top Video Rentals

FOR WEEK ENDING DECEMBER 3, 1994

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<th>TITLE (Rank)</th>
<th>Copyright Owner</th>
<th>Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
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<tr>
<td>1</td>
<td>4 3</td>
<td>GUARDING TESS (PG-13)</td>
<td>Shirley MacLaine, Nico cage</td>
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<td>2</td>
<td>10 2</td>
<td>THE FLINTSTONES (PG)</td>
<td>John Goodman, William Hanna, Joseph Barbera</td>
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<td>3</td>
<td>1 5</td>
<td>THE PAPER (R)</td>
<td>John国旗, Paul Reubens, Tim Matheson</td>
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<td>4</td>
<td>5 4</td>
<td>NO ESCAPE (R)</td>
<td>Ray Liotta, Kevin Spacey, Ron Silver</td>
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<td>5</td>
<td>2 9</td>
<td>THE CROW (R)</td>
<td>Brandon Lee, P. D.技术支持, Steve Oedekerk</td>
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<td>6</td>
<td>8 3</td>
<td>THE COWBOY WAY (PG-13)</td>
<td>Woody Harrelson, Kevin Kline, Kevin Costner</td>
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<td>7</td>
<td>NEW</td>
<td>CITY SLICKERS II (PG-13)</td>
<td>BIlly Crystal, John Candy, Katie Puckett</td>
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<td>8</td>
<td>3 7</td>
<td>JURASSIC PARK II (PG-13)</td>
<td>Sam Neill, Laura Dern, Joaquin Phoenix</td>
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<td>9</td>
<td>9 4</td>
<td>SIRENS (R)</td>
<td>Hugh Grant, Julian Sands, Samantha Mathis</td>
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<td>10</td>
<td>6 12</td>
<td>FOUR WEDDINGS AND A FUNERAL (PG)</td>
<td>Andre McDowell, Hugh Grant</td>
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<td>11</td>
<td>NEW</td>
<td>WITH HONORS (PG)</td>
<td>Joe Mantegna, Joe Pesci</td>
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<td>12</td>
<td>14 3</td>
<td>THE HUGSUCKER PROXY (PG)</td>
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<td>THE NIGHTMARE BEFORE CHRISTMAS (R)</td>
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<td>13 7</td>
<td>SURVIVING THE GAME (R)</td>
<td>Lea Thompson, John Heard, Lewis Ginter</td>
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<td>SNOW WHITE AND THE SEVEN DWARFS (PG)</td>
<td>Linda Larkin, Bob Newhart, Don Scardino</td>
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<td>WALT DISNEY'S THE LION KING (PG)</td>
<td>Matt Damon, Robert Downey Jr., James Earl Jones</td>
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<td>THE LION KING (PG)</td>
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<td>THE REF (R)</td>
<td>Denis Leary, Judy Davis</td>
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<td>21</td>
<td>NEW</td>
<td>SPEED (R)</td>
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<td>15 4</td>
<td>CROOKLYN (PG-13)</td>
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<td>11 7</td>
<td>BAD GIRLS (R)</td>
<td>Madonna, Mary Stuart Masterson</td>
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<td>22 9</td>
<td>THREESIDES (R)</td>
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<td>MONKEY TROUBLE (PG)</td>
<td>Harvey Keitel, Ben Stiller, Andy Dick</td>
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<td>26 7</td>
<td>BITTER MOON (R)</td>
<td>Marisa Tomei, Robert Downey Jr., Jessica Capshaw</td>
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<td>27</td>
<td>37 2</td>
<td>BLACK BEAUTY (G)</td>
<td>Sean Bean, Andrew Howard</td>
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<td>18 5</td>
<td>BACKBREAST (R)</td>
<td>Sheryl Lee, Stephen Dorff</td>
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<td>29</td>
<td>27 9</td>
<td>MOTHER'S BOYS (G)</td>
<td>Jamiel West, Peter Gallagher</td>
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<td>30</td>
<td>17 4</td>
<td>CLEAN SLATE (PG-13)</td>
<td>Valeria Golino, Peter Gallagher</td>
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<td>31 22</td>
<td>LIKE WATER FOR CHOCOLATE (PG)</td>
<td>Lourdes Madeson, Monica Lundy</td>
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<td>32</td>
<td>NEW</td>
<td>EVEN COWGIRLS GET THE BLUES (PG)</td>
<td>Uma Thurman, Kevin Costner</td>
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<td>33</td>
<td>32 3</td>
<td>CLIFFORD (PG)</td>
<td>Martin Short, Charles Grodin, Rodger苗条</td>
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<td>34</td>
<td>30 16</td>
<td>WHAT'S EATING GILBERT GRAPE (PG)</td>
<td>Uma Thurman, Kevin Costner, Ben Gazzara</td>
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<td>35</td>
<td>31 7</td>
<td>THE WEDDING BANQUET (PG)</td>
<td>Meryl Streep, Daniel von Bargen, Tea Leoni</td>
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<td>NEW</td>
<td>THE SNAPPER (R)</td>
<td>Tin Mckinlay, Tina Kaye, Tony MacGinlay</td>
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<td>37</td>
<td>35 8</td>
<td>SIRENS (R)</td>
<td>Bruce Willis, James Caan, Tisa Farrow</td>
</tr>
<tr>
<td>38</td>
<td>24 7</td>
<td>CHINA MOON (R)</td>
<td>Michelle Pfeiffer, Don Johnson, Gerald McRaney</td>
</tr>
</tbody>
</table>
| 39          | 43 8          | FAREWELL MY CONCUBINE (R)   | Leslie Cheung, Zhang Feng }
### Top Music Videos

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>BARBRA-THE CONCERT</td>
<td>Barbra Streisand</td>
<td>Geffen Music</td>
</tr>
<tr>
<td>2</td>
<td>LIVIN' TONIGHT SOLD OUT!!</td>
<td>Nineteen</td>
<td>Jive</td>
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<tr>
<td>3</td>
<td>THE 3 TENORS IN CONCERT 1994</td>
<td>Carcassi, Domingo,</td>
<td>Atlantic Records</td>
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**Notes:**
- "No. 1" refers to the top chart listings.
- **LL** indicates videos that sold over 25,000 units.
- **LL** indicates videos that sold over 50,000 units for the week ending December 3, 1994.
- **LL** indicates videos that sold over 100,000 units for the week ending December 3, 1994.
- **LL** indicates videos that sold over 250,000 units for the week ending December 3, 1994.

**Billboard Spotlights**

**CHILDREN'S ENTERTAINMENT**

Keep your eyes wide open for our February 18th issue highlighting children's entertainment. Billboard goes out on a limb to bring you in-depth coverage on the following topics:

- An overview of children's entertainment, including the year's success stories
- Licensing: the key to children's entertainment
- Independent children's labels and their stars

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**AD CLOSE:** January 24th

**LA:** Jodie Leitus 213-525-2304  
**NY:** Ken Piotrowski 212-536-5223

London: Christine Chinetti & Robin Friedman 44-1-71-323-6686
### Top Laserdisc Sales

#### THIS WEEK

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<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>Copyright Owner</th>
<th>Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
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<tr>
<td>1</td>
<td>JURASSIC PARK</td>
<td>Amblin Entertainment</td>
<td>MCA/Universal Home Video 41829</td>
<td>Sam Neill, Laura Dern</td>
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<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Walt Disney Pictures</td>
<td>Image Entertainment 524</td>
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<td>SCHINDLER’S LIST</td>
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<td>ALADDIN</td>
<td>Walt Disney Pictures</td>
<td>Image Entertainment 1662</td>
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<td>Image Entertainment 3034</td>
<td>Brandon Lee</td>
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<td>NO ESCAPE</td>
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<td>Pioneer LDCA, Inc. 90882</td>
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<td>FOUR WEDDINGS AND A FUNERAL</td>
<td>Gramercy Pictures</td>
<td>Image Entertainment Blockbuster 376/925</td>
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<td>Carreras, Domingo, Pavarotti (Melita)</td>
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<td>Madeleine Stowe, Mary Stuart Masterson</td>
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<td>Lara Flynn Boye, Stephen Baldwin</td>
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With the film still fresh in the minds of its creators, an unrivaled selection of supplemental materials has been gathered for this release. Deleted scenes, deleted storyboard sequences that were never animated, 14 chapters of still-frame material, Tim Burton's shorts Frankenweenie and Vincent, and a commentary by director Henry Selick are just a small handful of the extras that put this laserdisc in a class by itself. And, aside from the supplemental material, it's great to have the actual film available in the full-feature CAV format; you'll be freeze-framing and special-effecting through this one for days and days!
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This advertisement prepared by Sawyer Riley Compton, Atlanta.
For Producer Jim Dickinson, It’s The Space Between The Notes That Counts

BY RICK CLARK

Jim Dickinson is not a molecular biologist, but he does know about molecules.

“I have a friend named Lee Baker who, years ago, used to play at the Handy Theater with this crazy saxophone player named George. Dickinson says, “One night, while they were out on break, smoking a joint, George was looking up at the stars and Baker said, ‘What are you doing, man?’ And George said, ‘I’m looking at the molecules.’”

“While many producers are content with capturing the note,” Dickinson’s antenna is constantly fine-tuning that note’s interaction with the “space between the notes.” Successfully capturing the magic that develops in the recording space—the “molecules”—is a production trademark that Dickinson has used on all his work, most notably on Big Star’s “Third, the Replacement’s “Pleased To Meet Me,” Toots Hibbert’s “Poetic Memphian,” and last year’s New Ross release of Dickinson’s own Mud Boy & the Neutrons’ “Georgia Street At Dawn.”

Besides producing Ry Cooder, Jon & the Scorpions, Green On Red, Mojo Nixon, the True Believers, the Kitz, Sleepy John Estes, Toby Keith and many others, Dickinson has enjoyed a successful career as a keyboard sideman for the Rolling Stones, Aretha Franklin, John, Alex Chilton, Jerry Jeff Walker, Clive Anderson, and Lou Reed, to name a few. His music has been featured in over 200 movies, including The Searchers, The Outsiders, and A New Life.

“Jim is a master of the space,” says Dickinson. “He’s never had a producer who could capture the space between notes like he does.”

“With his latest album, ‘Fever,’ Jim has captured the essence of space in a way that few others have. It’s a true masterpiece.”

Scorpions At Criteria. The Scorpions have christened the new, George Augspurger-designed room at Miami’s famed Criteria Recording Studios. Shown behind the SSL 4096 G Plus console with Automation, from left, are engineer Erwin Musper and Scorpions member Rudolph Schanzer.

SAN FRANCISCO—Manufacturers of products for the recording, mixing, mastering, and live sound markets turned out in force at the 97th Audio Engineering Society Convension. Held here Nov. 14-14, following are some of the most noteworthy products introduced or featured at the show.

As Producers Electronics premiered its AD-1000 A/D conveter for ADAT and DA-88/PESM6000 who want higher-quality, 25-bit converters. The unit, which contains built-in microphone pre-ampilifiers and switchable sampling rates (96-kilohertz, 4-bit diameter, and 25-kilohertz, 24-bit) can operate as a synthesizer or local to external AES and S/PDIF, Word Clock.

Filmi and video are supported with NTSC color, monochrome, and PAL inputs. Outputs can be ADAT, AES/EBU, TDF, AES, and S/PDIF to support multiple recording devices.

AudioTrack...
### STUDIO ACTION

**Production Credits for Billboard's No. 1 Singles (Week Ending November 26, 1994)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
<th>ALBUM ROCK</th>
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</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>I'LL MAKE LOVE TO YOU</td>
<td>Boyz II Men</td>
<td>Babyface (Motown)</td>
<td>PRACTICE WHAT YOU PREACH</td>
<td>Barry White</td>
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<tr>
<td>RECORDING STUDIO(S)</td>
<td>LARRABEE (Los Angeles)</td>
<td>Brad Gilderman</td>
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<td>Jack Terry</td>
<td>LOUD (Nashville)</td>
</tr>
<tr>
<td>RECORDING CONSOLE(S)</td>
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<td>SSL 4000</td>
<td>SSI 4000</td>
<td>Neve VRP 60 with Flying Faders</td>
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<td>UREI 813C</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10</td>
</tr>
<tr>
<td>MASTER TAPE</td>
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<td>Ampex 499</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
<td>Ampex 499</td>
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<td>MIX DOWN STUDIO(S)</td>
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<td>Mick Guzauskii</td>
<td>SOUND CASTLE (Silverlake, CA)</td>
<td>Craig Burbidge</td>
<td>LOUD (Nashville)</td>
</tr>
<tr>
<td>CONSOLE(S)</td>
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<td>SSL 4000G with G Plus Automation</td>
<td>SSL 4000G</td>
<td>Neve VR 60 with Flying Faders</td>
<td>SSL 4040G</td>
</tr>
<tr>
<td>MULTITRACK/2-TRACK RECORDER(S)</td>
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<td>Studer A827</td>
<td>Otari DTR900</td>
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<tr>
<td>STUDIO MONITOR(S)</td>
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<td>Custom Augspurger</td>
<td>Kinoshita/Hidley</td>
<td>UREI 813C</td>
<td>Yamaha NS10 Augspurger</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>3M 996</td>
<td>3M 996</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
<td>Ampex 467</td>
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<tr>
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<td>FUTURE DISC</td>
<td>Eddie Schreyer</td>
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<td>GEORGETOWN MASTERS</td>
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<tr>
<td>PRIMARY CD REPLICAALBUM)</td>
<td>PMDC</td>
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<td>WEA Manufacturing</td>
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<td>WEA Manufacturing</td>
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<tr>
<td>PRIMARY TAPE DUPLICATOR (ALBUM)</td>
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<td>Sonopress</td>
<td>WEA Manufacturing</td>
<td>BMG Manufacturing</td>
<td>WEA Manufacturing</td>
</tr>
</tbody>
</table>


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

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BIRTHS
Girl, Daphne, to Walter and Tammy Egan, Nov. 4 in Forest Hills, N.Y. He is a singer, song-writer, and producer best known for the songs "Magic And Steel" and "Hot Summer Night."

Boy, Henry James, to James and Lorraine Reynolds, Nov. 6 in Hanover, N.H. He is president of Safe House Communications Ltd.

Boy, Montezuma Ariel Alexander, to Bob Biggs and Kim Champagne, Nov. 6 in Los Angeles. He is president of Bass Reech. She is video art director at Warner Bros. Records.

Girl, Megan, to Steve Gleninning

and Lisa Millman, Nov. 15 in Los Angeles. He is senior director of A&R at U.S. Records. She is VP of press and artist development at Elektra Entertainment.

MARRIAGES
Hidefumi Ogiwara to Miyuki Takahashi, Nov. 12 in Saitama, Japan. She is an account manager for Tower Records Ikebukuro.

DEATHS
Harvey Watkins, 64, of cancer. Nov. 16 in Jackson, Miss. Watkins, a co-organizer of the Cantor Spirituals, is survived by two brothers and one sister. The current album, "Live In Memphis," has been on Billboard’s Gospel chart for more than 77 weeks and is in the group’s best-selling release, registering sales of more than 100,000 units. Watkins also wrote some of the songs featured on the group’s 18 albums, including "Ride This Train" and "I’m Coming, Lord!" from the current album. He is survived by his wife, one son, and three daughters.

Jim Donovan, 36, of cancer, Nov. 16 in Knoxville, Tenn. Donovan was a popular talk show host on WIVK-AM Knoxville. He hosted his own "Jim Donovan Show," and previously had co-hosted the "Great Day Show" with the late Claude Tomlinson. He also produced the Volunteer Radio Network that broadcasts University of Tennessee football and basketball games. He is survived by his wife, Sherry, and three daughters.

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

MARCH
March 1-27. NARM Convention, San Diego Marriott and Convention Center, San Diego, 609-596-2221.


JIM DICKINSON
(Continued from page 96)
the jury to disregard the last statement made by each defendant.

Dickinson’s latest undertaking is the creation of a project studio, located in a basement chink of rural north Mississippi agricure called Zebra Ranch. "I’ve been recording in somebody else’s cultural amblience for all of my life," says Dickinson, adding that the mystery of the Delta will enhance certain artists’ performances.

In addition to the usual digital and analog gear at his disposal, Dickinson has an array of vintage gear, including a 1965 Fender amp, which he has used for treating guitar sounds and for recording. Dickinson is finishing the Zebra Ranch cutting room with a wall of antique tile used in the original Sun Studio.

"The room is what I record, and it is half the struggle," says Dickinson. "How you put the instruments in the room, to me, is a lot more important than how you put the sounds on the tape. That is what you are there to record; the sounds of the molecules bouncing around in the air."

For the Record
In the Nov. 26 issue of Billboard, a story about Jeff Ayyoff and Jordan Harris’s new label misstated the affiliation of WTTG Records; the imprint was established under the aegis of Epic Records. Also, So So Def Records was improperly identified in a quotation in the story.

PROFESSIONAL PRODUCTS DISPLAYED AT AES MEET
(Continued from page 96)
ification, 48 kHz sampling rate, and 20 kHz bandwidth. The unit comes with 128 presets and space for 128 user programs. As in previous MinVerbs, cascading is possible to route the output of one effect to the input of another ($399). Also introduced were the Matlea 500 and 900 power amps for sound reinforcement, with 250 watts per channel and 450 watts/strand (four channels, respectively).

Portaudio displayed its PDR1000 and PDR1000TC (time code) professional portable DAT recorders, featuring four heads (for off-tape monitoring), 32/44.1/48 kHz sampling rates, SPDIF, AES/EBU, and XLR analog inputs. Sunken introduced its CSS-5 five-cup-

Good Works
HOONREES FIGHT AIDS: Elton John, CAA president Ron Meyer, and author Tom Hanks will be honored at Commitments To Life VIII, to benefit AIDS Project Los Angeles, at the Universal Amphitheatre Jan. 19. This year’s theme is “Under The Influence: Words Inspired By Image.” The event is being produced by John’s longtime song collaborator, Bernie Taupin. The event chairmen include David Geffen, Alain Levy, Al Teller, Ron Rosen, Jeffery Katzenberg, Michael Ovitz, and Barry Diller. All proceeds will benefit more than 4,300 participants in AIDS Project Los Angeles, which provides 30 different programs, including a food pantry, dental services, buddy programs, prevention education, and juvenile policy advocacy. Tickets are $50 and $100 and are available at all Ticketmaster outlets (213-480-3282) and at the Universal Amphitheatre box office (800-577-3333). Tickets at $250, $500, and $1,000, and special benefit packages are available through Levy Pazantzi & Associates (213-364-9014). For more information, contact Nadine Ono or Susan DuLlow at 310-724-7800.

In Memory of Irving Azoff’s father, Louis S. Azoff, who died Nov. 12 in Huntington Beach, Calif., at age 76, the family requests that, in lieu of flowers, donations be made to City Of Hope, c/o Sutter Circle, Unit 235-A, Huntington Beach, Calif. 92646, and/or Congregation E’Nai Tzeleck, 9909 Talbert Ave., Fountain Valley, Calif. 92708-5146. Besides his son, who is founder and owner of Giant Records, survivors include Azoff’s wife, Edith; another son, Ron, president of XOX Merchandise; a daughter, Shari Kaulig; two sisters, Ber- nice Goldstein and Anabelle Tobin; and six grandchildren.

Niecy Turner, Grammy-winning artist Eddie Palmieri recently hosted a lecture/performance titled “The Evolution Of The Afro-Caribbean Rhythm.” The free presentation was presented by the New York Chapter Of NARAS/Lena Home Education Program. Palmieri performed with a rhythm section. Shown, from left, are Jose Clausell, who played timbale, Milton Cardona, who played congo and bata; Karen Sherry, president, New York chapter of NARAS; John Benitez, who played bass; Palmieri; and Richie Flores, who played conga.
Kirk Franklin Inspires R&B Radio
Stations Give Rare Airplay To Gospel Song

BY PHYLLIS STARK

NEW YORK—Tune in to some mainstream R&B stations these days, and in between records by acts like Mary J. Blige, Heavy D & the Boyz, Dr. Dre, or Snoop Dogg, you may hear something surprising. "Why We Sing," an inspirational and unabashedly gospel song by Kirk Franklin, 31, is generating considerable excitement.

While not currently tracked by Broadcast Data Systems, "Why We Sing" appears to be spreading by word-of-mouth among R&B programmers.

At least six are now playing it, as is syndicated morning man Tom Joyner of ABC Radio Networks, who is heard on dozens of more stations.

The group's "overnight" mainstream success has taken more than a year to happen. Its self-titled album on the Gospo-Centric label has been on the Top Gospel Albums chart for 72 weeks, and still hovers near the top. It has also spent 21 weeks on the Heatseekers chart.

Wow Norfolk, Va., PD Steve Crumbley claims to be the first PD to move the single out of a gospel show and into regular rotation. He first discovered it when Ike Owens, an AE at WOVI sister station WSYW who is also the local street coordinator for Gospo-Centric, brought the record to Crumbley for airplay on the gospel show. It aired there all summer, and Crumbley says "it got so big on the gospel show" that in September he decided to play it in afternoon drive. "I played it one time, and it just exploded."

When WGCI-FM Chicago PD Eloy Smith heard WOWI was playing the record, he recalled that months ago he had obtained a copy of the song from his own gospel show host because he liked it so much. "I found myself listening to it on planes and in my bedroom, but not thinking of putting it in regular rotation," says Smith. That changed when he heard about WOWI's success with the record.

Smith moved the record into regular rotation carefully, inviting his gospel-show host to appear as a guest on the midday show to set up the song for the audience. "We played the record, and instantly we got phone calls," he says. "Since then, we haven't been able to take it off the radio station."

"Why We Sing" debuted at No. 2 in WGCI's callout research the first time it was tested two weeks ago. Last week, it jumped to No. 1 in callout and was the station's No. 5 most-requested song.

"After two weeks in callout, it's on top," says Smith. "I've never seen anything like it."

Franklin first appeared on the syndicated Tom Joyner morning show last February, and again Nov. 22. The first appearance stemmed from the results of the show's daily "express yourself" call-in segment, in which listeners were asked which record they would most like to have with them on a desert island.

"A lot of people [mentioned] Kirk Franklin & the Family," says executive producer Stephen Hill. "For an artist with his first album, we thought this was pretty remarkable."

"QUIETLY PRAYING" FOR SUCCESS

The album is the first from the 24-year-old Franklin, and the second from the fledgling Gospo-Centric label, founded in 1993 by Vicki Mack Latallade with $6,000 borrowed from her father's Postal Service retirement fund.

The label never worked the song at mainstream radio, although it had been included on a sampler sent to R&B programmers by the trade magazine Urban Network earlier this year. "We didn't know if they would pick it up; we just wanted to make them aware of it because it was doing so well in gospel," says Latallade. Nevertheless, she says the record's mainstream success "kind of caught us off guard," despite the fact that she something she had "quietly prayed for."

"We basically call it an act of God," says Gina Deeming, business affairs manager at the Sparrow-distributed Gospo-Centric. "It's anointed and it's God's record, and we just try to take care of it."

Paving the Way

While gospel-flavored records by artists like Sounds of Blackness, Take 6, and Hele & Co Ce Winans have generated R&B airplay over the years, programmers say this is the most "gospel-sounding" record they can remember succeeding at secular radio since the

(Continued on next page)

BILLBOARD DECEMBER 3, 1994

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Syndicators Present Shows For Holidays
Specials To Offer Stories, Drama, Comedy, Music

LOS ANGELES—Radio syndicators are ringing in the holiday season with a variety of Christmas, Hanukkah, and other festive shows.


The Six Shooter starring James Stewart, “The Falcon,” “No Room At The Inn” and “Theater Royale: A Christmas Carol.”

KNX Los Angeles, WABC New York, and WBBM-AM Chicago have already signed up for the specials, which run the first three weekends of December, as well as for three hours on Christmas Eve and six hours on Christmas Day.

Westwood One is offering “The Sweetest Gift With Trisha Yearwood,” “A Very Special Christmas” featuring stories and music by various country greats as Reba McEntire, Alan Jackson, Sammy Kershaw, and Lorrie Morgan.

CBS America will celebrate Christmas with two-hour specials and a daily holiday feature.

From Nov. 24-28, the four-hour “First Christmas” will be offered inside and outside of major markets, including Atlanta, Chicago, and New York. Its second segment will originate from Disneyland in Anaheim, Calif., from Dec. 24-25. Both specials will include greetings from celebrities such as Gloria Estefan, Julie Iglesias, Luis Miguel, and Tito Puente.

From Nov. 28-Dec. 25, “Navidad en las Americas” (“Christmas In The Americas”), hosted by Armando Quintero, will take a daily look at Christmas traditions of Latinos in the Americas, as well as special events and traditions in Mexico, Central America, and the Caribbean.


AROUND THE INDUSTRY

Prime Sports Radio has picked up nine new specials, including KLIT-AM Houston, WVFN Lansing, Mich.; and KENO (Oklahoma City).

SportsFan Radio Network has acquired “Inside Hoop” from IHI Inc. The five-hour special will be hosted by Jim Brinson of WRFX Charlotte, N.C. Hall Of Fame Al McGuire and Bill Raftery, who are announcers with CBS Sports television, and Dick Ver-sace, an announcer with Turner Sports, will be featured on the show.

In other sports news, “Sports Byline USA” has entered into an exclusive agreement with USA Today for use of the newspaper’s sports writers, including Hal Bodley, David Duerson, Gordon Forbes, Jarrett Bell, and Mel Antonen. The sweater will feature regular appearances on the show.

WW1 and Hard Rock America have teamed for a promotion dubbed “Hard Rock Around America,” which will send listeners around the country in various affiliate market. The yearlong promotion revolves around the “Hard Rock Café Concert Series,” featuring artists such as Tom Petty, Pearl Jam, Smashing Pumpkins, and the Doohie Brothers in concert.

Westwood affiliates, including WXRT Chicago, KEDG Las Vegas, and KBG San Diego, will be giving away Hard Rock Cafe merchandise and trips to some of the Hard Rock’s markets, which include Hawaii; Aspen, Colo.; San Diego; Las Vegas; and Chicago.

Tribune Entertainment, producer of a pair of country radio and television shows, both called “The Road,” is tying in the show’s radio and TV affiliates in promotions across the country. In Philadelphia, for instance, WXU and the ”Hard Rock Cafe Concert Series,” featuring artists such as Tom Petty, Pearl Jam, Smashing Pumpkins, and the Doohie Brothers in concert.

The song’s uplifting message, according to Crumbley, is “I sing because [God] has brought the joy in my life.”

Smith describes it as “a blantly gospel” song. He says “Jesus through and through.” It’s an emotional song. It just makes you feel good.”

The song’s inspirational message is one that “needs to be heard by some people,” says WBLS Buffalo, N.Y., PD Eric Faison. “We need to get away from the ‘impossible’ song,” he says. “They want to hear the lyrics.”

With the lyrical content of R&B music heading more and more to the blue, this is kind of that ‘new” music out there.”

Lillaldale is gratified to hear the kind of feedback, since she initially started the label and signed Franklin immediately. “I just want to have more positive music to listen to. WGCN-FM has booked Franklin to appear at its holiday concert Dec. 18. A holiday album will be released in January."

FCC Delays Indecency Paper Again, Plans Winter Release

By Bill Holland

WASHINGTON, D.C.—The FCC document that is expected to explain the reasons behind past commission action in indecency cases, due Nov. 22, now won’t be ready until January or February 1995, according to a senior FCC official.

The document, expected to be invaluable to broadcasters, will articulate and explain past FCC action—and inaction—on a case-by-case basis.

“We just needed more time,” said FCC enforcement division chief Charles Kelly, “We’re still in the research stage.”

The indecency paper, which could serve as a legal FCC weather vane until an ongoing appeals court case is settled on the constitutionality of the commission’s rules, is a component of the FCC’s settlement with broadcasting on the broadcast company after the network paid $10,000 of a $39,500 fine without admitting to any wrongdoing.

“We have negotiated a deal for an extension with [Evergreen]. To do a decent job, we just need more time,” said Robert Ratcliffe, assistant chief for law of the Mass Media Bureau, “It’ll be out in two or three months.”

Sen. WANTS INFO H’way Bill

Ben. Larry Pressler, R-S.D., who has accepted the chairmanship of the Senate Commerce Committee, where he has been a member for 18 years, has told reporters he plans to win passage of an information superhighway telecommunications rewrite bill in the 104th Congress.

The chairman-to-be said he first will build Republican support, starting with discussions with Majority Leader-to-be Sen. Robert Dole. The document, which was one of the three rewrite bills in the last Congress.

The bill is one I think can be passed relatively early in the next Congress,” Pressler says, adding that he will need Democratic support to pass the legislation.

Pressler is also a foe of the Fairness Doctrine, which he considers a rule that “shuts down discussion” on the air, and he says he supports “voluntary restraints” on research content issues as indecency and violence on TV.

On the House side, chairmanship of the Energy and Commerce Committee will probably go to eight-term Rep. Thomas Bilkeley, R-Va., described by insiders as a “pro-business conservative.”

Bilkeley, however, has “issued a no comment,” according to his staff, until after the House vote on committee assignments during the first week of December.

Senate committee of the Judiciary Committee, which would oversee reinserted performance—right legislation, will go to Sen. Orrin Hatch, R-Utah, who was one of the co-sponsors of last year’s bill. House Judiciary Committee chairmanship will probably go to Rep. Henry Hyde, R-III, insiders say. Subcommittee assignments are still forthcoming.

HUNT Gets Voter Message

FCC Chairman Reed Hundt says he has heard the message that voters sent to the Democrats in the recent election: They want more competition and less regulation.

“For us, the election of 1994 sends the clear message: Get on with it [opening up a more competitive marketplace], and hurry up,” Hundt says.

The chairman managed to put a humorous face on the impact of the election mandate on commission business: “We are informally changing our name to the FCC: The Federal Competition in Communications Commission.”

GOF PUBLIC. The Museum of Television & Radio’s recent seminar on “The Women Of National Public Radio” brought out the network’s all-stars. Pictured, from left, are Linda Wertheimer, Nina Totenberg, Coke Roberts, and Susan Slanberg.

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BILDBOARD DECEMBER 3, 1994
Mick Jones picked up his first guitar around the time of his 16th birthday and has spent the last 20 years writing songs. From his days with the Clash through his current group Big Audio Dynamite (B.A.D.), which has been dropped from the group's name) he figures he has penned more than 200 tunes. It's not surprising, then, that the band's latest, "Looking For A Song" (Columbia), No. 29 on the Modern Rock Tracks chart, is about trying to find the right ditty; "Looking for a song/About 3:30 long/A song that I can sing." Phoning in from Wolverhampton, U.K. (just north of Birmingham), Jones says, "What was interesting about it was you know it says, "Looking for a song/3:30 long/"

When I first finished it at home on my acoustic guitar and put it down on the cassette, it was exactly three minutes, 30 seconds long. I was, like, 'Wow! Meant to be.'"

The song is "sort of talking about songwriting as a fading craft," says Jones. "On our [new] LP, the emphasis has been on the song this time. A lot of people, with the dance thing, just get on a riff or a groove. So there's less and less songwriting." As for his own writing skills, Jones says, "It's almost like you know what I mean? It's like being on the bus you get a [song idea] sometimes, and then you don't want to hear any music until you got home. I'll turn [home] with my hands over my ears going, 'lala lala, la.' People must think I'm a nut case."

"Sometimes I write a lot and then, sometimes, I just don't write at all. It's really odd, if you're on the road or something, you just don't feel... you feel naked all the time. So you need to be in a conducive atmosphere. I'd like to do it like the Cole Porter did it. He'd get up in the morning, and he'd do it first thing. Have a spot of breakfast around his conservatory. Go down to the south of France to one of those big hotels for lunch, comes back [for] siesta, and big party or ball in the evening. He'd do his stuff by about 6, 7:30 in the morning. I might well do the song at 6 or 7:30 in the morning, but after that I'll crash out. You know what I mean?"

"Looking north penned at home on my acoustic guitar and put it down on the cassette, it was exactly three minutes, 30 seconds long. I was, like, 'Wow! Meant to be.'"

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When I first finished it at home on my acoustic guitar and put it down on the cassette, it was exactly three minutes, 30 seconds long. I was, like, 'Wow! Meant to be.'
**Juggling Country, Top 40 In Oklahoma City**

Mike McCoy Programs 2 Top 5 Stations In Market

In this age of duopoly, it's becoming increasingly common to see one programmer guiding two FMs in the same market. What is still unusual, however, is one man programming two top five stations, particularly when those station programs are formats as diverse as top 40 and country.

In Oklahoma City, that man is Mike McCoy, who has worked for KJJO/KJGS for five years and last summer added those responsibilities to newly acquired country sister station KJJO.

In the Arbitron book, KJJO claims the No. 2 station in the market. KJSG, meanwhile, captured fourth place. But to KJJO we get away with playing cuts from Vince Gill, Garth Brooks, Blackhawk. Country is just so strong.

During a recent afternoon hour, KJJO played David Ball, "When The Thought Of You Catches Up With Me"; Tim McGraw, "It's Five O'clock Somewhere"; Time, "The Only One You Need A Friend"; Mariah Carey, "I Want You Back".


A different format, KJSG is white hot. McCoy programs the country station.

"Driving back and forth is really valuable, because the fiercest battle being fought today is being fought in the ear," says McCoy. "I have all my air talent in that mode of targeting the mobile audience.

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**KVOR's Baker Quits; White House Shooting Incident Cited**

DENVER—Conservative talk host Chuck Baker resigned from KVOR Colorado Springs, Colo., Nov. 15, after telling listeners tapes of a show he taped were being accused of inciting Colorado resident. Francisco Duran to shoot at the White House in October.

"I'm sure that will make you left-wing liberals out there very happy," Baker said at the end of his last show.

KVOR GM Don Seidholtz says Baker was "on the verge of a nervous breakdown" after he learned of the allegations and was inspired by the talk host's anti-Clinton commentaries. Seidholtz says Baker had encouraged listeners to take guns to Washington, D.C.

Baker confirms he has received death threats and hate mail concerning the allegations, but denies reports that the Secret Service has interviewed him or that the FBI has confirmed an anti-Clinton plot.

Seidholtz says Baker is welcome to return to the station. "My big concern is that we'll lose a little bit of Chuck Baker," he says. "It won't be good for us."
KFI Runs Into Trouble With 2 Talk Hosts; A Complicated LMA Shuffle In Albany, N.Y.

KFI LOS ANGELES is in the center of a controversy stemming from comments allegedly made by talk show host Emiliano Limon last summer. Limon reportedly said on the air, “If homeless people cannot survive on their own, why shouldn’t they be put to sleep?” Limon also reportedly said that homeless people should die because they are “a burden . . . a waste of space.” Complaints against the station were filed with the FCC. Nov. 17 by both the Los Angeles Coalition to End Homelessness and the Los Angeles County Commission for Public Social Services.

In another, unrelated controversy, KFI suspended “Auto Talk” host Norm LaFave as news reports surfaced on KCBS-TV claiming that many of his auto shop customers are filling complaints of faulty repairs and overcharging.

KFI GM Howard Neil could not be reached for comment.

In other news, four players have entered into a very complicated set of local marketing agreement/local sales agreement deals in Albany, N.Y. The M Street Journal reports that Griffin Broadcasting, Liberty Broadcasting, Jarad Broadcasting, and WV Broadcasting have struck the following deals: Griffin and Liberty merge Liberty’s country WNGA-AM-FM with Griffin’s album rock WPXJ and oldies WTRY-AM under the Liberty banner. Jarad has agreed to acquire WTRY-FM from Griffin and is now operating it under an LMA pending closing of the sale. WTRY-FM flips from oldies to Westwood One’s ‘70s format as “the New Star 98.3.”

Jarad also recently closed on its acquisition of modern rock WWPT from WV Broadcasting. Sales for all six stations will be handled by Liberty through various sales marketing agreements, according to M Street. Liberty will have a combined 22.6 IZ-plus share to sell.

In financial news, Osborn Communications Corp. has retained Alex Brown & Sons Inc. as its financial adviser “to assist the company in evaluating its options to increase shareholder value. This may include the disposition of a number of specific material properties,” according to a company release.

The Electronic Media Rating Council has elected a new executive committee for 1996-97 and named Westwood One’s Dr. Tom Evans as board chairman. He succeeds Cox Broadcasting’s Tom McClendon, who remains on the executive committee in an ex-officio capacity. The newly elected vice chairman is CBS’ David Peitrcak. USA Networks’ Tim pick up the syndicated children’s format “Radio Aahs.” No staff changes are expected at the mostly automated station, but the station may switch call letters.

Infinity Broadcasting’s WBCN Bos- ton has acquired the rights to the New England Patriots in a three-year deal. The deal is a part of the station’s crosstown WBZ. The Patriots deal gives Infinity rights to its fifth Na- tional Football Conference team.

WKJB-AM St. Louis will split off from simulcasting top 40 WKQB-FM Dec. 6 and go all talk as “Straight Talk 1380.” The lineup of syndicated talk hosts will include the Fabulous Sports Babe in middays, Ken Han- bline in afternoons, Tom Leykis in even-ings, and Jim Bohannon in late nights. The station will continue to simulcast WKQB-FM morning show Steve and DJ O’Hare.

Bill Pasha is the new PD at WQSR Baltimore, replacing J.D. Adams, now with Eagle Marketing. Pasha had been VP/programming for Paxson Communications.

WSSF Baltimore picks up the call WOKE for its new “70s oldies format. WHTZ (100) New York assistant research director Jeff Ballentine has changed his mind about accepting the WKQS (104) Denver PD job (Billboard, Nov. 26). Instead, he’s off to WMMX Dayton, Ohio. Ballentine says the WMMX offer came unexpectedly and, since he has family and a home in Dayton, he couldn’t pass it up. He replaces former OM/PD Randy James, now at WQXR Washington, D.C.

Meanwhile, former KISF Kansas City PD Mark Feather has accepted the PD job at KSJH (94.9) Portland, Ore., and Dave Taylor exits after only three months. No replacement has been named, and former host Keith Todd is acting PD.

Former KFI Los Angeles program manager Ken Kohl joins KSFJ/Seattle morning show “Wide Angle” as host. The station will simulcast the morning program at WRKS-FM New York.

Don Benson rejoins Jefferson-Pilot Communications Co. as corporate VP operations/programming for the radio division. He most recently was execu- tive VP of operations for consultancy Burkhart/Douglas & Associates.

In what may be a first, this week a station has flipped out of the ‘70s-based oldies format, CKLM-FM Detroit has become album alternative CIDE, using the handle “the River.” The staff, including PD Murray Brookshaw, remains.

WKMT Detroit will drop its R&B oldies format in mid-December and switch to the new “70s oldies format. Ryan Walker returns to PD/morning man to WRHT Greeneville, N.C., replacing Alan Hoover. Walker had programmed the station before heading to WKS1 Greensboro, N.C., as APD. In the mornings, WRHT GM Gene Gray and daughter Gina, who had been handling and DJing the show, have been taken off the air to make way for Walker.

Two Charleston, S.C., stations have flipped to ‘70s-based oldies, WKUS flips from country, and crosstown WXTC-FM flips from AC. Meanwhile, WOKE Charleston picks up the new calls WQIC for its new sports format.

Bostwick Corp., owner of WKXE (Rock 104) Fort Wayne, Ind., has entered an LMA with sister station WOWO-FM. WKXE is simulcasting its album rock format on former oldies outlet WOWO for now. The entire WOWO staff is out. WKXE GM David Rhettmiller adds those duties at WOWO.

Album alternative consultant Dennis Constantine lines up new client WPXN Philadelphia.

Salem Communications’ religious WZZZ Philadelphia picks up Morn- ingstar Radio Networks’ “Pure AC” Christian format in middays, even-ings, some overnight hours, and for 12 hours on weekends.

ABC Radio Networks and Business Week magazine will be simulcast begin- ning Jan. 1, 1995, to produce a new business news network, “The Business Week Radio Network.” For ABC stations, ABC will provide 60-second “Business Week Business Reports” hourly on weekdays, beginning in East Coast morning drive time and continuing through West Coast after- noon drive time. The reports will be delivered by ABC News correspondent Gary Nim and Business Week’s Ray Hoffman.

Newly formed radio syndication company Small Planet will begin satel- lite distribution of WFLJ New York’s four-hour program “Al Bandier’s ‘70s Party” early this month. WFLJ PD Mike Preston will be the syndi- cated show’s music consultant.

PEOPLE: KLOS SHAKES UP KLOS Los Angeles loses almost all of its on-air staff, with the exception of morning men Mark Thompson and Brian Meintel. The station, which is crosstown KNAC midday host Remy Maxwell for nights, and KNAC after- noon host Long Paul for afternoons. They replace former midday host Bob Coburn, who exits, and afternoon host Gino Michelini, who was already gone. In addition, P/T jock Randy Maranz is upped to nights, replacing veteran host “Uncle” Joe Benson, who also exits. Overnight host J.J. Lee exits as well and has not been re- placed.

KLOS is phasing in more current rock product to appeal to a younger demographic, and rock rival KNAC prepares to switch to Spanish in February.

Former WKLR Miami MD Willie B. exits and has not been replaced.

Evening personality Rob Miller has been upped to the newly created APD position at WALK Long Island, N.Y. He will retain his air shift.

Look for WNYN New York to hire two Westwood One personalities to host its morning show for the new year. Although nothing had been said at press time, the station was close to hiring Kathrine Brown, the evening host of WWI’s “Adult Rock & Roll” format, and David Temple, afternoon host of the net’s “Hot Country” format. Former WKRS New York morning man Jeff Fox reteams the station as morning co-host with Wendy Wil- liams. Williams’ old night shift is now being handled by former P/T jock the Native One. Fox also picks up a sec- ond job at SJS Entertainment, where he is the newly created position of executive producer of urban pro- gramming.

WXTR Washington, D.C., evening host replacing the “Josh” among the 700 format will exit for another, undisclosed oldies pig in a different city, beginning in mid- December. No replacement has been named.

Ravin’ Daven, the former night jock at KZEF Corpus Christi, Texas, joins WWXN (Rix 100) Providence, R.I., for that shift.

Dick Shannon, last at KLTR Hous- ton (now KRRW), has taken over mornings at WEAT-FM West Palm Beach, Fla., replacing Tom Kelly, now at KEYV Las Vegas.

KXIS AM Honolulu/PD Dave Lan- caster adds afternoon drive duties, re- placing Ron Wood, who exited. KGA Spokane, Wash., MD evening personality T.C.Patrick shifts to the same duties at sister station KDRK, replacing former MD/midday host Lynn Taylor, who exits. KDRK eve- ning host Greg Hoffman is shifted to mid- days.

Top 40 KWKZ Reno, Nev., has an opening for a production/afternoon day jock. Send T&Ss to Chuck Geiger.

Finally, we’re very sorry to report the Nov. 16 death of WKY-AM Knox- ville, Tenn., talk host Jim Donavan, 38, from cancer. He is survived by his wife, Sherry, and three daughters.

Radio

KAREN CARROLL has been upped from GM to senior VP at KYKY/KSDM-AM St. Louis.

ERIC HAUSENSTEIN exits the VP position at WKKH/WKIX Richmond, Va., to accept the VP/GM position at Jones Satellite, which had been vacant since Roy Simmons joined as major market vice president. Simmons is vice president of communications, is acting GM. Also, Carl Becker joins WKJX as PD, replacing Hank Matthews, who is now promotion director. Becker previously was PD at KXKY San Antonio, Texas.


newsline...
demo proliferation of small, independent labels that can produce a master disc for as little as $25,000, sources say. Most of these CD demo discs are directed to the market for sale.

Often there isn't even a need to hire a singer to make these demos, as Frishberg, a theater songwriter who performs and records his own material, can attest. But don't look for vocal talent on these recordings.

Frischerg's voice is "as creaky as Kermit's," according to The Washington Post. But his funny delivery makes up for the vocal shortcomings and is a perfect fit for such songs as "My Attorney Bernie" and "I'm Hip."

His records have helped him get club and concert dates as a jazz pianist, as well as assignments to write songs for TV. His songs have also found their way to Rosemary Clooney, who has recorded three Frishberg tunes and is at work on two more.

And getting songs to well-known singers is still the principal and time-honored way for a tunesmith to get any recognition.

In the days when Broadway-style tunes were considered pop music, a song was associated with whomever performed it, as was the case with "Everything's Coming Up Roses," sung by Ethel Merman but written by Jule Styne.

Today, when theater-style songs make up only a minuscule portion of the adult standards market, big-name performers rarely catapult a new song—or its writer—to stardom. However, the success of Barbra Streisand's chart-topping "The Broadway Album" in 1986 and "Back To Broadway" in 1994 suggests that there is a substantial audience for albums consisting of show tunes.

Even songwriters who have attained a measure of success have returned to the independent route as a means of exposing their music.


But to get her material theater exposure, McBroom has formed her own label, Gecko Records. In 1987, as the label released a single, "an album of McBroom's material, which has sold 120,000 units since its release, according to her manager, Gary George.

George attributes the album's success to such "nontraditional marketing techniques" as select mailing lists, bookstore appearances, and a promotion with Monster Cable. Copies of McBroom's album, distributed to high-end audio dealers for demonstration use, were also sold at electronics stores.

McBroom recorded her musical "Heartbeats" before it was produced on stage; the recording was released in August by Varese Sarabande Records, based in Los Angeles. She says she is still not sure whether the show, which has played in several theaters around the country, will ever make it to New York. "This is a gentle, tender, emotional piece; it's not very exciting, and it doesn't have a new spin on things," she says. The availability of the CD helps her to expose the work to theaters around the country that might want to produce the piece. The theater can then use the CD as a selling tool in developing a production.

David Friedman, who writes and arranges incidental music for Disney films, thought he had a chance at pop success in 1995 when Diana Ross recorded his ballad "Your Love" for inclusion on her four-CD Motown boxed set, "Forever Diana: Musical Memories."

A two-CD version of the set, released by EMI in England under the title "One Woman," topped the Music Week magazine chart in January. Ross' version of Friedman's song was released as a single and climbed to No. 14 in the U.K.

Songwriter Craig Carnelija also nurtured high hopes when Barry Manilow recorded two of his songs on his 1991 Aristal album "Showstoppers." To Carnelija's surprise, the exposure did not encourage other pop singers to perform his songs, even in the form of Carnelija's "The Kid Inside" as a single.

"If Barry's recording had been a pop recording, rather than a departure for him, and if it had been a great success, that might have encouraged other pop singers to perform his songs, even in the form Carnelija's "The Kid Inside" as a single.

Sometimes, using an album as a calling card works. (Cue Laine recorded Francesca Blumenthal's "The Life Of Handsworth Man," which was being heard on the song a 1994 produced tape by singer Maria Perry. That tape also included material written by Caroline Coates, and Laine chose two of Coates' songs known."

But the enthusiasm that singers such as Akers, Andre Manzocci, and Margaret Whiting have for the material does not generally translate into impressive sales or airplay.

A major problem is distribution. For independents without major distribution deals, the big stores will stock product only on consignment, and only if three or four units in the bin are sold, they usually features songs from the '30s, '40s, and '50s. Radio personality Joe Lacta spins the music during his daily show on ABC Satellite Music Network's "Stardust" format, which is carried by 165 stations. Lacta says he might play new songs if a promoter, performer, or writer would point them out to him.

Bob Allen, whose syndicated ra-

dio program "Singers' Showcase" is carried by 15 stations, doesn't have any problems finding the material. "My listeners are the kind of people whom you hear say, 'They don't write 'em like they used to.' But they do. Some of these songs, which I define as having a good melody and intelligent lyrics, will be around long after this rap stuff has gone to dust."

"As Sammy Cahn once said to me, I'll never forget it. 'Music lasts, and it shoves out the noise.'"
First Avenue's Oliver Smallman, who co-manages the group with Dennis Ingoldobe, says, "They can stand alongside anybody. People are responsible for them to work any harder than they have. It's a big learning curve they've been on. Their confidence is plain to see. Their singing has improved beyond recognition and, having completed this U.K. tour, we're hoping to get them on an American tour with a Jodeci, Sounds Of Blackness, or H. K. Kelly type of artist." 

Eternal, which comprises sisters Vernice and Eather Bennett, Bryan, and Louise Nurding, was prepped extensively by EMI before the release of "Stay" in August 1993. Ceceilon says, "We're doing the whole pre-rehearsal—how do you behave on TV, how do you talk to radio and press. Except for three weeks in July, the rest of the time they've been working all the time." "Stay," a remake of a 1990 Glenn Jones R&B hit, resonated No. 3 on the U.K. singles chart in October 1993. Following on the heels of its success, EMI released Eternal's debut album in early December. EMI's right at the big end of the seasonal-reorder frenzy and with only one hit in the bag. The big decisions were releasing 'Stay' as the first single, to establish them as R&B artists before pop artists, and releasing the album on Dec. 1 last year, says Ceceilon. The album went gold (100,000 units) in the U.K. in just four weeks. "Those two decisions were extremely risky," says Ceceilon. "We said, 'If it doesn't work, what do we lose? We don't know, but if we win, we have a huge album.'" In January, Eternal followed up with a second single, "Save Our Love," and kept the momentum in the spring with third cut, "Just A Step From Heaven." But the ultimate struggle ended when, "So Good," the fourth single, was released. The song, which hit No. 13 in the U.K. in August, marked a significant step forward for Eternal, because this time its members were not "playing at R&B." "When we wrote the song, we didn't know it would go on the album," says Eather's Bennett. "We made it 20 pages long, and picked it for the album. So (for it) to go on the album was a surprise for us, and (for it) to be released as a single was even better."

Respectable U.S. entry Perhaps the best indicator of the album's quality has been its respectable showing on the U.S. charts, especially given the relatively small amount of time spent promoting it. In addition, there were extensive corporate changes undertaken by EMI, with a shift in its U.S. leadership. "We found ourselves in the midst of all those changes," says Smallman. "We had to find someone who would have the time to repackage the situation." For that reason, no further U.S. singles were planned, pending an upcoming U.S. dates. "Next year, let's hope we can finish off the job we started," he says.

For Eternal, breaking in the U.S. was always part of the plan. "For me and Vernie, when we were younger our main ambition was to be really big in America," Eather Bennett says. "We did what we wanted to do as a children." Kelle Bryan says, "We didn't go out at first was just our single video (for 'Stay'), and most people were just like 'love the music, love the video.'" Once met them up, that's when they really saw us. She also try to relate to the young music than you guys are from the U.K., and by that time, the record was 20 in the U.S." At this point, Eternal are on its sixth and last U.S. single from its debut set. They don't folllow up with a fifth U.K. success of the single "Oh Baby I..." which was re-edited from the album and rerecorded once, with "Crazy," written by Belle Winans and produced by the soul/gospel star in Nashville. The album's material was penned by several emerging British songwriters and producers, including Ronnie Wil- liams, Charles, and Nigel Smallman. Louis had produced Carrington's million-selling debut album "So Close."

Top 40 Airplay

Top 40/Mainstream

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Top 40/Rhythm-Crossover

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CAB CULLOWAY CONQUERED BIZ WITH PANACHE

(Continued from page 10)

Culloway told Billboard editor in chief Timothy White in his last full-scale in- terview (Music To My Ears, Aug. 14, "What Makes a Hit?""). Culloway himself was just a feeling that you at got the lyric to 'Minnie The Moocher,' one night in 1920 on a radio radio, and out of the clear blue sky it came out of my mouth: hi-de-ho."

His last major performance of the solos on his 1928 film "Man of Affairs," one of several vehicles that introduced him to the grandchildren of his earlier fans. Another was a role in a 1950 Janet Jackson music video.

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doesn’t sit on the shelves for eternity and compete with the first five albums. With sales down considerably from some of the band’s earlier hits, but when it’s gone, more importantly, we can hopefully get people to go back and reinvigorate the old catalog. And with the CD format people can listen to portions of all 10 cuts from an album and make up their mind whether this is something they want to treat their music the way Cema has not decided how long the album will be available. However, one recent example of the suggested list price equivalent marketing plans for the record for several months into 1995. Brooks fought to keep the collection’s suggested list price down. Other recent superstar albums have come up at higher price points. For example, the suggested list price equivalent for the Eagles’ “Hell Freezes Over” is $17.98 for the CD and $21.98 for the cassette, while for “The 3 Tenors In Concert” 1994” and Jimmy Page & Robert Plant’s “No Quarter,” the suggested list price is $19.98 for the CDs and $19.98 for the cassettes.

EXTREMELY LOW PRICE Both Brooks’ 1991 album “Ropin’ The Wind” and 1992’s “The Chase” used list prices of a quarter of the list price equivalents, a move that paid off. EMR Records Group North America chairman/CEO Charles Koppelman says, “It’s an extremely low price, but I wanted to be $17.98 or $18.98. I wanted Garth to be priced where superstar like him are. But he wanted to make sure the consumer had a great value.”

Cema expects an initial shipment of 2-3 million units. Retailers have resisted favorably to the pricing. “He’s legitimately superproduct. It would be well within Cema’s usual price range as long as it covers their costs, but they’re not. They’re to be commended on that,” says David Lang, president of the nine-unit, South Plains House Records chain in the world.” The only negative is that it’s so close to Christmas, but so what? It’s going to sell, right? We’re going to pull out all the stops to let our customers know it’s in our stores.”

Brooks , head buyer, head buyer for the 37-store Harlem House Records & Tape chain, based in Troy, Mich., agrees. “It will do fabulously. The consumer is going to ask for it, and they’re going to get a hell of a deal,” he says. Like many retailers, Brooks expects Harms House to sell the CD for about $18.98.

However, one retailer says he may not offer the CD at a deep discount unil To those who want the record for Christmas, you don’t necessarily have to sell-price it,” he says. “That week, people are doing last-minute shopping; they’re not going to do it. Some special trip to get it cheaper somewhere else.”

Because of the low suggested retail price, Cema is offering no deals and no discount to retailers, meaning that no discount for initial buy-ins and they can’t extend payment beyond the normal time frame. “It’s kind of like kissing your sister,” says Brooks. “I’m glad Garth stuck to his guns on the pricing, but I’m sad we get no deal or dating on it. We live on those marginal sales on packaging. I’d rather they’d raise the list price to $16.98 and I’d gotten a deal, than had no deal at $15.98.”

Along with Liberty/EMI is planning an multimillion-dollar advertising campaign for the release that will begin in mid-December, retailers will receive over $10 million in advertising dollars until after Christmas.

The national publicity push for the upcoming album is beginning. Brooks’ appearance on “CBS This Morning” will appear on “The Tonight Show” Dec. 19. There will also be national radio, television, and print ads promoting the album throughout its release, says Brooks. For the ads in USA Today—will include the discount coupon, good for an unspecified amount off any of Brooks’ previous releases. The coupon, which will not be included in the greatest hits packaging, can be redeemed at any retail outlet.

The most-anticipated song of the album will be included 20 cuts. In key territories, the greatest hits package will come out Dec. 20. In other markets, it will be released in January. Brooks’ main coordinators for the project have been Koppelman, EMR Records senior VP of marketing Pat Quigley, and consultant Joe Mansfield, Liberty’s former VP of sales and marketing, who has been visiting retailers to talk about the project. But Brooks and Koppelman deny that Liberty is being left out of the project.

The record is on Liberty, says Koppelman. “Singleton has put us in a position by with a very short time frame, and since manufacturing and distribution report to [New York], I wanted to personally handle it.”

“But that’s another reason why we decided to do it now,” he says. “It’s the end of the beginning for us.”

SINGLETON INTEGRATES R&B, ALTERNATIVE ON HIGHER LEARNING SOUNDTRACK (Continued from page 10)

GOLDBERG NAMES 2 VICE CHAIRMAN (Continued from page 6)

no matter who else may come in at other levels, Russ would clearly be second in line to any of the people we have at him as my right hand in this new phase of the company.”

Goldberg says Altschul “one of the most talented business people in the record business.”

Although Goldberg says there are no artistic personnel spots specifically for the new company, he’s successor to Warner or ranker a president of Reprise, he acknowledges that having separate presidents of Warner Bros. and Reprise “is a possibility.”

Altschul also hints at the possible move. “There is an intention to make both Warner Bros. and Reprise independent of each other and to create two distinct labels within the umbrella of Warner Bros. Records,” he says.

Warner Bros. and Reprise now exist together with separate promotion departments, yet Altschul says that “more departments will be divided between the two companies in the future.”

According to sources, among the prime candidates for the president titles at Warner Bros. and Reprise are: Virgin president/CEO Phil Quartararo, as well as Warner Bros. VP of product management Steven Baker, Warner Bros. senior VP of creative services Jeff Gold, and Warner Bros. senior VP of A&R Michael Ostin, the son of Mo Ostin. Some have speculated that the appointment of Quartararo would preclude Quartararo’s jump to Warner Bros., since he would be third in the chain of command at the label.

Yet Goldberg scoffs at the notion. “This is a huge record company,” he says. “Anyone who would say that is an odd, odd, odd situation for the company, or has a selfish interest in undermining the identity of the company.”

Altschul says the last few weeks at Warner Bros. have been bitter-sweet. “Three weeks ago, I shared the firing of Colleen Connolly. It was hard to do that, and it was a morale that the rest of us felt when Lenny announced that he was not going to stay at the company,” he says. “Everything was done quite friendly. Now he’s come in and done everything correctly. He has expressed his genuine respect for everything Mo and
tention to go forward with a long-ru- 
mored rollout of a second TV channel 
targeted at a more mature audience. 

The German-language 

guage VH1 has not been set, 

MTV has reached an agreement to 
develop a German-language 

based Myself And Eye (MME), the 

ty company that had a guiding 

fluence in the creation of 

Viva 2.

On March 13, director Michael 

Oplesch was the founding managing 

idirector of Viva, before former Pop- 

Komm managing director Dieter 

Gormann took over at the end of 1993. 

Sources say that MME had a stake 

in Viva of roughly 1%. It is not clear 

whether or not MME will build a 

channel, or whether that stake 

has been sold. Calls to Oplesch 

were not returned at press time. 

Viva and MME have announced that it 

had poached MTV Europe's manag- 

ing editor of news, Steve Blame, to 

head Viva 2.

The events form yet another 

chapter in the wider story of MTV's 

changing business relationship with 

the German market (see story this 

page). EMI, PolyGram, Sony, 

and Warner Music all own stakes in 

Viva.

The four music-based channels will 

be competing with the increasingly 

ompetitive cable openings in Germany, and the 

issue of allocating these channels 

is bound with local and national 

licences for approximately 12 new 

broadcasters are being considered in 

Germany, and with cable networks 

almost at full capacity, new channels 

would in many instances be added at 

the expense of existing channels.

In summer 1993, MTV filed suit 

against IFPI, Video Performance 

Limited (VPL), and the UK sub-

sidiaries of PolyGram, Sony, 

and Warner, claiming that 

IFPI, VPL, and the majors had viol-

ated articles of European law that 

would allow being sold in 

state, while MTV has goodwill in 

the German state of Nordrhein 

Westfalen, where Cologne-based Viva 

is operated, strongly supports that 

channel.

Peter Epstein, president, busi-

ness director of MTV Europe, says, 

"It is a real problem that there's not 

enough frequencies. Not everyone 

will get a frequency, but we're just 
go shopping to do the best we can.

As before, both MTV and Viva in-

sist that they are not direct competi-

tors, as MTV constantly plays 

the pan-European role. Viva says 

its strength is in its German-oriented 

and -originated programming.

Each contends that its second 

channel will complement its existing 

programme.

But in his heart, Cabrèl admits that he 

enjoyed music is rock, with a 

touch of blues, country, and ballad. 

Successful throughout the French-

speaking world, Cabrèl sees his mu-

sic as too close to the Gallic spirit to 

translate easily for the Anglo-

American mentality.

And he is not one of the many 

music business figures in France to 

criticize the domination of Anglo-

American music on the domestic 

radio waves. In the past six months, 

Cabrel has sold more records in 

France than Prince or the Rolling 

Stones. 

Cabrèl says he is proof that an 

original talent will always succeed, 

and that rock is a true 

north american-dominated industry, for 

someone who maintains a low public 

profile.

He adds that the new relationship 

with the label will result in an upgrad-

ing of its existing packages. "We're 

moving closer to them in their image 

through the packaging and presenta-

tion," he says. "We're not looking to 

interfere in the recording process. 

"We're looking forward to this," he 
says. "It's a mutual benefit." 

Johnson says that writer-producer 

Robert Palmer, author of "Deep 

Blues," will continue to be a key 

member of the Fat Possum team. 

Palmer has produced several of the label's 

albums, many of which have been cut on 

site in Mississippi.

"We have Palmer and [engine-

er] Robbie Norris up here in January 
to do a lot of recording," Johnson says. 

"They were also here in August."

Fat Possum's philosophy of record-

ing its artists where they live and work 

won't be altered by Cabrèl's involve-

ment, says Johnson. "It's not like 

Junior's [Kimbrough] gonna go to 

Nashville [to record]... We're not in 

the hit business or hit record business,

but it'll be completely hand-offs. 

We have total freedom, and they almost 

insisted on it."
Sony Won't Turn Its Back On Synergy
Hardware/Software Links Strong Despite Film Loss

BY EMMANUEL LEGRAND

PARIS—Despite its troubled film division, Sony Corp. will continue its strategic push into hardware and software operations, says Michael Schulhof, Sony Corp. of America CEO and Sony Software vice president.

In fact, Schulhof said that strategy is "even stronger than ever," citing the company's new 32-bit video game platform, known as the PlayStation, as an example. The game hardware has been released in Japan simultaneously with software. "The game form will be sold in the U.S. next spring, and in Europe by the end of 1995," Schulhof said.

"We hope that someday we'll reach the same level as Sega and Nintendo," said Schulhof.

Speaking at the inauguration of Sony Software's new building in Paris, Schulhof denied that the company might sell off portions of its combined entertainment business, which includes Sony Pictures and the beleaguered Sony Pictures.

"We have made long-term acquisitions, and we don't plan to change our mind unless we want to sell," Schulhof said. "We have no intention to sell Sony Pictures."

He added, "After the success of CD, we realized that without software hardware cannot be a success. Our vision is that the two are totally linked. Having a 3,000-movie catalog gives us a fantastic strength on the market."

Schulhof announced that the hardware and software divisions of Sony will collaborate next spring to push MiniDisc sales. "For us, MiniDisc is not a failure," he said. "We have sold 800,000 miniDiscs in Japan, and if you compare that to the situation of CD, we have sold more MiniDisc players in 18 months than [the number of] CD players were sold during the first 18 months. For us, it remains a valid product. In addition, on a worldwide basis, CD sales have reached a plateau, and to increase sales there is a need for new products."

Schulhof said Sony is also fully committed to the MusicMan, he said was evidenced by the launch in early November of Sony On-Line, which delivers news on Sony Music artists and catalogs.

"We hope that it will soon allow us to download music," said Schulhof. "We have no intention to sell [the service] in addition to existing technologies and will not substitute for existing businesses. If the technology is valid, and I think it is, and if it's reasonable, there will always be a market for new technologies."

Regarding questions on the music television situation, Schulhof welcomed the achievements of German music channel Viva, launched 18 months ago with support from Sony and other major record companies (see story, page 3).

"Music entertainment, and we are very proud to be part of it," he said. Regarding the delayed U.S.-based joint venture music channel that BMG, PolyGram, and EMI are forming with Ticketmaster and Telecommunications Inc., Schulhof said he was concerned that "there is just a matter of time" before it exists. The proposed channel is under investigation by the Justice Department.

"In the USA, the situation is quite different," said Schulhof. "Our interest as a record company, and all the other companies' interest, is to have as many windows for our videos as possible. Our problem is that each record company invests some $150 million in a movie and then has to produce the videos, which is hard to recoup. These videos are created to promote records, and what happens is that very few of them are shown. The programming of MTV has changed, they play fewer videos, which might be fine for them, but not for us. That's why we need more channels."

Schulhof didn't see Sony Music's recent worldwide licensing deal with MTV (Billboard, Nov. 12) as having any effect on the proposed music channel. "It was just the continuation of a previous deal we had with MTV. Our relationship with MTV and Viacom in general is very good. But it has nothing to do with [an] an additional channel. We will push for the creation of the new channel because we think it is in the interest of the whole industry." MOVIE BUSINESS WRITE-OFF

Sony was forced to write off $2.7 million on its books for the value of its investment in the movie industry (see story, page 17). The loss comes as the company's second quarter, which ended Sept. 30 (Billboard, Nov. 26). Worldwide revenues of its music division increased 2.1% in the quarter, but, due to the 21% drop in the movie unit's sales, total operating profit for Sony's combined entertainment businesses fell 1.8% compared to the same period last year. The company's electronics business, which accounts for about 90% of its $30 billion in revenues, lost 1% of profits in the quarter.

"You can't avoid ups and downs in the creative business," said Schulhof, who also noted that the company doesn't expect "bad-year-end results." He called the write-off a "financial adjustment" that will eventually "make Sony Pictures a stronger company." The write-off also "anticipates" the sale of Sony Pictures' stake in the company for 35 years, this goodwill write-off opens the door "to better results in the future," he said.

He added, "We are committed to support our film and TV businesses, and it is part of our strategy for the future."

NEW 'UNPLUGGED' SETS SPELL PROFITS

(Continued from page 10)

after entering at No. 4 last week.

These instant MTV-derived hits fell precipitously from "Unplugged" Collection Volume I, a various artist compilation drawn from past "Unplugged" programming. The album ranked at No. 1 on "Unplugged" in December and January, while "Unplugged" Collection Volume II, a tribute to Neil Young, peaked at No. 10 in February, before falling off the charts.

The set will include previously unreleased tracks by Steve Ray Vaughan, Lenny Kravitz, Soul Asylum, k.d. lang, Paul Simon, Rod Stewart, Elton John, among others. Each track was recorded for previous "Unplugged" albums. (Stewart released his own "Unplugged ... and seated" on Warner Bros. in May 1993, but that album was not included on the album.)

The deluge of "Unplugged"-related releases follows a spate of throughput of such albums. However, in the spring of 1993—following the splash made by Eric Clapton's septuple-platinum "Unplugged" album—many of the post-Steven's "Unplugged" albums were being issued that some retailers bemoaned a potential glut (Billboard, May 8).

Proving that the acoustic format is not commercially bulletproof, the "Unplugged" phenomenon, now widely anticipated, was buffeted competitively. The album, which has sold more copies than the previous "Unplugged" albums, was pushed by word of mouth, since many of UpTown Records hip-hop/R&B acts peaked at No. 71.

Most insiders say that the current "Unplugged" model is now a 'commercially' an odds dance gig for the "event" status of the albums. The Nirvana set—scheduled for release only after "Unplugged" and its retrospective compilation stalled—is the band's first album since Kurt Cobain's suicide in April. The Eagles and Led Zeppelin have not issued fresh studio albums since 1979.

"Whether it's unplugged or not, they would still be sold," says a recent Los Angeles Times financial analysis of the many new "Unplugged" brand-name retail operations at the 102-store Tower Records chain in Sacramento, if it's "like the previous artists. It's a good gamble." The new albums "include" albums "Live At The BBC," dated Dec. 6) going to huge because it's "BBC really rock." Nevertheless, Toller believes that the network receives a royalty on all records derived from MTV programming, though he declines to give a range of percentage estimates.

According to Herzog, Columbia has no plans to release a Dylan "Unplugged" album, although the possibility exists for the future.

No matter how well the Warner Bros. set fares, MTV stands to benefit from its direct role as promoter. "It's still a success," Toller says. "The network receives a royalty on all records derived from MTV programming, though he declines to give a range of percentage estimates."

Toller and Herzog are quick to add that the "Unplugged" shows are created with an eye to programming concerns, but the benefits derived from potential record sales.

Herzog says, "We still want to be able to commercialize, and we may do a band you've never heard of, and we're looking for the next Pearl Jam "Unplugged." Plans call for a "January Unplugged" package that will feature three still-unnamed acts." The network will be "really driving" the new set, Herzog says. According to a recently published report, Jonathan Dolgen, chairman/CEO of MTV parent Viacom Entertainment Group, said the company was "looking at" the next set, and has engaged in talks with several prominent industry figures to help flesh out the set.

An MTV representative declines to comment on the report.

ANTHONY PROMOTED TO 550 MUSIC PRESIDENCY

(Continued from page 6)

Anthony says her priorities are to strengthen "what I think has been a very solid start, to ensure that the label's operation works closely with our artists and our own personal growth as a label, and, as always, to break some artists. That's the most gratifying experience."

Anthony says the label will bring in supervisors to assist with the building during the next fiscal year. The New York-based label now employs 25 people. Anthony says she is excited about work she's doing, such as recently getting in track to the John Singleton film "Higher Learning," which includes music from Lee Cobe, Rage Against The Machine, Lil' Phair, Tonti Arnos, and Ms'Neilde'Ocello. The soundtrack is due Jan. 3 on Sony 550's Epic/Music Street Records. (see story, page 10).

Other 1995 releases include albums from Dion, Groove theory, and John 5.

Anthony adds, "It's important to acknowledge the tremendous opportunity that has been afforded by [the label] to sculpt the production of any Motola, and Michelle Anthony. They've been incredibly supportive, as have the label."

Anthony has served as GM of Sony 550 Music since the label's inception in October 1993. Prior to that, Anthony headed the "Unplugged" television and promotion motion from 1990-93. She joined CBS Records in 1978 in the West Coast promotion department of Port City Records, later becoming associate director of AC promotion in 1984.

VIDEO SUPPLIERS EYE MEXICO MARKET

(Continued from page 6)

Jeffrey says CIC plans to announce its continuous video self-play-through plan for Mexico within the next few months. To date, only the ACA titles such as "Jurassic Park" and "The Flintstones" have been available for sale in Mexico. Jeffrey estimates that the Mexican market has the potential for between 100 and 200 million moviegoers, with more than 5,000 movie critics writing about the collectability of video," says the Buena Vista spokesman. "We've still got problems, but they're nothing we can't overcome."

Among the problems is a 10% value-added tax still in effect. The Buena Vista spokesman says, "We still have a high tax structure, although we are beginning to deal with the affordable-pricing issue at retail."

Other international news, GoodTimes Entertainment has entered a joint venture with Asian distributor U.S. Summit Co.

For its part, the group will operate under the banner GoodTimes Asia, and will have offices in New York, Hong Kong, Bangkok, Taipei, Singapore, Kuala Lumpur, Hong Kong, Phnom Penh, Hoi Chi Minh City, and Manila.

The venture will distribute and market home video, interactive, and television programming. U.S. Summit sells consumer products to more than 30,000 retail stores in eight Asian countries.
### Hot 100 Airplay

**Billboard**

**FOR WEEK ENDING DECEMBER 3, 1994**

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<tr>
<td>9</td>
<td><em>I'll Make You Love Me</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>10</td>
<td><em>Love at First Sight</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
</tbody>
</table>

### Hot 100 Singles Sales

**Billboard**

**FOR WEEK ENDING DECEMBER 3, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Love at First Sight</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>2</td>
<td><em>I'll Make You Love Me</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>3</td>
<td><em>Love at First Sight</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>4</td>
<td><em>I'll Make You Love Me</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>5</td>
<td><em>Love at First Sight</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>6</td>
<td><em>I'll Make You Love Me</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>7</td>
<td><em>Love at First Sight</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>8</td>
<td><em>I'll Make You Love Me</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
<tr>
<td>9</td>
<td><em>Love at First Sight</em></td>
<td>Liz Phair</td>
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</tr>
<tr>
<td>10</td>
<td><em>I'll Make You Love Me</em></td>
<td>Liz Phair</td>
<td>BMG/Greatful Dead (BMG)</td>
</tr>
</tbody>
</table>

**Notes:**
- Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are monitored 24 hours a day, 7 days a week. Statistical data is presented in thousands of impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.
**HOT 100 SINGLES**

**FOR WEEK ENDING DEC. 3, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Ace Of Base</td>
<td>Don't Turn Around</td>
<td>EPIC 55270/EPIC 6873</td>
<td>Dec 06 1994</td>
</tr>
<tr>
<td>24</td>
<td>Ace Of Base</td>
<td>Don't Turn Around</td>
<td>EPIC 55270/EPIC 6873</td>
<td>Dec 06 1994</td>
</tr>
<tr>
<td>35</td>
<td>Ace Of Base</td>
<td>Don't Turn Around</td>
<td>EPIC 55270/EPIC 6873</td>
<td>Dec 06 1994</td>
</tr>
<tr>
<td>42</td>
<td>Ace Of Base</td>
<td>Don't Turn Around</td>
<td>EPIC 55270/EPIC 6873</td>
<td>Dec 06 1994</td>
</tr>
<tr>
<td>48</td>
<td>Ace Of Base</td>
<td>Don't Turn Around</td>
<td>EPIC 55270/EPIC 6873</td>
<td>Dec 06 1994</td>
</tr>
</tbody>
</table>

**Additional Information**

- **Billboard Hot 100**
- **Week Ending**: Dec 3, 1994
- **Release Date**: Dec 06 1994

**Notes**

- Records in the same category and within the same range of weeks are listed.
- **Weekly availability**: Indicates the percentage of weeks the song charted.
- **Peak position**: Indicates the highest position the song reached.
- **Length of stay**: Indicates the number of weeks the song spent on the chart.
- **Additional information**: Includes details about the artist, song, and release date.
LOUISVILLE—The former members of the seminal all-girl rock group the Runaways have filed a lawsuit against PolyGram Records and their onetime manager, Kim Fowley, for breach of contract and unfair business practices.

The complaint, filed Nov. 18 in Los Angeles Superior Court, claims that Fowley and PolyGram (its la

dia) conspired against the group for common profit. The plaintiffs—Joan Jett, Lita Ford, Sandy West, and Cherie Currie—are asking for $70,000 in unpaid royalties, costs incurred from the suit, and an accounting of sales from their four Mercury albums.

For unknown reasons, bassist Jackie Fox—a latter-day member of the Runaways—also joined her former band mates in the suit.


Although the Runaways never attained the Mervyn success that they are considered the pionners of today's hard-rocking female bands. Ford and Jett went on to solo stardom after the band split up.

The plaintiffs' attorney, Steven Ames Brown, says the band members have not received royalty checks from any of the four albums in "several years," but did not know just how many years.

Brown says he came up with the $70,000 figure "after personally surveying the amount of product in the marketplace. They haven't gotten a statement in years," he says. "You can simply look at market rates and know the situation. The marketplace things indicate that sales are steady, yet they haven't received anything.

A PolyGram representative contacted at press time said the company had no knowledge of the suit. Fowley was unavailable for comment.

EMI MUSIC PROFITS JUMP THANKS TO STONES, MCDONALD'S PROMO

(Continued from page 5)

the competitive strengths of H&M." He says that the loss is seasonal, for normal, the label will be profitable and that it includes startup costs for the first store in Hong Kong. But he adds that the reduction in sales from loss of 11.2% of the band's investment is beginning to flow through. H&M recently turned a profit from its investment in Japan.

For EMI Music in the first half, the biggest new releases worldwide were "Voodoo Lounge" by the Rolling Stones (Virgin), which sold more than 3.5 million units; "Canto Gregoriano" by the Benedictine Monks of Santo Domingo de Silos, which sold more than 3 million copies; and "Crash! Boom! Bang!" by Roxette (EMI), "The Division Bell" by Pink Floyd (EMI), and "III Communication" by the Beastie Boys (Capitol), each of which sold more than 2 million units. In North America, the top sellers were the Beastie Boys' album and. Bonnie Raitt's "Longing In Their Hearts" (Capitol).

The Stones also contributed to EMI's catalog business, with Virgin re-releasing its entire back catalog in the United States.

EMI Music president and chief executive officer, James Field said, "We boosted sales of our rich music catalog substantially through effective marketing campaigns and the release of several Rolling Stone albums..." He was unavailable for further comment.

Cema, EMI's distribution unit, ranked No. 5 in total U.S. market share—at 11.3%—among music distributors for the nine-month period from January through September, according to market researcher SoundScan. In the same period last year, its share was 11.9%. In R&B album market share, Cema came in last at 8.7%, but in country music it ranked fourth at 7.2% (country, according to SoundScan.

EMI Music Publishing scored "record-breaking" results in the first half, according to the company. The publisher holds more than 1 million copyrights, including those of some best-selling rock acts of all times.

Brown said EMI acquired four acquisitions during the first half, including Sony's interest in the Christian, rap music and its presence in Germany and Japan. It purchased Star Sound Communications, a Christian music company, and Intercond Tongesellshaft, a German independent label. It acquired distribution rights to Rap-A-Lot Records, an independent label whose releases will be marketed by the new Virgin rap imprint RAL Records. And it increased its stake in a joint venture, Toshiba-EMI, to 55% from 50%, and bought 100% of Toshiba-EMI Music Publishing.

In the second half of this fiscal year, EMI Music has released or expects to release albums by the following artists: Megadeth, Smashing Pumpkins, Scarface, Queensryche, the Beatles, Frank Zappa, and the Benedictine Monks of Santo Domingo de Silos, Duran Duran, Simple Minds, Bob Seger, Willie Nelson, and Garth Brooks (see story, page 10).
### THE TOP-SELLING ALBUMS COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY

**FOR WEEK ENDING DECEMBER 3, 1994**

<table>
<thead>
<tr>
<th>Artist/album</th>
<th>Sales</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE BLACK CROWES - AMERICAN ELLIPSE</td>
<td>10,980</td>
<td>1</td>
</tr>
<tr>
<td>PETER Yarrow/Robin &amp; Mimi - WINTER'S LIGHT</td>
<td>10,980</td>
<td>2</td>
</tr>
<tr>
<td>THE BEATLES - LOVE</td>
<td>10,980</td>
<td>3</td>
</tr>
<tr>
<td>Tom Waits - NORMAN CROSBY</td>
<td>10,980</td>
<td>11</td>
</tr>
<tr>
<td>ELVIS PRESLEY - ELVIS</td>
<td>10,980</td>
<td>15</td>
</tr>
<tr>
<td>BOB MARLEY &amp; THE WAILERS - URBAN JUNGLE</td>
<td>10,980</td>
<td>18</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND - BEFORE THE DEVIL KNOWS YOU'VE GONE</td>
<td>10,980</td>
<td>21</td>
</tr>
<tr>
<td>THE CARPENTERS - PAST TIME PASSING</td>
<td>10,980</td>
<td>23</td>
</tr>
<tr>
<td>ALICIA KEYS - A XIII</td>
<td>10,980</td>
<td>25</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND - THE SOUL OF SOUL</td>
<td>10,980</td>
<td>26</td>
</tr>
<tr>
<td>TATUM BOWDEN - THE MONTREALER</td>
<td>10,980</td>
<td>27</td>
</tr>
<tr>
<td>COUNTING CROWS - BUS STOP</td>
<td>10,980</td>
<td>28</td>
</tr>
<tr>
<td>KATIE MORTON - ANYTHING BUT SILENT</td>
<td>10,980</td>
<td>29</td>
</tr>
<tr>
<td>EDDIE MURPHY - MR. ROOTS</td>
<td>10,980</td>
<td>30</td>
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**NEW ENTRY**

<table>
<thead>
<tr>
<th>Artist/Album</th>
<th>Sales</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janis Ian - SLOW LICKS</td>
<td>10,980</td>
<td>31</td>
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</table>

**SOUNDSCAN**

**THE BILLBOARD 200**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On Board</th>
<th>Sales</th>
<th>Peak Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>THE BLACK CROWES - AMERICAN ELLIPSE</td>
<td>THE BLACK CROWES</td>
<td>ARIPEX</td>
<td>2</td>
<td>10,980</td>
<td>1</td>
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<tr>
<td>2</td>
<td>PETER Yarrow/Robin &amp; Mimi - WINTER'S LIGHT</td>
<td>PETER Yarrow/Robin &amp; Mimi</td>
<td>RTH</td>
<td>2</td>
<td>10,980</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES - LOVE</td>
<td>THE BEATLES</td>
<td>EMI</td>
<td>3</td>
<td>10,980</td>
<td>3</td>
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<tr>
<td>4</td>
<td>Tom Waits - NORMAN CROSBY</td>
<td>Tom Waits</td>
<td>Verve</td>
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<td>10,980</td>
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<tr>
<td>5</td>
<td>ELVIS PRESLEY - ELVIS</td>
<td>ELVIS PRESLEY</td>
<td>RCA</td>
<td>15</td>
<td>10,980</td>
<td>15</td>
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<tr>
<td>6</td>
<td>THE CARPENTERS - PAST TIME PASSING</td>
<td>THE CARPENTERS</td>
<td>EMI</td>
<td>23</td>
<td>10,980</td>
<td>23</td>
</tr>
<tr>
<td>7</td>
<td>ALICIA KEYS - A XIII</td>
<td>ALICIA KEYS</td>
<td>JIVE</td>
<td>25</td>
<td>10,980</td>
<td>25</td>
</tr>
<tr>
<td>8</td>
<td>DAVE MATTHEWS BAND - BEFORE THE DEVIL KNOWS YOU'VE GONE</td>
<td>DAVE MATTHEWS BAND</td>
<td>RCA</td>
<td>26</td>
<td>10,980</td>
<td>26</td>
</tr>
<tr>
<td>9</td>
<td>TATUM BOWDEN - THE MONTREALER</td>
<td>TATUM BOWDEN</td>
<td>RCA</td>
<td>27</td>
<td>10,980</td>
<td>27</td>
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<tr>
<td>10</td>
<td>COUNTING CROWS - BUS STOP</td>
<td>COUNTING CROWS</td>
<td>RCA</td>
<td>28</td>
<td>10,980</td>
<td>28</td>
</tr>
<tr>
<td>11</td>
<td>KATIE MORTON - ANYTHING BUT SILENT</td>
<td>KATIE MORTON</td>
<td>RCA</td>
<td>29</td>
<td>10,980</td>
<td>29</td>
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<tr>
<td>12</td>
<td>EDDIE MURPHY - MR. ROOTS</td>
<td>EDDIE MURPHY</td>
<td>Zomba</td>
<td>30</td>
<td>10,980</td>
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**GREATEST GAINER**

<table>
<thead>
<tr>
<th>Artist/Album</th>
<th>Sales</th>
<th>Peak Rank</th>
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<tbody>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND - FACE THE MUSIC</td>
<td>10,980</td>
<td>2</td>
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**HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>Artist/Album</th>
<th>Sales</th>
<th>Peak Rank</th>
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<tbody>
<tr>
<td>Janis Ian - SLOW LICKS</td>
<td>10,980</td>
<td>31</td>
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**GREATEST SELLER**

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<tr>
<th>Artist/Album</th>
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<tbody>
<tr>
<td>THE BLACK CROWES - AMERICAN ELLIPSE</td>
<td>10,980</td>
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**PACESETTER**

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<th>Artist/Album</th>
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<tbody>
<tr>
<td>JANET JACKSON - RHYTHM N HOUSE</td>
<td>10,980</td>
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**HEATSEEKER IMPACT**

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<tbody>
<tr>
<td>ERASURE - FUTURISTIC</td>
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**NEED FOR MUSIC**

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<tr>
<td>JANET JACKSON - RHYTHM N HOUSE</td>
<td>10,980</td>
<td>1</td>
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**NEW ENTRY**

<table>
<thead>
<tr>
<th>Artist/Album</th>
<th>Sales</th>
<th>Peak Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janis Ian - SLOW LICKS</td>
<td>10,980</td>
<td>31</td>
</tr>
</tbody>
</table>
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: 1-800-446-BASF); in Canada 1-800-661-8273.

Demand It.
## Top Albums A-Z by List 

<table>
<thead>
<tr>
<th>Week</th>
<th>2 Weeks Ago</th>
<th>3 Weeks Ago</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>US Chart Position</th>
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</thead>
<tbody>
<tr>
<td>108</td>
<td>87 73 21</td>
<td>107 64 33</td>
<td>Da Brat</td>
<td>Da Brat</td>
<td>LEICESTER STREET RECORDS</td>
<td>11</td>
</tr>
<tr>
<td>109</td>
<td>112 124 64</td>
<td>110 82 10</td>
<td>Garth Brook</td>
<td>Garth Brook</td>
<td>WEST LAKE RECORDS</td>
<td>13</td>
</tr>
<tr>
<td>110</td>
<td>109 167 23</td>
<td>106 71 19</td>
<td>Metallica</td>
<td>Metallica</td>
<td>Elektra</td>
<td>1</td>
</tr>
<tr>
<td>111</td>
<td>118 199 22</td>
<td>112 99 83</td>
<td>Aerosmith</td>
<td>Aerosmith</td>
<td>Geffen</td>
<td>3</td>
</tr>
<tr>
<td>112</td>
<td>117 110 23</td>
<td>114 96 81</td>
<td>David Ball</td>
<td>David Ball</td>
<td>Republic</td>
<td>5</td>
</tr>
<tr>
<td>113</td>
<td>138 179 39</td>
<td>115 99 100</td>
<td>Joshua Kadison</td>
<td>Joshua Kadison</td>
<td>Atlantic</td>
<td>8</td>
</tr>
<tr>
<td>114</td>
<td>109 100 26</td>
<td>117 101 85</td>
<td>Toad the Wet Sprocket</td>
<td>Toad the Wet Sprocket</td>
<td>Columbia</td>
<td>11</td>
</tr>
<tr>
<td>115</td>
<td>116 118 8</td>
<td>114 123 47</td>
<td>Blackhawk</td>
<td>Blackhawk</td>
<td>Arista</td>
<td>13</td>
</tr>
<tr>
<td>116</td>
<td>124 94 34</td>
<td>113 136 11</td>
<td>Joni Mitchell</td>
<td>Joni Mitchell</td>
<td>Warner Bros</td>
<td>15</td>
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<tr>
<td>117</td>
<td>93 76 25</td>
<td>112 127 09</td>
<td>Beastie Boys</td>
<td>Beastie Boys</td>
<td>Capitol</td>
<td>17</td>
</tr>
<tr>
<td>118</td>
<td>126 107 08</td>
<td>115 114 15</td>
<td>Soundtrack</td>
<td>Soundtrack</td>
<td>RCA</td>
<td>20</td>
</tr>
<tr>
<td>119</td>
<td>121 122 8</td>
<td>116 108 13</td>
<td>Alabama</td>
<td>Alabama</td>
<td>RCA</td>
<td>23</td>
</tr>
<tr>
<td>120</td>
<td>124 115 153</td>
<td>117 128 24</td>
<td>Tracy Byrd</td>
<td>Tracy Byrd</td>
<td>MCA</td>
<td>26</td>
</tr>
<tr>
<td>121</td>
<td>114 88 13</td>
<td>118 130 84</td>
<td>Ginn Blossoms</td>
<td>Ginn Blossoms</td>
<td>A&amp;M</td>
<td>28</td>
</tr>
<tr>
<td>122</td>
<td>177 18 2</td>
<td>119 133 8</td>
<td>Neil Diamond</td>
<td>Neil Diamond</td>
<td>Columbia</td>
<td>31</td>
</tr>
<tr>
<td>123</td>
<td>130 89 6</td>
<td>120 131 78</td>
<td>THUD Life</td>
<td>THUD Life</td>
<td>Arista</td>
<td>33</td>
</tr>
<tr>
<td>124</td>
<td>131 79 28</td>
<td>121 132 37</td>
<td>Kenny Loggins</td>
<td>Kenny Loggins</td>
<td>Capricorn</td>
<td>35</td>
</tr>
<tr>
<td>125</td>
<td>126 137 37</td>
<td>122 134 05</td>
<td>The Mavericks</td>
<td>The Mavericks</td>
<td>RCA</td>
<td>37</td>
</tr>
<tr>
<td>126</td>
<td>134 133 139</td>
<td>123 135 120</td>
<td>Nirvana</td>
<td>Nirvana</td>
<td>Geffen</td>
<td>39</td>
</tr>
<tr>
<td>127</td>
<td>125 92 11</td>
<td>124 136 120</td>
<td>Lyle Lovett</td>
<td>Lyle Lovett</td>
<td>Columbia</td>
<td>41</td>
</tr>
<tr>
<td>128</td>
<td>136 132 40</td>
<td>125 137 11</td>
<td>Faith Hill</td>
<td>Faith Hill</td>
<td>Warner Bros</td>
<td>43</td>
</tr>
<tr>
<td>129</td>
<td>127 121 8</td>
<td>126 138 21</td>
<td>Keith Sweat</td>
<td>Keith Sweat</td>
<td>Elektra</td>
<td>45</td>
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<tr>
<td>130</td>
<td>128 132 11</td>
<td>127 139 7</td>
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<td>AARON SPRAGG</td>
<td>INDIANA</td>
<td>47</td>
</tr>
<tr>
<td>131</td>
<td>131 134 3</td>
<td>128 140 11</td>
<td>Willie Nelson</td>
<td>Willie Nelson</td>
<td>Columbia</td>
<td>49</td>
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<td>MCA</td>
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## Weekly Chart Runners-Up 

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>US Chart Position</th>
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<td>139</td>
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<td>The Singles</td>
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<td>Brand New</td>
<td>The Family</td>
<td>Elektra</td>
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<td>Moby</td>
<td>Play</td>
<td>Rhythm King</td>
<td>75</td>
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<td>142</td>
<td>Faith Evans</td>
<td>“Let’s Stay Together”</td>
<td>Bad Boy</td>
<td>79</td>
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<td>143</td>
<td>The Black Keys</td>
<td>Rubber Factory</td>
<td>Matador</td>
<td>81</td>
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</table>

## Artists of the Week 

- **Barney** & **Love**
- **GARTH BROOKS**
- **Metallica**
- **Aerosmith**
- **David Ball**
- **Joshua Kadison**
- **Toad the Wet Sprocket**
- **Blackhawk**
- **Joni Mitchell**
- **Beastie Boys**
- **Alabama**
- **Tracy Byrd**
- **Ginn Blossoms**
- **Neil Diamond**
- **THUD Life**
- **Kenny Loggins**
- **The Mavericks**
- **Nirvana**
- **Lyle Lovett**
- **Faith Hill**
- **Keith Sweat**
- **Alan Jackson**
- **Zach Phair**
- **Soundtrack**
- **John Berry**
- **Benedictine Monks of Santo Domingo de Silos**
- **Sammy Kershaw**
- **Natalie Cole**
- **Patty Loveless**

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**Note:** This text is a representation of a portion of the Billboard 200 chart as of December 3, 1994, listing the top albums of that week. The full chart includes a variety of genres and artists, reflecting the diverse music landscape of the time. Each entry includes the artist, album title, label, and US Chart position, providing insights into the music industry trends and popular releases of the era.
French-Canadian artist Roch Voisine celebrates his new recording deal with BMG International at the company’s New York headquarters. Shown, from left, are Heinz Henn, senior VP of A&R and marketing, BMG International; Voisine; Rudi Gassner, president/CEO of BMG International; and Paul Vincent, Voisine’s manager. (Photo: Chuck Pulin)

BMG INTL SIGNS CANADA'S ROCH VOISINE
(Continued from page 3)

ing to BMG. He is best-known for Fresnet achieved spot which has been the key to his popularity in Canada and Europe’s French-speaking markets. However, English is Voisine’s mother tongue, and his new career goals call for an English-language album, expected sometime in 1996.

Managed by Paul Vincent, Voisine is signed to independent Star Records in Canada, but BMG International has licensed his work in an increasing number of markets, starting with Francophone countries, then in the rest of Europe, and now—with the new deal—all over the world, excluding Canada.

BMG International president/CEO Rudi Gassner says that the company is determined to maximize Voisine’s potential worldwide, and that English-language releases will be a vital part of that strategy. Gassner says that no decision has been made as to which BMG label will be the artist’s U.S. outlet.

In support of his current release, “Coup de Tête,” Voisine is touring until April in Canada and France. In the latter market, the album has sold more than 300,000 units, according to BMG; the company says total sales of his first three albums topped 2.5 million units there. Producer Georges Mary has played a key role in Voisine’s European success, and will continue to represent the singer’s interests in the region through Paris-based Georges Mary Productions.

For his part, Voisine says he is looking forward to tackling other territories, including the U.S. “Paul Vincent achieved a lot in the Francophone markets,” he says. “But we figured we needed help to reach out beyond them.”

The singer, who cites Jim Croce and Harry Chapin as key musical influences, acknowledges that his willingness to commit to an intense career strategy—which includes extensive touring—was key in negotiating the new recording deal. Gassner confirms that view. “It wasn’t about money,” he says. Following his current concert commitments and a post-tour break, Voisine will begin work on the English-language album in Los Angeles by the end of 1995. “I’ll come out when we’re ready, when everybody’s happy with it,” he says. “I’ve met with people already [about the project], and we’ll be looking to find co-writers.”

Voisine’s previous album, “I’ll Always Be There,” was in English, and he co-produced the title track with David Foster. However, the new album is not expected to involve Foster.

“ As long as I’m around to work, to tour, I’m ready to try something bigger,” says Voisine, referring to his international aspirations. “I’ve been long enough in school.”

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WARNER STAKE IN SUB POP

Warner Music Group U.S. has agreed in principle to acquire a minority interest in Seattle-based indie label Sub Pop Records. A source puts the deal at more than $80 million, and says Sub Pop will remain autonomous. Its roster includes Slim & the Hosers, Lo-fi Girl, and Seabush. Sub Pop—which was the original home of the Grunge—will continue to be distributed by ADA, the indie distribution network established by Warner, of which Sub Pop holds a 10% stake.

ONLINE IMPULSE SHOPPING

Geffen is taking the next step on the Internet—from simply suggesting artists to users clicking on the icon—which says "I Want This Album Now!"—are automatically transferred to CDNow.com, an Internet "music store" that went up in August. For the online experience, there are few among the more than 140,000 albums in stock from a variety of labels; the only choices are on the Geffen site if they wish. Purchases are delivered in 3-6 days, according to CDNow.com co-founder Jason Olin, who says that the sales, which are purchased from one-stop, are held "below list.

COURT OK'S BMI RATE PROCEDURE

A U.S. District Court in New York has granted a request by BMI to establish a rate-setting procedure wherein BMI's users will now be able to apply to the court if they are unable to reach an agreement with the performance rights group regarding license fees. BMI made the request last June, and it was granted by Judge Robert P. Patterson Jr. on Nov. 15. At press time, no judge had been assigned to the rate court; once such a court is established, users can file applications with the court immediately.

ASCAP—which, like BMI, operates under a consent decree—has had a rate court since 1960, currently under the jurisdiction of Judge William C. Connor. During a public comment period, BMI notes, the only feedback received was from users supporting the rate court.

FRESEE, ALLEN EXIT LIBERTY

Two of Liberty Records' top execs will leave the country label for positions with Sony Records. Bob Freese, VP of sales and marketing, has accepted the post of VP of national accounts for Sony in New York. Jeffrey Allen, VP of finances, moves over to the same job at Sony/Nashville. Liberty president Jimmy Rowan is expected to name a GM soon who will run Liberty on a day-to-day basis. No word yet on who that might be.

RUSCIN HEADS CBS/FOX

A former boss of Ticketmaster is expected to become president/CEO of CBS/FOX Video, which has been without a top exec since George Krieger went to Fox TV last year. Ruscin plans to expand the venture's foothold in movies.

Nothing Succeeds Like Succession

BOYZ*I'MEN COULDN'T BE No. 1 forever—could they? The Motown quartet continues to rewrite chart history on a weekly basis, as "I'll Make Love To You" is dethroned after 14 weeks by its own follow-up, "On Broadway Kneez." Boys II Men is only the third act in the rock era to succeed itself at No. 1.

Elvis Presley was the first, when his two-sided hit "How/Be Cruel/Hound Dog" gave way to "Love Me Tender" in November 1956. The Beatles topped Elvis by having three No. 1 singles in a row in 1964 with "I Want To Hold Your Hand," "She Loves You," and "Can't Buy Me Love."

Michael Jackson almost made the grade in 1983, when "Beat It" was released on the heels of "Billie Jean." The latter had a seven-week run at the top, and then DeWy's Midnight Runners had a one-week visit with "Come On Eileen" before "Beat It" reached the summit.

The "I'll Make Love To You" follow-up follows the pattern set by "End Of The Road" and "I'll Make Love To You," it could have a long run in the peak position—which leads one to speculate that the Boys might even match the Beatles' achievement by having three consecutive No. 1 hits. The Motown group has already beaten one aspect of the Beatles' triple play: It has been No. 1 on the Hot 100 for 28 consecutive weeks. The Fab Four ran up a total of 14 weeks at the top with its three No. 1s. The record to beat is Presley's. The King's two chart-toppers in 1956 held sway for a total of 16 weeks.

One more Boys fact: Lots of body parts have made No. 1, like "Honey Bunny Eyes," "Wooden Heart," and "I'll Kiss My Arms Again," but no one has ever taken knees up to the top before.

MCVAN/GOODTIMES TIE

MCVAN/Universal Home Video will be releasing product through GoodTimes in the U.K. and other mass merchants. Titles including four Alfred Hitchcock TV episodes and the 1967 theatrical feature "Guns" will arrive next year at under $15.

HOUSTON SYMPHONY TO BMG

The orchestra has paired with another major American orchestra: The label will record the Houston Symphony with its music director, Christian Zacharias, whose recordings will be completed in 1995 at an all-Strauss dice featuring soprano Renée Fleming singing the "Preludes." and a program of Brahms (orchestrated by Schoenberg) and Bach.

BMG PUB'S 1ST GLOBAL MEET

BMG Music Publishing is hosting its first worldwide managing directors conference, at its headquarters in Rome (Calif.) Hyatt, with more than 50 reps from 25 countries expected to attend. Among those set to make the trek for the seminike, led by worldwide president Nick Parn, are chief's of BMG Music Publishing, BMI Music Entertainment North America president/CEO Strauss Zelnick, and BMI International president/CEO Ruth Gasser.

GIHARTS HAVE GIILS: Everywhere you look, Vince Gill is on a Billboard chart, notes Brian Carroll of North Hollywood, Calif. The obvious place to start is Hot Country Singles & Tracks, where "When Loves Finds You" jumps three to No. 3. But Carroll points out that Gill is also the co-writer and a background vocalist on Larry Stewart's "Losing Your Love," new at No. 22. And over on the Hot Adult Contemporary chart, Gill is up seven places to No. 32 with duet partner Amy Grant on "House Of Love." If Grant & Gill reach the Hot 100, it will not be Vince's first time on that chart. As lead singer for Pure Prairie League, he had a top 10 hit in 1980 with "Let Me Love You Tonight."

FUSSIN' AND FEUDIN': Louis Jacobs of Corinna, Calif., adds fuel to the fire by recalling another Hot Top 100 matchup between the Hatfield and the McCoys. It seems that the late Van McCoy was the organizer of the St. Louis R&B talent scout "Let's Make History." When Van died on July 27, 1974, the same week that the Righteous Brothers (with Bobby Hatfield) were No. 3 with "Rock & Roll Heaven." Score this one for the Hatfields.

I FIVE TOLD YOU ONCE: I've told you 29 times: Keeping the series' record intact, "Now That's What I Call Music!" (Vol. 11) All Together," which debuted Feb. 24, 1990, the same week that the Righteous Brothers (with Bobby Hatfield) were No. 3 with "Rock & Roll Heaven." Score this one for the Hatfields.

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