GOIN’ GLOBAL: THE EXPLOSION OF ACID JAZZ

EastWest’s Heavies, Capitol’s US3 Reach Beyond Core Fans At Retail

BY LARRY FLICK

NEW YORK—After nearly four years DJs: They have been around as a component of the international dance music scene, the acid-jazz movement has blossomed into a sturdy, full-fledged genre that is rich with creative diversity and fueled by growing commercial clout. In the past year, major labels have begun to explore this area in an effort to cultivate a stylistic alternative to the rap and new-jack swing sounds that dominate R&B and top 40 radio airwaves (Billboard, April 30). Impressive inroads made by up-and-coming acts like the Brand New Heavies, US3, Incognito, Galliano, Ronny Jordan, Carleen Anderson on in the ‘90s, which have gathered varying degrees of interest that transcend the genre’s core club base—prove that both mainstream programmers and consumers have begun to embrace acid jazz as a viable and durable entity.

To date, the Brand New Heavies and US3 rule as the scene’s top-selling acts, with the former’s Delicious Vinyl/EastWest opus “Brother Sister” moving 157,000 units and the latter’s Blue Note/Thriftin’ Sound (Continued on page 20)

Giant Step Brings Together DJs, Performers For NYC Dance Parties

BY LARRY FLICK

NEW YORK—Since its inception in 1989, the roving Giant Step collective of DJs and performers has set the pace for the acid-jazz scene in New York by creating a breeding ground for new talent, as well as an unusual party atmosphere that promotes and producers worldwide strive to emulate. Giant Step’s dominance as the only venue here for acid-jazz performance seems to be continuing unabated, with no other permanent outlet for the genre. However, a handful of major and independent labels have been embracing acid jazz in the past year, including Eightball Records and Strictly Rhythm Records.

Giant Step is a weekly dance party that takes over various venues around the city, usually featuring a core crew of DJs, musicians, and performers supplemented by guest artists that have included Carleen Anderson and the Brand New Heavies. The number of people in the troupe can range from 6-30. Formed by Maurice Bernstein and (Continued on page 20)

Acid Jazz Thrives In Frisco, Even As Labels Ignore It

BY ANDREW JERVIS

SAN FRANCISCO—The acid-jazz scene here has managed to thrive with minimal interest or investment from major labels. Independent labels and a network of DJs, venues, and promoters here have kept acid jazz healthy, if not wealthy, in the last three years. The eclectic styles of Pharoah Sanders, Tower Of Power, Don Cherry, and Sly Stone live on in a new generation of San Francisco musicians that includes Charlie Hunter, Slide 5, Human Flavor, Jungle Biskit, Alphabet Soup, the Broun Fellinis, and T.J. Kirk.

Two independent labels that have profited from the lack of local competition are Ubiquity and Prawn-song. In 1993, Ubiquity Records was formed by Mike and Jody McFadin, who had pre (Continued on page 21)

NEC Sees Chip As Format Of Future

BY STEVE McCLURE

TOKYO—NEC Corp. has developed a new digital audio format that it hopes will do to CDs what CDs did to vinyl LPs. Called Silicon Audio, the new format uses computer cards equipped with memory chips instead of tapes or (Continued on page 77)
Just in time for the holidays and for a limited time only, the **new** album includes these **18** smash hits:

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Bette Serveert’s Brave ‘Lamprey’

The brave but emotionally embittered music of Dutch band Bette Serveert has the prophetic code of a trainer's guild that has banded together for mutual protection. It searches everywhere for new aliances, but it reckons solely on its inner resources. “I can’t trust the things I see, I can only trust in me/And if the whole world should drop dead/I’ll build my own inside head,” says Canada-born, Netherlands-reared lead singer/songwriter Carol van Dijk on “D. Feathers,” one of the adamant yet imploring tracks on the group’s glorious second album, “Lamprey” (Matoad/orAtlantie), due Jan. 24.

Those beguiling, melancholic verses of Serveert’s previous and much-praised “Palomine” album will be more than pleased with the folk-rock austerity and snarling sonic warfare of the group’s new offering. The jaunty hum of Peter Visser’s guitar has grown in its exploratory melodicism, and the obstreperous rhythm bite of Herman Bunkoeko’s bass and drummer Berend Dubbe’s unruly patterns has deepened. The most dramatic expansion, however, is in the penchant of van Dijk’s tightly tuned vocal, which discloses one of the most novel evocative voices in rock. She describes “Ray Ray Rain,” the new record’s forlorn first single, as having been inspired by “the cadence of a car engine on a rainy night” during a recent Holland road trip in which she sat buddled before a streaked windshield. As recounted in the stanzas, the minds of driver and passenger were both “occupied by memories,” and each lonesome passage resounds from within a personal sphere of tentative trust and compromised security.

As it happens, such intimate truces with uncertainty were also the historic building blocks of Dutch society, as well as the modern restorations—including the backgrounds of Bette Serveert’s membership en route to their current association.

Born April 22, 1962, to photographer Henk van Dijk and wife Carolien, Carol van Dijk spent the first seven years of her life in Vancouver before her family returned to Holland and took up residence in the ancient country town of Deventer, in the province of Overijssel. Located on the IJssel River, Deventer was an important trading center as early as the sixth century. By the 19th century, it was a member of the pirate/foreign conquest-combating 150-city Hanseatic League of medieval Flemish-Germanic meritlessness.

The rise of the merchant class in Flemish town signaled a new freedom from the feudal power of local royalty, whose writ frequency did not extend to such economically independent new communities. Serfs could even gain their freedom in some towns if they lived in them for a year and a day. “The air of the town makes for free,” an old Dutch folk saying goes, and so town-dwellers (i.e., burghers) in progressive, post-feudal states of commerce and learning, like Deventer, became living symbols of a previously undreamt-independence.

“Deventer was very picturesque, full of lovely buildings hundreds of years old,” says van Dijk, who lived in the handsome borg of 65,000 inhabitants until she was 21, spent her initial years after high school graduation managing one of the Leonidas chain’s luxury Belgian chocolate shops. “For visitors, Deventer is a great place, but very boring for the young, because it’s so conservative and interested in its history. Since Deventer was the former home of 12th-century thinker Gerrit Groot and Renaissance theologian Erasmus, any music heard there besides the classics was expected to emanate from the 47-hall carillon of the town’s S. Livinus Church that remains its focal point. “My teachers didn’t know about pop music, or ignored it,” says van Dijk, who studied flute and guitar. “But my influences became the lyrics of Elvis Costello and also of Joni Mitchell—she makes music seem so clean and tidy, but she wrote great songs.”

Van Dijk’s initial songwriting attempt at 16, titled “White Tales,” was dismissed by friends as “sheeplike,” but her “Velvet Underground rip-off,” although she had no knowledge of that group. The desire for exposure to rock’s more impressionistic heritage led her to move to the larger city of Arnhem (population 128,000), where she fell in with a都没 of rock’s Arnhem Art Academy students and was hired as the live-sound mixer for de Arsent (the Doctors), a celebrated underground band that released two locally respected albums. Van Dijk and Bunkoeko were in de Arsent, Dubbe was their roadie, and a musical side project in which all four friends participated became Bette Serveert. (The group’s name stems from the random phrase “serve to,” taken from an instructional book by Dutch tennis star and 1977 Wimbledon finalist Betty Stöve.)

Dissolved after only one 1988 gig, Bette Serveert reunited in Amsterdam in 1990, where Dubbe was attending the Rietveld Academy. “A number of famous Dutch bands came from this academy,” the drummer notes proudly—and those acts included the Talking Heads-inspired Blue Murder, singer/audiosvisual artist Fay Lovak, and the famed Nits, a somewhat Beatlesque band on Holland’s CBS/Netherlands affiliates that defined “Dutch Beat” in the early ‘70s and continues to ex- sist at surrealistic, contrapuntal pop, and even some quasi-symphonic rock.

If Bette Serveert possesses pop credentials similar to those of Holland’s earlier avant-garde, the group also seems stung by the same clashings inter- sections of art and commerce, theology and tech- nology. Abroad in a sea of suspicious wayfarers, eager for contact but wary of connection, Bette Serveert is moving nervously through a world where signs and symbols are not always clear.

The band collaborates on its music, but its lyrics are by van Dijk, and Dubbe professes strong admiration for her visceral but visionary viewpoint. “Her words have the feeling of someone who’s looking from high up at something happening to someone else, but not judging.”

Simultaneously electrifying and languorous, Bette Serveert’s songs crest and subside on the nuances of van Dijk’s articulate-blunt- ees–eles, powered by a band attuned to every change in her inner and outer weather. “Lamprey” is named for an eel-like marine animal, usually considered a parasite or pest; the album itself is char- acterized by susan sqauls and exquisite still-pictures of the sort that confuse any needy creature swimming against the current.

Bette Serveert has made what will be one of the most admired and discussed records of 1995, and Carol says the anemic “Crutches” encapsulated her Dutch perspective on how to craft.
Commentary

How To Fend Off An Infringement Suit

BY ALAN R. FRIEDMAN

Copyright lawsuits are more common now than ever. No song and no artist is immune. Grammy and Tony Award-winning musical composer Mark带着玉 (who scored the action films "Independence Day," "The Rock," and "The Time Machine") finds himself on the wrong end of an infringement lawsuit. And someone, anyone, not necessarily a composer or performer, but more of a producer or label representative, is taking advantage of a loophole in the law allowing them to either assert or be involved in infringement suits. Unfortunately, few such suits involve a substantial injury to the defendant. It is the artist and label that is truly at risk.

Most importantly, the combination of aggressive investigation and rebuttal of the copyright plaintiff's attack theories with musical analysis of the two works may well create a defense for Edward Marks Music Co. for the use of weapons to successfully prevent the plaintiff's suit.

When even these cases are successfully defended, as was true with the lawsuits brought against all of the above artists, they are nearly always expensive, time-consuming, and damming to the artist's reputation. Further, early endings are not the norm in music copyright cases. Courts are less receptive to motions for summary judgment— which can completely dispose of a lawsuit without the need for a full and expensive trial—when faced with infringement cases involving films, books, and other visual and written works.

Because of the difficulty of winning the summary judgment phase of music copyright cases, a copyright defendant must be vigilant in his or her use of all available litigation weapons to successfully resolve claims without incurring the time, cost, and drain on other resources that a full blown trial would require.

For that reason, it is crucial that the defendant's attorneys are available to force a copyright plaintiff to confront, at an early stage, whether he has more to lose than to gain by pursuing his claims.

A copyright plaintiff must show that he owns a valid copyright and that defendants have infringed it without authorization. To prove unauthorized copying, a plaintiff typically offers evidence that the defendant had access to his copyrighted work and that substantial similarities exist between the defendant's work and the plaintiff's copyrighted work. While courts have ruled that proof of access is not required if the plaintiff demonstrated that the defendant's work is "strikingly similar" to the plaintiff's work, in most cases and in proving access to the plaintiff's work is the key to victory for the plaintiff.

Once a music copyright lawsuit is commenced, the defendant should aggressively investigate the plaintiff's access claims. Because music copyright lawsuits are created by holding individuals who are beyond the fringe of the music industry, their access claims frequently are disavowed during the pretrial stage.

In addition to challenging a plaintiff's access evidence, one of the most important steps that a music composer or performer should take is the hiring of a musicologist to assist in rebutting the plaintiff's claim that the defendant's work is substantially similar to the plaintiff's copyrighted work. Through analysis, a musicologist can show that the two works are not similar, or that the claimed similarity is only in the elements in the public domain or which are otherwise not protected under the copyright law.

Additionally, a musicologist should be directed to search for grounds upon which the copyright defendant can assert his or her own claim for infringement. If the plaintiff has focused on his or her own infringement, the defendant should demonstrate similarities between the plaintiff's work and the defendant's earlier compositions. If such a counterclaim is available, it is the only way that a defendant can counter the course of the lawsuit and bring the plaintiff's claim to a quick end.
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Epic's Pearl Jam Races Capitol's Beatles To Top

BY ED CHRISTMAN

WASHINGTON—After a head-turning opening day, music merchant say Pearl Jam's "Vitalogy" has a shot at smashing its own SoundScan record for first-week sales. At the same time, the unexpected strength of the Beatles "Live At The BBC" has retailers proclaiming Beatlemania is over again.

Based on early sales information from retailers, Billboard estimates "Vitalogy" moved more than 500,000 units in its first week, according to SoundScan. (The Bodyguard sold slightly more than 500,000 units in its first week ending Dec. 27, a few months after its release.)

Merchants say that "Vitalogy" sales showed the same kind of sales strength as "Va." in its first day out.

Sources estimate Pearl Jam's first-week sales will range from $500,000 - 1 million units. Jim Seulily, senior VP of sales at Epic, declined to speculate on how many units "Vitalogy" will move for the week, but says that the Billboard first-day sales estimate of 250,000 may be a little low.

"Vitalogy," which has a boklot price of $16.98 (which projects to a $16.98 list-price equivalent), is believed to have the largest initial shipment in Sony's history, with sources saying that the company moved 3.3 million units. Scully declined to confirm that number.

Included in the total is the approximately 75,000 vinyl editions of "Vitalogy." Sony Music Distribution shipped two weeks prior to the album's official release date. The early vinyl release allowed Pearl Jam to debut on The Billboard 200 at No. 5 (Billboard, Dec. 16).

Dealers are expecting strong sales from Pearl Jam, but most were stunned by the unit sales generated by the Beatles. "We looked like it could achieve sales above the 300,000 mark, according to Billboard estimates." (Continued on page 81)

Biz Pleased With Senate Passage Of Gatt Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Officials of U.S. sound recording, music publishing, and film companies are applauding the Senate's Dec. 1 approval of the General Agreement On Tariffs and Trade, the largest and most comprehensive world trade pact ever negotiated.

"We're very pleased," says Jay Berman, chairman and CEO of the Recording Industry Assn. of America, "because the GATT means that the creativity of American sound recording artists will be better protected abroad than with the greater legal protections."

In its intellectual property section, the 124-member-nation GATT treaty offers a world court of copyright rights, gives greater worldwide anti-piracy and bootleg protection, brings new countries into the Berne Copyright Convention, and gives longer copyright terms and enforcement mechanisms to battle new BEP provisions.

"Without question, it's of huge significance," says Neil Tururkowitz, RIAA's VP international. "It is of major interest that at some major meetings after the emotional atmosphere had calmed down, it was clear how much we'd won. It's a step forward."

Industry officials now point to GATT's Trade Related Intellectual Property Rights provisions as major victories.

For example, under the GATT TRIPS agreement, all 124 member nations will be required to provide protection for sound recordings for at (Continued on page 85)

Disney Buys Vid Distrib SuperComm

Move Brings Mickey Into Revenue-Sharing Biz

BY SETH GOLDSTEIN

NEW YORK—Disney has raised its ante in revenue sharing, polished the credentials of a frequently criticized home-video concept, and enriched a veteran entrepreneur.

On Dec. 7, the studio announced the under-$10 million cash purchase of 3-year-old SuperComm from founder Jack Silverman. SuperComm is one of two companies specializing in pay-per-trans nation video rental services.

The Disney deal is Silverman's third pot of gold. He previously sold a record distribution company to ABC, and video distributor Commtron to drug wholesaler Bergen-Brunswig. Disney now has a foot in both camps: Its Buena Vista Home Video division struck a deal in mid-simmer that provides rental titles to the 3,200 stores participating in RentRak's pay-per-trans nation service. RentRak has pioneered PPT for more than a decade, signing a deal with Hollywood independents and three majors, MCA/Universal Home Video, FoxVideo, and Buena Vista.

RentRak and SuperComm act as middlemen, splitting videocassette rental income between retailers and premium suppliers.

Ron Berger, RentRak president, describes the SuperComm purchase as "a bold stroke" and "a momentous step for revenue sharing, which enables retailers to lease many more copies of hit titles than they might otherwise buy. "In a significant moment, Disney has taken its first-hand that better-satisfied consumers rent more movies," Berger says. RentRak focuses on video specialty stores, and thus will be affected by the purchase, says Buena Vista president Ann Dally. Dallas-based SuperComm is at home in supermarkets. She notes, "This deal complements our recent open agreement with RentRak." Nonetheless, there's no guarantee that upstart SuperComm won't venture into video outlets. "Short term, Disney's move will help" promote revenue sharing among retailers and the studio holdouts like Paramount, Warner, and Columbia TriStar, says Stamford, Conn.-based consultant Richard Kelly. "But long term, RentRak has got to be concerned." For now, supermarkets will be getting all the attention. SuperComm's Ben Stiller's "Airplane" title to Markham, King Sooper, and Fiesta, with 1,211 locations. Kelly estimates that another 50,000 groceries, doing more than $1 billion a year in sales, are future candidates for the service.

Disney's task will be to convince its Home Video and Consumer SuperComm holds the key to shoppers' hearts and increased rental income. SuperComm has had numerous con

Disney Forms Interactive Unit To Develop Line Of Games

BY EILEEN FITZPATRICK

LOS ANGELES—Prompted by the success of "The Lion King" video game and CD-ROM, the Walt Disney Co. will exclusively develop, market, and distribute its own releases under the Disney interactive banner beginning next year. The business is big enough world wide for the company to take a more active role, said Disney chairman/CEO Michael D. Eisner, announcing the official formation of the division at a Dec. 5 press conference.

Although Disney has produced interactive products since 1988, none of the titles have been distributed and co-produced by outside partners, including Virgin Interactive and Sony Imagesoft.

Steve McBeth, former Disney Consumer Products executive VP and a 14-year Disney veteran, has been named president of the new division, which will be run by the Consumer Products arm and Walt Disney Telecommunications.

McBeth reports to Disney TV chairman Richard H. Frank and Consumer Products president Barton K. Boyd.

The new division will rely heavily on the talents of the film and animation departments for spin-off products and will acquire outside proper

BMG Plans To Be 'Firm' With Fitness Line

BY SETH GOLDSTEIN

NEW YORK—BMG—Video wants to make it a fitness line. The New York-based vendor has acquired long-term rights to its first fitness series, "Firm," produced by Meridian Films in Columbia, N.C.

GM Joe Shults, who says he's seeking movies for BMG—Video until now a strong hold on children's label—expects "Firm" to become a franchise similar to A Vision Entertainment's "Buns Of Steel" titles. PolyGram's recently introduced Reebok exercise line. There is "absolutely" room for more in an increasingly crowded market, Shults maintains.

Meridian has 18 "Firm" titles, which has been selling "Firm" tapes via direct response since 1986, also has two fitness books associated with effective projects that would fit parent Bertelsmann's publishing and multimedia divisions, says CEO Tony Taihor, who anticipates further deals. Callwood-Tahir & Associates represented Meridian during negotiations.

Meridian has 18 "Firm" releases that have sold more than 600,000, (Continued on page 85)

Thanks For The Memories. MCA Music Entertainment Group chairman/CEO Al Teller hosted a party in New York honoring Larry Rosen and Dave Grusin, co-founders of GRP Records, who recently stepped down from the day-to-day operations of the label. They will continue to be associated with GRP. Rosen will be a consultant to the label and Grusin will remain a GRP recording artist and also be creative consultant. Shown, from left, are Teller, Grusin, Rosen, and GRP Records president Tommy LiPuma.

Jessen To Run Billboard Country Chart

NASHVILLE—Billboard and Country Airplay Monitor will start 1994 with a new country charts manager, as Wade Jesse, award-winning music director at WSM-AM-FM Nashville, joins BPI's Nashville bureau.

Beginning Dec. 27, Jesse will oversee all country charts in Billboard and Country Airplay Monitor. In this role, he will author two weekly columns, Billboard's Country Corner and Airplay Monitor's Country Confidential.

"Wade's appointment drew immediate applause from many Music Row's major players," says Geoff Mayfield, Billboard's director of charts. "His experience as music director gives him firsthand knowledge of the issues that face country programmers and promotion staffs, and he is the ideal person to strengthen our bonds with the country music community. He also brings to the position the enthusiasm of a genuine music lover." Jesse also will assist with development of the annual Billboard/Airplay Radio Seminar and explore the possible implementation of new country music charts. When Billboard begins looking at point-of-sale data from SoundScan and member stores of the Nashville-based Christian Music Trade Assn., targeted for February, management of the Top Contemporary Christian albums chart will move from the New York office to Jesse's desk in Nashville.

Jessen will report to Mayfield for Billboard and to Michael Ellis, publisher of Country Airplay Monitor, for Monitor.

Jessen who was named top music director in the country field at this year's Billboard/Airplay Monitor Radio Awards, has worked at WSM since 1987. From 1979 through September 1987, he was an air personality and music director at K3OF Salt Lake City; he started his radio career in 1978 at KNEU Roswell, Utah.
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Tommy Boyce

November 1994

A&M Records

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**Dixon’s Widow Wins Back Pub Royalties**

**BY DEBORAH RUSSELL**

LOS ANGELES—Marie Dixon, the widow and heir of Willie Dixon, has won back the publishing royalties to her husband’s catalog from the late bluesman’s former manager, Scott Cameron.

On Dec. 2, after a two-week jury trial in Los Angeles Superior Court, Dixon was awarded a $6,500 settlement and the rights to one-third of the interest in her husband’s publishing royalties, which the blues artist allegedly deemed to Cameron in 1977. A formal judgment is expected within weeks.

The jury agreed with claims by Dixon’s attorney, Joseph Hart, that Cameron used undue influence and did not give sufficient consideration to Dixon when he obtained two 1977 agreements pertaining to his services as the artist’s publishing administrator and manager.

**Stein Takes Sire To Elektra, Leaving Top Acts Behind**

**BY CRAIG ROSEN**

LOS ANGELES—Although the Sire Records imprint will make the move to Elektra Entertainment with newly named Elektra president Seymour Stein, the label’s established artists, including Madonna, the Pretenders, and Depeche Mode, will remain with Warner Bros., according to Stein.

Following Stein’s move to Elektra in January 1995, veteran Sire acts will eventually be absorbed by either Warner Bros. or Reprise, depending on which label previously handled marketing and promotional duties for the acts, Stein says.

(Reprise is likely to become a free-standing label, with its own president at Presswood, Nov. 12.)

However, Stein will take some new and developing Sire acts with him.

There will probably be a number of chart and newly signed artists that will be allowed to move over, if they want to,” he says. “The final determination will be made by the artist.”

Sire’s other top executives, VP/marketing director Howie Klein and A&R VP Joe McKeown, will remain at Warner Bros., Stein says.

Elektra Entertainment Group chairman Sylvia Rhone, says Stein will be “a very active president in terms of running the company on the day-to-day level... His track record speaks for itself. Together, we will be plotting Elektra’s future.”

While the move to Elektra presents “a great challenge,” the change is bittersweet, says Stein. “I’d be a liar if I...

(Continued on page 73)

**‘Radical’ To Be Rancid’s Indie Epitaph Punk Act Plotting Move To Majors With Epic**

**BY CHRIS MORRIS**

LOS ANGELES—Following in the footsteps of its label mate Offspring, Epitaph punk act Rancid appears to be on the verge of a major commercial breakout with its radio-friendly single, the surging, Clash-styled rocker “Roots Radical.”

But any success the band sees with the track may be its last hurrah for the L.A.-based indie label, as the Berkeley, Calif.-based quartet intends to sign with Epic within the week, ending a hotly contested bidding war.

While “Roots Radical” was not included on Rancid’s second Epitaph album, “Let’s Go,” released June 14, the track could help add to the album’s already formidable sales.

Epitaph’s head of marketing Andy Kulkin says that “Let’s Go” has already sold 125,000 units. (SoundScan’s figure of approximately 38,000 units for the album does not take into consideration certain alternative retail accounts logging hefty sales on the title.)

Kulkin says Rancid’s stint on the road helped push the album. “Most of the sales for Rancid [derive from] their constant touring—ever since their first record, they’ve pretty much lived on the road, culminating in a tour opening for the Offspring, which was, of course, hugely successful.”

Even without radio exposure, Rancid’s album was selling based on the band’s underground cachet, says Mike Meyers, head buyer for the seven-stores Zia Records chain based in Tempe, Ariz.

“It’s a selling thanks to a lot of word-of-mouth here,” Meyers says. “The whole Epitaph thing has shot up since Offspring... ‘Let’s Go’ is doing really well for us. We’re constantly being asked if it’s available, it’s consistently one of our top-selling indies.”

But Rancid could move to the next commercial level thanks to “Roots Radical,” which was recorded practically as an afterthought to the album, says Brett Gurewitz, Epitaph’s owner and the band’s producer.

“I heard ‘Roots Radical’ at a show,” Gurewitz says. “It was a new song. I...

(Continued on page 84)

**Motown’s Eley Leaves To Form D.C.-Based Label**

**BY J.R. REYNOLDS**

LOS ANGELES—Paris Eley has left his position as senior VP of marketing for Motown—East West, D.C.-based D.C. Bridge Records Music Entertainment, set up partly to be a training ground for minority music executives.

D.C. Bridge’s main goal will be finding and developing artists from the Washington, D.C., Virginia, and Maryland region. Recordings initially will be test-marketed in that area before decisions are made whether to issue the titles nationally.

Says Eley, “We’re not trying to compete with the majors; look at this operation as sort of a farm system from which record executives can be claimed.”

Replacing Eley at Motown as VP of marketing is former Uni marketing executive Eley, who held his Motown post for the past four years, says he is in talks with several companies, including Motown, regarding distribution.

“The company that is most in line...

(Continued on page 70)

**DG Forecasts Exposure For Classical Video**

**WEATHER CHANNEL PREMIERE 7-MINUTE SHAHAM CLIP**

**BY HEIDI WALESON**

NEW YORK—The Weather Channel is warming to music video. The cable channel has made a deal with Deutsche Grammophon to promote the label’s new recording of Vivaldi’s “The Four Seasons,” performed by violinist Gil Shaham and The Orpheus Chamber Orchestra. The prime tool is DG’s new seven-minute video of Shaham and Orpheus playing a movement from the "Winter" concerto (Billboard, Nov. 5).

The video debuts Dec. 21, the first day of winter, and will be played on the channel six times during that week, including a showing on “The Weather Classroom,” an educational program. The Weather Channel also will run 30-second promo spots featuring Shaham at the weather map, and later will tag advertising for the recording, which will be released Feb. 7. Other promotional activities are still being developed.

Unlike the usual pastoral (or concert hall) visual interpretations of classical music, the video for “The Four Seasons” is a stark and urban view of winter. Bundled-up people on the streets of New York recite the poem on which Vivaldi based his music. (Continued on page 84)
Taco Bell Launches Charity Audio Tie-In
Sales Of Alternative Sampler To Benefit DO Something Inc.

BY BRETT ATWOOD

LOS ANGELES—Taco Bell has added music to its menu, as the Mexican fast-food chain embarks on its first audio product tie-in campaign to benefit the nonprofit organization DO Something Inc.

More than 1 million units of an exclusive multi-platform sampler were expected to be served to consumers during the promotion, which runs through Dec. 31.

Taco Bell has guaranteed a minimum donation of $200,000 to the New York-based DO Something Inc., which seeks to inspire people under 30 to solve problems in their communities.

The 10-track compilation, also titled “DO Something,” features previously released tracks by a bevy of modern rock artists, including the Spin Doctors, Cracker, Enigma, and Sarah McLachlan. The product is available at 4,500 Taco Bell restaurants nationwide.

“We’re excited by this promotion and are eager to continue building connections within the music industry,” says DO Something president Michael Sanchez, who says that the Taco Bell collaboration may spawn follow-up discs featuring other music genres if the initial promotion is a success.

The fast-food music campaign comes on the heels of the highly publicized McDonald’s promotion in late September, which upset some retailers who complained about the budget price and the lack of a retail equivalent for some of the audio products (Billboard, Sept. 24).

The McDonald’s promotion was different because they were selling single-artist albums,” says Steve Nolan, VP of field marketing and sales for the Irvine, Calif.-based chain. “You could go into retail and purchase similar products. You can’t get anything like this anywhere else.”

Another key difference between the two campaigns is that the Taco Bell disc contains songs that have been previously released. The McDonald’s promotion included the early release of tracks from the Roxette album “ Crash! Boom! Bang!,” pre-

Taco Bell’s Country Christmas Set
To Lure Holiday Shoppers

BY PETER CRONIN

NASHVILLE—Well known for its innovative Christmas promotions, the Target retail chain has another special offering—this year’s “A Country Christmas.”

With a retail price of $4.99 for CD and $2.99 for cassette, this multi-artist, multi-label Christmas compilation represents a first for the retail chain, even as it angers smaller retailers who have been accusing Target and other large chains of low-balling and undermining the retail business.

The 10-cut compilation, which features RCA, Curb, MCA, and Warner Bros., was coordinated for the retail chain by the Los Angeles-based Focus Media. Track selection, licensing, and manufacturing chores were handled by Warner Bros.’ Special Products Division, whose logo appears on the package along with Target’s.

“In this particular case, the deal was right, the money was good, and the guarantee was strong,” says a spokesperson for MCA, which has two artists, George Strait and Vince Gill, on the sampler.

Other acts on the sampler are Dwight Yoakam, Emmylou Harris, Kenny Rogers, Travis Tritt, Lorrie Morgan, Randy Travis, the Judds, and Sawyer Brown.

“Target has been very aggressive” (Continued on page 70)

Executive Turntable

RENNIE SCHWARTZ

CARROLL NOONAN HURWITZ THOMPSON MILLER

Eileen Thompson is appointed director of media relations, West Coast, for Atlantic Records in Los Angeles. She was director of publicity at Rogers & Cowan.

Paul Bishow is appointed director of artist development at Priority Records in Los Angeles. He was senior director of artist development at Capital.

Sony Music Nashville names John Hawn Southeast and Mid-Atlantic regional sales director in Atlanta and Ed Gertler Western regional sales director in San Francisco. They were, respectively, sales representative at Sony Music and sales representative at Sony Music Distribution.

Bruce Pollock is named producer, A&R, RCA Special Products in New York. He was a consultant at EMi Music Publishing Co.

Irene Rivera-Gandia is promoted to manager, special projects, black music promotion and A&R, Sony Records in New York. She was coordinator of East Coast promotions.

Zomba Recording Corp., in New York names Marla Tarnapal manager of licensing, business affairs, and Tracy Falk manager of copyright/licensing, business affairs. They were, respectively, manager of copyright/licensing at Zomba and royalty accountant at Arista.

Rose Brunslein is appointed manager of national radio promotion for Mute Records in New York. She was promotion/publicity manager at Real World Records/Caroline Records.

PUBLISHING. John Bald is promoted to VP of A&R at Sony Music Publishing in Los Angeles. He was creative director.

Ann Booth is promoted to assistant VP of executive administration at BMI in New York. She was executive assistant to the president.

Kenneth Higney is appointed director of copyright administration at Zomba Music Publishing in New York. He was copyright supervisor at EMi Music Publishing.

RELATED FIELDS. Hugh Miller is named VP of finance for MCA Concerts Inc. in Los Angeles. He was a CPA in the management consulting services division of Coopers & Lybrand.
Van Halen Strikes A ‘Balance’
New Warner Album Reflects Changes

By Craig Rosen

LOS ANGELES—Van Halen’s ‘Balance,’ due Jan. 30 on Warner Bros., marks a few firsts for both the band and the record company.

It will be the first release by a platinum-certified act on the label after Danny Goldberg officially steps in as chairman/CEO at the turn of the year. It also marks the band’s first album since the loss of longtime manager Ed Leffler, who died of thyroid cancer in Oct. 1995.

 Says vocalist Sammy Hagar, “With Ed dying last year, it was the first time that we had a reality check in the nine years I’ve been with the band.”

 Following Leffler’s death, Van Halen had a quick meeting. “At least 50,000 managers had called, offering their condolences and putting in their bid, but we just told our offices, Warner Bros., and our agent, ‘We’re not speaking to anyone about management. We are going to let the dust settle. We need some time.’”

 A year headed to Maui, Hawaii, for a three-month vacation. Upon his return in early 1994, the band started to work on new material.

 Leffler around as the band’s “fearless leader and protector,” guitarist [Ostin] called us all personally and told us he was going to step down. It was kind of a shock at first. Now the new regime is coming in after the first of the year, and they’ll show us what they can do.”

 Van Halen certainly has a proven track record—solid platinum, in fact. Its last three studio albums—1991’s “For Unlawful Carnal Knowledge,” 1989’s “OU812,” and 1986’s “5150”—all topped The Billboard 200 and have been certified multiplatinum. “Live: Right Now,” the band’s 1992 one-take double live set, peaked at No. 5 on The Billboard 200 and has been certified double-platinum.

 Anticipation is high at retail for “Balance.” Says Bob Bell, new-release buyer for the 330-store, Torrance, Calif.-based Wharehouse chain, “I expect sales to be huge. They have just about the most dependable fan base out there. Even though a lot of hard-rock bands aren’t selling as well as they used to, Van Halen has proven to be an exception to that.”

 Warner Bros., is also betting that early 1996 will be the right time to unleash a new Van Halen album. “It seems like we’ve always had success with big acts right after the first of the year,” says Warner Bros. VP of merchandising and advertising Jim Wagner.

 In fact, Wagner points to the success of the pre-Hagar Van Halen album “1984,” which was released in January of that year and went on to become one of the band’s biggest-selling albums.

 “Don’t Tell Me,” the first single from “Balance,” will be shipped to top 40 and album rock radio Dec. 29. A videoclip for the song, directed by Peter Christopher, is expected to debut on MTV around the same time.

 At the retail level, the label is planning to do an in-store stand-up featuring select band members. Also available will be a pre-release window hanger, posters, and fliers. Also on tap is a TV advertising campaign that will be played into local retailers, as well as radio spots.

 “We’re going to have multiple radio spots that will feature a minute of a song,” says Wagner. “That will be tagged to local retailers and will rotate a number of different tracks on the album.”

 In addition, the band will be featured on a number of syndicated radio specials, including interview programs with Capitol Records’ and Premier Radio Network. Album Network will produce a Jan. 17 world premiere special from London for album rock and early rock, and top 40 stations. Eddie Van Halen is scheduled to be the guest on special editions of Global Satellite Network’s “Out of Sight” and “Out of Mind.”

 The band is set to kick off its U.S. tour March 11 in Pensacola, Fla. “They’reN-Rough and Ready,” the band’s recent second single, says Wagner. “They’re going to tour the world extensively. They’ll start in spring and go right through the end of the year.”

 In the meantime, Van Halen will take Warner Bros. “online links. Two of the group’s members will be guests on a two-hour special edition of the label’s “Cyber-Talk,” which will be held around the time of the album’s release. The band’s other two members will guest on a second “Cyber-Talk” special from the road after Van Halen begins its tour.

 The label is also working to create a dedicated site on the Internet for the album, which should be up and running when “Balance” is released, says Wagner.

 All of the promotion is fine by Hagar, who is pleased with the persistence on “Balance.” Says Hagar, “This is the best thing I’ve ever done in my life. I’m at a whole other place vocally lyrically. And this album has some songs that I can sing with dignity for the rest of my life.”

 Mary Karlzen’s ‘Yelling’ And ‘Lying’
Atlantic Singer/Songwriter Uses Her Retail Roots

By Jim Bebsman

NEW YORK—Mary Karlzen jokes that her recent album debut “Yelling At Mary” because that’s what producer Kevin McCormick spent much of his time doing during the recording of the album.

Then there was Karlzen’s artistic vision of the Virgin Mary, “and how absurd it would be raising your voice around her.” A third factor was the South Florida-based singer-songwriter’s past parental reactions to some of her actions.

“Just like the front cover shows a smirk like just as I was, was extraordi- inary to fit,” she says.

 But as the album, to be released Jan. 24, is an appropriate next step for Karlzen, who has immersed herself in music since she was 14, when she filled about half in to get her first record store job. The retail later resurfaced when Richard Ulls, owner of Miami’s two Ye- sterday And Today Records outlets, signed Karlzen as the second performer on his fledgling alternative- oriented Y&T Music label. His first signing was the Merrivicks.


 “At that time, I was listening to a lot of country because of country’s resurgence then, and people were dancing to a lot of things that weren’t mainstream country,” Karlzen says. “The ‘I’ll Be Lying’ video was very low-budget.”

 Kitchens Of Distinction Cook Up Release For A&M

By Thom Duffy

LONDON—You might say the members of the Scottish rock trio Kitchens Of Distinction met some inspiring people during their past visits to America. The title track of the band’s new album “Cowboys And Aliens” comes from “an experience meeting this woman in New Jersey,” says singer and bassist Patrick Fitzgerald. “She had all these wind chimes on her veranda. She said, ‘That’s to call the alien down, because I think my journey here is over.’”

 Signed in Britain to One Little Indian Records (home to the likes of Bjork and The Shamen), the trio is set to continue its own unique musical journey with the Jan. 21 U.S. release of “Cowboys And Aliens” on A&M Records.

 A&M will set up the album by promoting the breakthrough single, “I’ll Be Lying” on college radio, then will target album alternative stations early next year with the lust and lyricism “Now Be Right To Say Goodbye.”

 Thanks to the otherworldly sounds of Julian Swales’ guitar, the propal- plation of Dan Goodwin’s drums, and Fitzgerald’s dry yet driven vocal delivery, Kitchens Of Distinction has always distinguished itself from the raft of U.K. indie rock bands. The three-some, whose collective work is published by Chrysalis Music, made its debut in 1989 with an EP, “Elephantine,” on One Little Indian, followed a few months later by the album “Love Is Hell.”

 From the start, says Fitzgerald, the group was “very much a fusion of three people who don’t have very sim- lar tastes.” All that united the three, he suggests, was “definitely humorous and an outlook on life.”

 Kitchens Of Distinction made its major-label U.S. debut in 1991 with the release of “Strange Free World” on A&M. The singles “Drive That Fast” and “Quick As Rainbows” both became hits on the Modern Rock Tracks chart.
Virgin's Massive Attack Mines New Turf

By LARRY FUCK

NEW YORK—In approaching its second virgin album, "Protection," Massive Attack is considered a landmark in the British music industry. But while a challenge may have stifled the creativity of other acts, it was an obstacle that the trio casually shrugged off.

"When we started working on this album, we were more focused on avoiding repetition and making music that is relatively low in demand and head bands where our respective heads were musically," says group member 3-D. "There was no room for outside pressure or influence. We just got on with it."

Hitting retail racks Jan. 24, roughly three years after the release of "Blue Lines" and its international hit "Unfinished Symphony," "Protection" finds the Bristol, England, quintet once again mining uncharted creative soil. Producing heavy-handed, introverted and at times trip-hop, world beat, jazz and ambient dance elements into rhythm tracks, the band's sound is quite a departure from the jazz-tinged, polychromatic, and politically biting. Beyond its stylistic growth, Massive Attack's "YELLING" and "LYING" on NEW A&M SET

(Continued from preceding page)

That set the stage for the 1992 release of "The Death Of Cool," supposing the band had recruited a rather female rock-funk band. Karlenz stayed in the group for nearly five years and played in New York, Chicago, and even Cuba's Guantanamo Bay. But Vesper Sparrow failed to get signed, and Karlenz was all set to return to college when a homemade demo fell into Ulloa's hands. He now manages Karlenz.

In keeping with "what we're best at," Ulloa now projects a "classic grass-roots campaign" behind Karlenz's record. His role is that of central to both client and manager—being a key focus. "She has a huge amount of retail, so we've put in a lot of effort into the sound of her," says Karlenz's product manager, Lisa Gray. "And specifically wanted to sign posters for individual retailers. Retailers will be part of a fan club autographed-postcard campaign, Gray adds, which will also include radio, video, and press pieces.

Additionally, Gray has inserted Karlenz's version of Chuck Berry's "Run Run Rudolph" into an album alternative Christmas sampler, which also serves as songwriter's VHS tunes the group has inserted into Ulloa's hands. He now manages Karlenz.

A co-worker of Karlenz's during a stint at a Cincinnati outlet was the first to comment on Karlenz's music, saying, "This was very much an album we had control over," says Fitzgerald, explaining how the group recruited its live sound engineer, Pete Bartlett, to come to a studio in Kippford, Scotland, in the summer and fall of 1992 to record "Tshosha and Aliens.

The resulting collection of songs is as delightfully melodic and cacophonous as anything the Kitchens have cooked up. "We spent over half the time in the studio on guitar sounds," says Fitzgerald. But, he adds, "It will be one of the best-selling acts in the Kitchens..." a remark that is quite satisfying.

"It's so easy to just plug in your guitar and jump up and down," Fitzgerald adds wryly, explaining how the band felt it had outgrown some of the youthful pretensions of rock'n'roll.

"When we were young/We were careful and prudish," Fitzgerald sings on "Sand On Fire," which opens the album. "We're free/really foolish."

KITCHENS OF DISTINCTION (Continued from preceding page)

Kitchens Of Distinction can be characterized as a group that got its start in the early '80s as a band that never really made it big. The group's sound has been described as a mix of hip-hop, world music, and ambient dance elements.

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McMahon's Nothing Set Pricks Interest

BY DAVID SPRAGUE

NEW YORK—Depending on his frame of mind, Kevin McMahon may define Prick as the name of his band or merely as the title of his first widely available album. The Cleveland native even waffles a bit when asked to characterize the word as a noun or verb.

"I made 'Prick' the title of this collection of songs because you have to have a title," he says. "Whether it's the name of the band or not almost doesn't matter to me, but for now it seems to fit—it's irreverent, it's hard—and it's open for interpretation."

There's nothing remotely equivocal about the occasionally harsh, mostly forbidding sounds that emanate from "Prick," set for a Jan. 24 release on Nothing/Interscope, a venture run by Nine Inch Nails' Trent Reznor and that band's manager, John A. Malm Jr.

The singer/multi-instrumentalist has been linked with both of Nothing's principals: Reznor played keyboards in a mid-’80s lineup of Lucky Pierre, a New York pop-rocker band led by McMahon and managed by Malm.

"Kevin has one of the most unique and distinctive visions of any artist I've been associated with," says Malm. "Both of those qualities come through on the album strongly enough that people's preconceptions or interpretations will certainly be challenged."

In order to help circumvent those preconceptions, Nothing recently serviced college radio with an unmarked 7-inch teaser single spotlighting the hit "Communication." Although the track appears on "Prick," the first "official" single (due just after Christmas) will be the more visceral "Animal."

"More than anything else, we wanted to get the band's name out there without any of the attendant hype and hoopla," says Malm. "Nine Inch Nails broke without any of that; they broke almost exclusively on the strength of the live show. I'm confident that [Prick] can do the same thing."

Much like Reznor (who lent a hand on the album's production), McMahon recorded alone, assembling a touring band—which will take to the road for select dates in February—after the fact. "I'm not even sure I can really play are the songs that I write," he says. "Maybe because of that, sometimes I think I'm the only one who can play the songs the way I want to hear them."

McMahon began performing in the late ’70s at the height of a vaunted Ohio punk scene that also spawned bands like Pere Ubu and Devo. While Lucky Pierre—the longest-lasting of his previous bands—garnered some critical success, lack of distribution kept it from reaching beyond a small cult audience.

"It was frustrating to put so much work into something, only to see it disappear," he says. "But it was too much of a passion on my part to give up on."

After leaving Cleveland for Los Angeles, McMahon began compiling through his back catalog of songs, cleaning compositions that span the better part of a decade. Ten of them were waxed in sessions that took place in London, New Orleans, and at Reznor's Pig Studios in Los Angeles.

That temporal spread is matched by a stylistic diversity that allows for the inclusion of both industrial-strength thrashfests (the tongue-in-cheek "Tough") and goofy melodities (the surreal, understated "No Fair Fights") that recall David Bowie's "Low" period.

"I didn't want to make a dated-sounding record, but I like things to sound like they're not situated in the right time," McMahon says. "These songs weren't comfortable when I wrote them, but they're not comfortable now, and we probably won't be comfortable tomorrow. That's my reality."

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MCM'S THE MONSTER

SAN FRANCISCO: The unique pop/punk/hip-hop stylings of MCM & the Monster have been shaking the West Coast for about a year and a half. Recent gigs include opening for performers such as the Beastie Boys, Primus, and Ira Berlin's Social Distortion, and, at the 7 Year Bitch. The band mixes the sounds of James Brown, Public Enemy, Led Zeppelin, and Minor Threat. MCM is composed of vocalist Miles Orkin, guitarist Gary Stults, drummer Curveball (who was the original drummer in Primo), bassist Butthole (formerly of the Limbomaniacs), and DJ Disk, one of the world's champion DJs. The act's first self-released package sold approximately 10,000 units through mail order. "We sell about 10 to 20 units per show, and our tape was top 10 on the sales charts for three months at two record stores in San Francisco," says Orkin. The band plays two to four times a week and frequently tours the West Coast, from Seattle to San Diego. "Although we sell out our hometown shows, we only play San Francisco every few weeks and try to concentrate on other cities to boost our following," says Orkin. "We're best known for our live shows, which are a bit more aggressive than our tape because we have the full effect on stage."

The band's new six-song demo, titled "Farwell Removal System," was produced by Mark Hensley, who worked on MCM's "10 Non Blonds" Interscope release. Contact manager Anita Rivas at 510-850-9210 or Orkin at 415-441-9409.

JEFF BLUE

LOS ANGELES: Callers to guitarist Bill White Acre are more than likely to get a miniconcert over the phone. White Acre is almost always working in his home studio, and is usually more than happy to play samples for callers. It's a tribute to his guitar chops that his playing sounds almost as good over the phone as it does in person. "I try to work with the very first thing I play every day when I pick up the instrument, before I'm thinking about anything, because it's usually the most interesting thing I'll come up with all day," says White Acre. Thus far, White Acre, 30, has had most of his success on the periphery of the music business—in contests (he recently won the rock category in the Billboard Song Contest), commercial jingles (his most widely circulated spot is one for Chevrolet Camaro), and movie soundtracks (be has a song in the upcoming movie "Speechless"). He combines the vocal inflections of Michael Franks with a sardonic, Donald Fagen-esque lyrical sensibility, overlaid with blazing Michael Hedges-meets-Bootsy Collins guitar gymnastics. For now, White Acre's still holding his time with production projects. "You can only get knocked down so many times before you have to take a break," he says. "Then some people come back, and some don't. But I do." Contact White Acre at 818-764-4242.

DAVID MENCONI

MIAMI: Although 5-year-old Miami band Farrery's new 11-song CD is called "Cant Bargain With God," this band must have made some kind of deal with the big guy. The group's straight-up brand of pop metal has caught the attention of indie label Neon Records, and Farrery has received airplay on more than 40 radio stations across the U.S. with its first single, "One Summer Night." European distribution was confirmed earlier this year, and the boys were even invited to play at an international music festival in Russia at the end of September. Lead vocalist Mark Christian has gotten into the producer's role as well. "I have something to say, so I say it through our music," he says. "The production angle is fascinating to me. I can really understand now that a good producer makes all the difference."

The rest of the band line up is Craig Martin on guitar, Randy Lapierre on bass, Eli Facuse on drums, and Arte Saltzman on keyboards. Picture is also hot on the video trail. The band's last two videos were added to the Box for national airplay. Farrery has appeared on several local music TV shows as well, including Miami's "The Buza" and Tampa's "Metal Masters" and "Trax." Contact Helen Lewis Publicity at 305-963-9195.

SANDRA SCHULMAN
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**IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD**
High Wire. Lowen & Navarro are once again taming heads at album alternative radio with their "Walking On A Wire" on Parachute/Mercury. The album was originally released on Chameleon Records in 1990. The reissue contains three new tracks.

Suzanne Vega on backing vocals, goes to alternative and metal college radio in mid-January. The full-length CD promo will be serviced to college and commercial modern rock outlets, with the help of promoter Bill MacGathy, in late January. The blue CD is enclosed in a yellow jewel box with the band's name silk-screened on the case.

Darren Marani, national manager of alternative radio at Futurist, says, "The name of the game is awareness. Having them up on the H.O.R.D.E. tour [this year] helped, and having a debut band featuring a well-known singer like Suzanne will be good for them. Hopefully, she'll do the video for the song, too."

The nine-song album will be sale-priced at $7.98/$11.95, according to Jim Genova, national director of sales and marketing at Futurist. "The ax was the standout track from our 'Dangerous Intentions' compilation," says Genova. "That was the band we knew when going into it that we really wanted to sign."

The compilation, released in October, features unsigned bands such as Geezer Lake, Sure To Make And Very Pleasant Neighbor. The New York quartet, which performs regularly at Nightrider's in Manhattan on Sunday nights, will embark on a national tour in early 1995, with local 30-second spot running on MTV to support tour dates.

The band's recent Mercury Lounge show in New York received a rave review in the New York Times Dec. 3.

**TID BITS:** Discovery Records artist Perla Batalla is performing at the Holiday Benefit Dinner for the Camp Laurel Foundation on Sunday.

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**Bushwhackers.** After racking up R&B radio spins with the first two singles "Swing It!" and "We Run Things (It's Like Dat)," Reprise released reggae/hip-hop trio Da Bush Babees' debut album "Ambush." Out Dec. 6. The third single, "Remember We," will be serviced to R&B radio on Jan. 31.
Rhino Looks To Bring Higher Visibility To R&B Reissues

BY DAVID NATHAN

LOS ANGELES—Rhino Records hopes to gain a greater portion of the black retail and consumer market through creation of an urban music department. The label has been a leader in reissuing R&B titles, but executive sources say many of its almost 160 titles have not reached their sales potential, particularly among black consumers.

"In looking at the catalog we've compiled over the last 16 years, it's obvious that its appeal goes beyond a traditional white, suburban audience," says Neil Werde, Rhino's senior VP of marketing. "We became aware that a lot of black consumers didn't even know [our] product existed, and if they did, they might not have been able to find it," he says. "The urban arena hasn't been a focus for us until now. That was an oversight. It's now a much bigger priority for us, which is why we created this new department."

The urban department was formed in November and has a staff of two: Shannon Williams, urban marketing/AD manager, and Ron Wiggins, national manager, sales and marketing. Williams previously worked as national sales and marketing development manager for the label. She began working for Rhino in 1990.

Riggins' industry credits include three years as the urban marketing specialist for CEMA Music's rapidly growing Put It Records and Orpheus Records.

Williams conceived the idea of an urban department while working with stormy executive relationships that minimized that independent retailers were not aware of the extent of the Rhino catalog.

"We know that a lot of times, when someone buys a Rhino title, it's not a consumer's primary purchase, but something they see when they're in the store. We want to educate both retailers and the public about the breadth of our catalog. In tandem with the creation of the urban department, Rhino is beginning a campaign under the banner "Deep In The Groove/Share Your Soul."

The kickoff date is Jan. 15. Andrea Kinloch, senior product manager, says the campaign is designed to help increase consumer and retail awareness of Rhino's R&B product.

Rhino is issuing bin cards, posters, and a sales brochure to retail accounts. The launch is "the first part of the limited-edition, 15-track sampler which will be distributed to radio and used by and with the kind of attention they should be given," he says.

"We wanted to have the kind of retail campaign that is able to be customized to feature specific artists among the 16 we've targeted for the campaign," says Kinloch.

A Rhino consumer catalog of 35 R&B titles was developed by Riggins and will be made available to retailers once the "Deep In The Groove/Share Your Soul" campaign kicks in.

While many Rhino R&B titles have sold well, such as those featuring Franklin and Redding, other catalog items haven't met sales expectations. According to SoundScan, Donny Hathaway's "Extension Of A Man" has sold 3,400 units, while "Best Of" compilation by Stax artist Carl Thomas has sold 1,300 copies.

"Rhino's R&B catalog increased significantly in 1991, when the label began mining the vaults of Atlantic Records. The result was Rhino-issued titles featuring artists such as Aretha Franklin, Otis Redding, Donny Hathaway, and Ray Charles."

Rhino has released several R&B compilations, eight of which are "Street Jams," the five-volume "That Track: The Best Of Old School," and the 20-track "In Yo Face: The History Of Funk."

Keia/Elektra Kuts It Klose With Debut Album From Female Trio

BY BRETT ATWOOD

LOS ANGELES—Keia/Elektra is wrangling in the established clout of Keith Sweat to draw extra attention to the winter 1996 debut of R&B female trio Kut Klose.

To establish the energetic threesome, Sweat featured Kut Klose on his current single, "Get Up On It," which peaked at No. 14 on the Hot R&B/Pop chart.

Their appearance on both the video and single artwork from "Get Up On It."

Kut Klose, owned by Sweat's mother, plans a late-year release for its platinum-certified debut release, "Lose Control," which is said to be about the creative control he was accustomed to on the project.

"We have no predetermined base," says Johnson. "Obviously, this is an urban act, but we hope to expand to wider audiences...

"No one's gonna be that in front of the crowded pack of R&B girl groups. We're just shooting for a chart spot, a simple, time-tested philosophy.

"There are no gimmicks," says Johnson. "This is straightforward soul with a little funk and a lot of R&B. At the end of the day, that is what these ladies will be judged by.

The label plans a Valentine's Day-themed promotional mailing that ties in to the album's Feb. 26 release. Johnson

Slick Rick Can't Enjoy Set 'Behind Bars'; Violator's Warren G To Start Own Label

HERE'S THE SCOOP: Rap storyteller extraordinaire Slick Rick isn't entirely crazy about his third Def Jam album, "Behind Bars," which was released Nov. 22. That's because he was behind bars, indeed, when the album was completed.

In an exclusive interview with Billboard, Rick says he's only heard album tracks from the radio and over the telephone. "It's hard to get a little bit of a feel given my situation, the label did everything it could," he says.

Known as a studio perfectionist, the performer says being in jail left him from the creative control he was accustomed to on the project.

As was reported previously, the album was partly recorded prior to June 1991, when he began serving his sentence of 36-40 years. In June 1993, he entered a work-re-lease program and worked on other tracks.

Several of the tracks were subsequently remixed by such producers as Warren G, Pete Rock, Easy Mo Bee, Prince Paul, and Large Professor. The album was co-supervised by Rick's longtime partner, Vance Wright.

Def Jam CEO Russell Simmons says the label released "Behind Bars" for business and personal reasons. "We felt Rick's fans needed to hear his stories," says Simmons. "Plus, I owed it to him to protect his base, which has been crying for a record."

Though he agrees the album is not "100% Ricky's personality," Simmons says "Sittin' In My Car," "A Love That's True," and "All Alone (No One To Be With)" are songs that "could've only been done by him."

Simmons says promoting and marketing "Behind Bars" without Rick is a potentially sticky affair. "We're trying to do is get as much exposure as we can without being exploitative and hurt ourselves," he says.

To achieve visibility, the label is using conventional tools like posters and snipes. It is also attempting to acquire favorable retail promotion positioning at chains like Musicland.

The self-titled first single was remixed by Prince Paul and Warren G. Since Rick was unavailable, the label

Chris Lighty, president of Violator Records, says the still-unnamed hip-hop label will be distributed by RAL (as is Violator), but details are still being finalized.

Like Rick, Lighty also talks of releasing an album on the new label will be Long Beach, Calif., female rap act the Five-Flagos. Warren G, along with Snoop Doggy Dogg, is also on a planning committee to build a Long Beach youth center. Proceeds from his current single, "Do You See," will go to the center, scheduled for completion in 1996.

Additionally, Warren G is working with fellow Long Beach rappers, the Twins. The act is featured on his debut album "Regulate ... G Funk Era," and has a production deal with his G Funk Productions company.

Assistant in preparing this column was provided by Havelock Nelson in New York and Carrie Borrillo in Los Angeles.
**R&B BILLBOARD**

**RHYTHM SECTION**

**INCH BY INCH**: "Creep" by TLC (LaFace) hangs in at No. 1 on the Hot & R&B Singles chart again. inching its way closer to the top is "Before I Let You Go" by Blackstreet (Interscope). This ballad has been growing steadily in both airplay and sales since its debut. It is a potential No. 1, pending late radio play by Boyz II Men (Motown) to make it to No. 1 on the Hot & R&B Airplay chart, but because sales on the single have slowed, it holds at No. 4 with a bullet.

**HAPPY TRAILS**: "Be Happy" by Mary J. Blige (Uptown) continues to grow in airplay, but its sales also have slowed, and it stalled at No. 7. Her album "My Life" debuts at No. 1 on the Top R&B Albums chart, and is the most likely reason why sales of the single have declined. "Be Happy" is No. 1 at five stations: WOWI Norfolk, Va.; WRKS and WBLK in New York; WBLK Buffalo, N.Y.; and WILD Boston.

**PACK OF FOXES**: "If You Love Me" by Brownstone (MJJ) breaks into the top 10 on the singles chart this week, and is just a step in front of a pack of three records gaining speed toward the top: "Shame" by Zhane (Hollywood/Jive), which has seen a solid increase in combined points and jumps to No. 12; "Foolin' Around" by Changing Faces (Big Beat) at No. 13; and "I Apologize" by Anita Baker (Elektra). "Shame" is No. 1 at KPBX Kansas City, Mo., and top five at five others, including WQMG Greensboro, N.C.; KJML Indianapolis; and WZFX Fayetteville, N.C.; "Foolin' Around" is No. 1 at WVEE Atlanta and top five at WGBZ Louisville, Ky., and WDCX Richmond, Va.; "I Apologize" is top five at nine stations, including KDDA Dallas, WDBZ Flint, Mich., and KJLH Los Angeles.

**GREATEST GAINERS**: "Always And Forever" by Luther Vandross (LVP/Epic) is the Greatest Gainer/Airplay average of the week with a 19% increase in airplay points. Radio seemed divided between "Always" and "Going In Circles" (a very popular album track) for the past few weeks, but now "Always" pulls out in front. It ranks top 10 at eight stations, including WHHK Memphis, WVEE, and WBLK. This week's Greatest Gainer/Sales is "I Miss You" by N'Ii U (Arista). It increases in sales by 22% and is breaking at radio in Richmond, Va.; Orlando, Fla.; Huntingtonville, Ala.; and Norfolk, Va.

**BACK ON TRACK**: Three records rebound in the top 40 on the R&B singles chart. The first is "Old School Lovin'" by Chante Moore (Silas). It re-bullets at No. 24 with a boost in airplay, and "Old School" ranks No. 1 at WQCI Chicago and is top five at KJHL, WOLF Syracuse, N.Y., and WILD. "Turn It Up" by Raja-Ne (Perspective) and "Forget I Was A G" by the Whitehead Bros. (Motown) also re-bullet at 31 and 32, respectively.

**SAVE THE DATE**: We're pleased to announce that the 1995 Billboard/ Airplay Monitor Radio Seminar and Awards has been scheduled. The event will be held Oct. 12-14 at the New York Marriott Marquis in Times Square. Once again, the annual Radio Awards will wrap up the three-day event. Look for more details in the coming months.

**BUBBLING UNDER HOT R&B SINGLES**

**RHINO R&B** (Continued from preceding page)

slogan, from Booker T. & The MG's to Percy Sledge and the Shirelles. We're doing TV ads in selected markets with R&B Radio and TV Guide. We're also, in some cases, network television.

Wiggins admits there has been an attempt to communicate between Rhino and the urban staff at the label's distributor, WEA. "With the new department now in place, we're working hard on the bands we're in [with WEA] to increase awareness, particularly among independent urban retailers.

WEA plans a special discount offer on Rhino R&B titles as part of a winter re-stocking program.
### Billboard Hot R&B Airplay

**R&B Singles A-Z**

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**R&B Singles Sales**

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*Note: The table contains the top 10 R&B singles and sales for the week ending December 17, 1994.*
### Billboard Top R&B Albums

**For Week Ending Dec. 17, 1994**

#### Artists and Titles

<table>
<thead>
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<th>Position</th>
<th>Artist</th>
<th>Title</th>
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<th>Sales Chart (12/25/94)</th>
<th>Sales Chart (1/1/95)</th>
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<tr>
<td>1</td>
<td>Mary J. Blige</td>
<td><em>My Life</em></td>
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<td>3</td>
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<td>2</td>
<td>Kenny G</td>
<td><em>Miracles: The Holiday Album</em></td>
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<td>5</td>
<td>Boyz II Men</td>
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<td>8</td>
<td>Red Hot Chili Peppers</td>
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<td>9</td>
<td>Soundtrack &amp; Dr. Watson</td>
<td><em>Snooper Scope</em></td>
<td>11</td>
<td>12</td>
<td>13</td>
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<tr>
<td>10</td>
<td>Soundtrack &amp; Fresh</td>
<td><em>The Nutty Professors</em></td>
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### Key

- **#1**: No. 1 Hot Shot Debut
- **#2**-**#10**: Greatest Gainer
- **N/A**: Not Available

**Additional Notes**

- **UP**: Up

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**Recorded Industry Association of America (RIAA)**

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<td>Gold</td>
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**Part of the Billboard Music Group**
LOU LETS LOOSE: It takes a brave person to step forward and be counted among the world's queer brothers and sisters on the smallest level. Imagine choosing your recording debut as a forum for coming out, with those finding out including many members of your family. That is exactly what 19-year-old Lippy Lou is doing on her first More Protein U.K. 12-incher, "Liberation," an aggressive club storm that blends rave-drenched keyboards with blunt ragga chanting extolling the joys of lesbian life—both in and out of the bedroom.

"I first thought of making this record to save on all the stamps I'd have to buy to tell everyone back home about my sexual preferences," the Bedford, England, native says about the track's no-holds-barred lyrical content. "I had a moment of worry, but it disappeared pretty quickly. I'm proud of this record. It makes an important statement about freedom and acceptance."

It also speaks of Lou's brash talent for clever phrasing and interpreting the influence of countless reggae legends. Slated for commercial shipment next month, "Liberation" has been pleasing discerning twirlers overseas on a white-label test pressing for several weeks now, and is ripe for signing in the U.S. It comes after a successful run of performances with several rave sound systems and crews, including the Stallion, Culture Roots, and Young General. She grabbed the attention of More Protein honcho Boy George after approaching him at Bang!, a trendy London nightclub, last summer.

"Just from that conversation, I could feel this passion and charisma that was truly irresistible," George says.

As she awaits the release of the single, Lippy Lou is plotting subsequent records that will further show her blossoming aspects of her talent. Her label's faux pas is that the richly diverse "Natural Thing" never had its multiform commercial potential fully explored. However, we are quite confident that Roberts will be snagged by another nationwide label pronto. In the meantime, she remains connected with the ever-fab Cooltempo Records in the U.K.

More juice from the Warner Bros. grapevine: While radio program directors continue to toss on "Take A Bow" from Madonna's glorious "Bedtime Stories" collection on Maverick, club denizens will be served reconstructions of the intense, Bjork-penned ambient-houser "Bedtime Story." Pending approval from La M. post-productions by Orbital, by and Junior Vasquez should begin to circulate toward the end of January. We are lathered in anticipation. Until then, DJ's do occasionally choose to chill their crowds down with down-tempo grooves may want to check out the sleek, hip-hop-derived remixes of "Take A Bow" recently delivered by InDaSoul and Steve "Silk" Hurley... The wise folk at digital reconstruction in the U.K. are following a similar line of promotional attack with Kylie Minogue's latest single, "Put Yourself In My Place," a crackled-up hip-hop ballad mastered by Rhythm & Left/collaborator Jimmy Harry. Seductive down-tempo interpretations of the song by Danny D. and All-Star are complemented by David Morales' enticing, disco-soaked remix of "Where Is The Feeling," an album cut helmed by Brothers In Rhythm. That should keep die-hard from her PWL tenure happy, while the single nicely shows Minogue's matured voice and accessibility to the unenconsidered U.S. market. Look for the Imago Records statewide campaign for her fierce self-titled new album to hit full steam early next year... Although the fine folks at EightBall Records have been truly shouting to keep their audience happy, while the single nicely shows Minogue's matured voice and accessibility to the unenconsidered U.S. market. Look for the Imago Records statewide campaign for her fierce self-titled new album to hit full steam early next year... Although the fine folks at EightBall Records
Artists & Music

BRAND NEW HEAVIES, US3 REACH BEYOND CORE FANS

(Caption from page 1)

Capitol debut, "Hand On The Torch," selling 706,000 copies, according to SoundScan Partners, has been well received by hip-hop-orientated magazines this year. In fact, MC Solar's full-length Colgate/PLG debut, "Prose Combat," was also a college radio staple upon its release last spring.

"What we are starting to see is the potential for acid jazz to stretch in a variety of areas," says Peggy Dool, VP of marketing at Island Independent Labels. "You can't define acid jazz with one particular record or artist.

There are nuances and differences in the music, which is very healthy. As is the case with any musical form, there are variations in acid jazz's musical forms, clearly identifying an acid-jazz record has become increasingly difficult. The basic concept is to merge elements of traditional jazz with '70s-styled funk and '90s hip-hop beats. Unlike other forms of dance music that are heavily rooted in electronic instruments, sampling, and studio wizardry, the primary emphasis here is placed on live, often acoustic instrumentation, though it has also become fairly common for acid-jazz groups to use DJ turntable scratching on recordings and in performance. With the field of creative voices growing, various elements and influences are given greater prominence depending on the vision of the performer, producer, composer, or A&R executive.

As acid jazz diversifies, many have begun using the phrase "free jazz," which is familiar to jazz players. The term "urban/alternative" is far more flexible and applicable to what is being released right now," says Jason Bentley, director of A&R at Planet Earth Recordings. "Unfortunately, what has happened is that some musicians have use the phrase because it suggests that it is more acceptable to the popular audience. This has created a sense of split between those who are interested in the creative aspects of the music and those who are more interested in the commercial aspects.

"Mintos, frontman and producer for Talkin Loud/Planet act Urban Species, agrees. "I feel uncomfortable with the phrase because I relate it so closely with the label in London (see story, page 1). I feel they prefer to think of what we do as combining poetry with an eclectic range of music. We try to get real hard and funky. Other times, we're much more ambient and soulful. It's never the same vibe."

Urban Species is among the latest crop of bands that has risen from the ever-fertile soil of the British club scene. The act's album "Listen" was released to critical acclaim and top 10 chart status in the U.K. last spring, and was issued stateside at the end of November.

Other budding acts on the U.K. scene include Japanese group UFO; Spearhead, which is the latest project from Michael Franti, formerly of Disposable Heroes Of Hiphoprisy; and Reprise act Reworkers, who have shown a strong interest in acid jazz and have helped create new and unusual records for performers who deserve to be heard. It's nice to be viewed as a nurturing environment for new talent.

The Groove Academy roster includes Raw Stylus, which was signed to Geffen this fall; Reprise acts Groove Collective and Repercussions; and jazz poet Dana Bryant, who was signed to Warner Bros. in September.

"This music has the potential to be the future of urban music," says Warner Bros. A&R executive Michael Ostin, who signed Bryant, Repercussions, and Groove Collective. "It explores a different part of what's going on in the street."

Bernstein says he is surprised that the New York club scene has not given birth to a wider acid-jazz scene, particularly given the fact that Giant Step plays to 300-500 people every week. "Not that I'm complaining, mind you," he says. "But there is clearly an interest in this kind of music among people who want to dance but are tired of mainstream music."

Although New York clubgoers have failed to embrace an acid-jazz venue, or a regularly scheduled event other than Giant Step, two local independent labels have begun to dabble in acid-jazz music. In the past month, Planet Earth Records, a subsidiary of acid-jazz acts was a return to the label's roots. "That's how we started," says Kevin Williams, director of A&R at the label. "DJ Smash Hunter was one of the first artists to record with EightBall, and he has always been a major force in acid jazz. Going back to the original concept of the label added new talent and we've decided to stick with the music and try to develop new talent acts."

"The essence of eightball's music is that it has a sense of history while being in touch with what turns kids on." That historical reverence includes street-level interest in new and revived recordings by such jazz luminaries as Bobby Byrd and the J.B. All-Stars, both of which are getting club play for "On The Move" and "I Like It Like That," the acts' respective new releases on New York's Instant Records.

Perhaps the final proof that acid jazz has evolved from underground subculture into mainstream conscious rappers, including this country's "only magazine to cover jazz in a manner that appeals specifically to its new generation of listeners. This is a vital area of music that is only beginning to make a mark."

GIANT STEP CREATES NYC DANCE PARTIES

(Continued from page 1)

Jonathan Rudnick, the weekly writer for the voiceless and urban act Peace Bureau, has an underground club hit with the single "Vibe Provider:" 8

cuts by rappers Tricky and MC Solar and musician Ronny Jordan, who has been well received by hip-hop-orientated magazines this year. In fact, MC Solar's full-length Colgate/PLG debut, "Prose Combat," was also a college radio staple upon its release last spring.

"What we are starting to see is the potential for acid jazz to stretch in a variety of areas," says Peggy Dool, VP of marketing at Island Independent Labels. "You can't define acid jazz with one particular record or artist.


Outside, a duo signed by Bentley to Planet Earth after a healthy club run on English indiedorado Records, Bentley is also prepping "Galactic Rush," the long-touted debut of British acid-jazz queen Zelina, for retail impact in January. The label is also scouting state-side acts and will unveil several new signings early next year.

"This is a great area of music to explore, because it is so positive and alive, with people who just love to make music," says Bentley. "It's a great act's soil. There's no competition going on. It's so unusual and refreshing.

The label, horror film is mixed with a combination of familiar and fresh faces. The first quarter of 1996 will see Columbia artist Jambrooi deliver his second album, "The Return Of The Space Cowboy," while Reprise troupe Repercussions offers "Earth & Heaven" and the as-yet-untitled debut of Dana Bryant. Geffen steps to the plate in the spring with an album by Raw Stylus that is still in production with Gary Katz in New York.

"This is where R&B radio is going," says Warner Bros. A&R executive Michael Ostin. "It has a sense of historical vision while being in touch with what turns kids on." That historical reverence includes street-level interest in new and revived recordings by such jazz luminaries as Bobby Byrd and the J.B. All-Stars, both of which are getting club play for "On The Move" and "I Like It Like That," the acts' respective new releases on New York's Instant Records.

Perhaps the final proof that acid jazz has evolved from underground subculture into mainstream consciousness came this year, with the release of "On The One," a monthly magazine devoted to the genre. Editor Andrew Jervis describes the publication, which combines record reviews with fashion photo spreads, artist profiles, and international club reports, as this country's "only magazine to cover jazz in a manner that appeals specifically to its new generation of listeners. This is a vital area of music that is only beginning to make a mark."

Giant Step's upcoming release, "Groove Collective's Reprise single "I'm A Little Lady" is produced by "Litch" Louie Vega and is getting play in mainstream clubs nationwide.

Another of New York's perennial house outfits, Strictly Rhythm Records, is also taking its first steps into acid jazz with the Nov. 22 release of "The Deep & Slow," which marries acid jazz with ambient/dance styles. According to Bari G, the label's VP of promotion, the move into this area was triggered by a desire to solidify its image as "a fully rounded dance label. The music on this album not only works great in a club, but it's also a great way to come down at the end of an evening."

The spirit of cooperation on which Giant Step is founded appears to permeate the acid-jazz market here. "(EightBall has) an open-ended policy of working with other DJ musicians," says Rick Squillante, director of crossover and dance for Virgin Records. "Everyone seems to be coming together with a common purpose—to make and enjoy great music."
IN S.F., ACID JAZZ SURVIVES INATTENTIVE LABELS

(Continued from page 1)

we thought it was OK, but the old tunes were still better," says Mike McFadin. "That has changed, and new music has evolved a lot more. We wanted to be involved in exposing that—especially as the West Coast scene was exploding."

At the forefront of the U.S. acid jazz sound, the McFadins' labels were the first to release a record from the U.K., with "Spoken Word" by Vibes Alive on Lux N'Haight in 1990. Since then, Ubiquity has released the "Home Cooking" compilation trilogy, which features mostly West Coast acts, and "Explorations," a compilation series with music licensed from around the world. Forthcoming projects include a series titled "Is This Jazz?"

BAY AREA'S PRAWNSONG

Primus bassist Les Claypool and longtime band manager Dave Lefkowitz founded Prawnsong Records in order to help San Francisco bands get the same kind of exposure that Primus has achieved. "We wanted to give Bay Area groups the ability to tour, record, and the chance to step up to a major label," says Lefkowitz. "It wasn't an intentional decision to concentrate on one genre, but it happened that most of the bands were playing jazz-oriented material."

In November, Prawnsong released the first single from one of San Francisco's longest-running live rap and jazz experiments, Alphabet Soup. The collection "Take A Ride" will be followed by "Layin' Low In London nightclub where DJs Giles Peterson and Chris Bangs were spinning alongside local luminaries Nicky Holloway. Holloway had just returned from Ibiza, Spain, and was re-laying his European acid-house experience to U.K. audiences. Following acid-house music with bits of jazz and funk, Peterson and Bangs coined the phrase "acid jazz" as a tongue-in-cheek introduction to their eclectic jazz sets.

Confusing matters slightly, a record label named Acid Jazz was started by Warren and Eddie Pillar in 1988. The objective was to re-structure the cutting-edge mixtures of jazz and funk that were being played in underground clubs by bands and DJs. Pillar still runs the label and has built a solid reputation around the funky retro sound that he first championed in bands like the James Taylor Quartet. The label employs 30 people, and Pillar estimates annual sales in the millions of dollars. One of the bands he signed as the Brand New Heavies and Jamiroquai have secured individual deals with state-side majors Delicious Vinyl/East West and Sony, respectively.

Growing bored with the sounds that first put him in the spotlight as a DJ, Peterson started talking Acid Jazz Records in 1989 as a subsidiary of Po-lyGram in the U.K. "I didn't want to be cornered," he says. "London club music was no longer than just jazz-funk with wah-wah guitars. Talkin' Loud is about alternative club music; I don't want people to say that they can expect a certain sound from my label."

With bands ranging from the popular Incognito, which has sold more than 500,000 units in its native U.K., according to Peterson, to Irish rappers the Marxmen and Japanese production trio Ufo, the Talkin' Loud sound is decidedly diverse. Music from the label's roster is a good representation of the sounds one can be hearing played in leading London acid-jazz clubs on certain nights. At Bar Rhumba, Monday is acid-jazz night with That's How It Is; at the Icne, It's Flipper's night. "Musically the scene has never been more interesting, with categories cross-connecting everywhere—it is an interesting new plateau that has reached," says Peterson. Peterson is president to pin an acid-jazz tag on Talkin' Loud's acts. If there is a progressive side to acid jazz, then Ufo would be the best example of what the original idea was all about. But in its true sense, acid jazz is unclassifiable—a huge mix of good sounds that fit together. That is the art: fitting good music together," he says. "Unfortunately, the term is being rethought and reinvented by people who do not know what it really is—but they don't mind using the phrase and milking it."

Following in the footsteps of Talkin' Loud and Acid Jazz, a second generation of innovators has been born in the U.K. Dorado Records was started by Ollie Buckwell in 1994, with an initial roster of artists that have gone to employ five full-time staffers. According to Buckwell, the label sells an estimated 100,000 units per release. "When we started out, I wanted to be progressive rather than retro—to do something other than just sampling or re-creating the funky '70s vibe," says Buckwell. "I wanted to take the second step, and take the music into the '90s."

Though Dorado's acts are local, most of them being based in central London. Lown doors for a wealth of budding talent. Buckwell hopes that female vocalist Jhelisa (cousin to Virgin artist Carleen Anderson) will become his Jade Goody of the acid jazz scene. Other Dorado artists are Outside and D*Note, whose albums have been licensed to U.S. independent label Earth Planet and TVT, respectively.

DJ James Lavelle's label, Mo' Wax Records, began around the same time as Lowsounds. "We all felt that if you were going to make acid jazz you were going to come a major influence on the domi-nant sounds on club turntables, dancefloor regulars and critics revere Mo' Wax as the definitive label for 1994. Singles by DJ Krush and Shadow earned much critical acclaim in the English music press, sending journalists running for new categories like the unimaginative "trip-hop."

The growing list of innovative labels includes Soul Jazz, Clean Up, Tongue And Groove, BGP, and Booze Kick, and hot acts include Portishead, 8-Up, and Jessica Lauren. Outside the U.K., capitalist, healthy happenings also occur in Leeds, various locations in Man-chester, Bristol, and many points in between. The U.K. acid-jazz scene and its world influence has been documented on Day one by Paul Bradshaw, Neil Spencer, and Kathryn Willgros at Straight No Chaser magazine. Current lists are looking at waxing 20,000 copies per issue, "it's changing to be a little bit more with no boundaries, and is therefore directly rooted to the scene," Bradshaw says. As tongue-in-cheek as the first ut-tering of "acid jazz," a party planned by Peterson and friends will incorporate a ceremony for the phrase's first anniversary on Feb. 16 at the Ministry Of Sound. Patrick Fergie, longtime DJ and composer of the indisputable "The Birth Of Cool" series, will be paid to see the phrase go. Interestingly, no new terms have stayed with the genre. "Dance music in the '90s is very difficult to pigeonhole," Forge says. "It is constantly fragmenting. It seems like a new genre is born every other month. Acid jazz is a useful umbrella term, and I suppose it allows you to say that you're into something, but I was never really happy with it."
### HOT DANCE MUSIC

#### CLUB PLAY

Compiled from a national sample of dance club playlists.

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<tr>
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<th>TITLE</th>
<th>ARTIST</th>
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<td><strong>M. PEOPLE</strong></td>
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<td>2</td>
<td>GIRLS + BOYS</td>
<td><strong>THE RED BOYS</strong></td>
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<td>3</td>
<td>CAN YOU FEEL IT STRAIGHT RHYTHM 12284</td>
<td><strong>REEL 2 REAL FEATURING THE BAD STUTTMAN</strong></td>
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<td><strong>ABE OF BASE</strong></td>
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<td>5</td>
<td>MELODY OF LOVE (WANNA BE LOVED)</td>
<td><strong>DONNA SUMMER</strong></td>
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<td>6</td>
<td>RUNNIN AROUND</td>
<td><strong>DEE DEE Agent</strong></td>
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#### MAXI-SINGLES SALES

Compiled from a national sample of POS (point of sale) equipped key dance retail stores which report number of units sold to SoundScan, Inc.

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### DANCE FLOOR PACKERS

**Be My Man**

Barbaez - Featuring Acacia

**Euro Vision**

Harden My Heart

**Feeling Of Love**

George X

**You'll Never Be Mine**

Project FM

**Ya Llego**

El Maestro

**Esta Loca**

Xpin

**Love Attack**

Fenara

### DANCE FLOOR PACKERS

**Love & Desire**

Arpeggio

**Burning With Fire**

Tapps

**Funkytown Lips, Inc.**

Capitol Tropical

**Two Man Sound**

Three Time Lover

**Bardeau**

Panic

**French Kiss**

Samba

**Johnny Changas**

### ALSO AVAILABLE TRD VOLUMES 1 & 2

Available on...

TRTHUMPMUSIC.COM

WHEN! In spite of country music's rapid evolution, one element is as strong now as it ever was. And that's the sense of fatalism—the belief that events control people, rather than the other way around. Thus, in spite of years of great and well-founded fortune, there is the lingering fear among those who make and sell the music that one day they will wake up to find that the good times are over for good.

When Garth the Gargantuan took country music on its magic carpet ride in 1991, the industry's pride in his achievements were dampened considerably by the dread that he was a fluke—and that once he peaked, it would be downhill for everyone else. It wasn't, of course, as Vince Gill, Alan Jackson, Mary Chapin Carpenter, Billy Ray Cyrus, Tim McGraw, Brooks & Dunn, Reba McEntire, George Strait, Travis Tritt, Dwight Yoakam, Clint Black, John Michael Montgomery, Toby Keith, Tanya Tucker, Mark Chesnutt, Little Texas, Kathy Mattea, Sammy Kershaw, the Tractors, and many others have since demonstrated.

The November certifications from the Recording Industry Assn. of America (Billboard, Dec. 10) read like a country roster.

Still, Music Row frets. Are the records sounding too much alike? Are there too many singles for radio to absorb? Will the kids who like country today rush to another type tomorrow?

These questions are relevant, but if the answer is "yes" to all of them, it hardly solves disaster. Never before in its history has country music had such a firm foothold in the economy and public esteem. It has been prosperous and prominent long enough to attract the best artistic and marketing talent. And, in TNN and CMT, it has an exposure system that is unparalleled. Country is making steady gains internationally, and it still has pockets of the American market to develop. It may—and almost surely will—fluctuate in relative popularity. But it is too well-entrenched to be shattered by a precipitous fall.

Be that as it may, country takes nothing for granted. And in having survived another year, it breathes a sigh of relief.

How to check out the albums coming up:

**MARK YOUR CALENDAR:** TNN, the Vanderbilt Cancer Center, and the T.J. Martell Foundation will sponsor their first Country In The Rockies celebrity ski weekend Feb. 9-12 in Crested Butte, Colo. Proceeds will go to the Frances Williams Preston Laboratory, which is a division of the Larimer Charitable Trust. Participating artists are Kathy Mattea, Hal Ketchum, Tanya Tucker, Billy Dean, Trace Byrd, Gary Morris, the Gibson/Miller Band, Dean Dillon, and Paul Overstreet. The Telluride Bluegrass Festival is set for June 15-25, with Mary Chapin Carpenter, Shawn Colvin, Tim & Mollie O'Brien & the O'Boys, Peter Rowan, Del McCoury, and the Nashville Bluegrass Band headlining.

**SINGING SONGS:** The Flying Burrito Brothers to Muscle Records, Minneapolis, and to Shankman, De Blasio & Melina, Los Angeles, for management. John Beland & Brian Cadd will produce Little Jimmy Dickens' first album for the label. Tracy Lawrence to an endorsement deal for Yamaha music products... Debi Cochran and Sarah Majors to Opryland Music Group. Cochran will write for the Mileene Music/Mulberry Records... Cramer, Allee, and Jemmie Harris to Capitol... Pat Garrett to Capitol Records... Donna Stacy to Playback Records, Miami... Don Dixon to Sugar Hill Records, Durham, N.C.... The Christian music trio PFR to William Morris, Nashville, for booking... Susie Luchinger to Mosheen Management, Nashville.

**Labels Cool On Winter Releases**

**BY EDWARD MORRIS**

NASHVILLE—Country music will uptick rather than charge into 1996. A survey of the major labels shows that only 11 new albums are scheduled to be released during January and February. And of these, only two are by acts that have scored gold or better.

Three albums are debut projects; two are by artists who are coming to country from other formats; and three are by established acts who have recently switched from other labels.


Scheduled from new artists are Wade Hayes' "Old Enough To Know Better" and Rhett Akins' "A Thousand Memories" (Decca), both due Jan. 3, and Noah Gordon's "I Need A Break" (Patriot), due Jan. 24.


James House, who established his country credentials on MCA at the turn of the decade with such minor hits as "Don't Quit Me Now" and "Hard Times For An Honest Man," returns Jan. 17 on Epic with the album "Days Go By." After four albums on Step One Records, Clinton Gregory will see his first major label effort, "C'est Quoi," on Arista Records, hit stores Jan. 17 on Polydor.

Also working under a new sign is Pirates Of The Mississippi, a five-man band, which had been on Capitol/Liberty since its formation in 1994, will have its second album out Feb. 28. The title is still pending.


There was similarly slow start for country in 1994, with only six new albums charting during the first two months. Boy Howdy's "She'd Give Anything" was the first major country album to chart after the turn of the year. It entered the Top Country Albums chart Jan. 29, and was followed by the various-artists soundtrack to "8 Seconds" (Feb. 5), Collin Raye's "Extremes" (Feb. 12), Blackhawk's "Blackhawk" (Nashville's "What A Crying Shame" (Feb. 19), and McCoy's "No Doubt About It" (Feb. 25).

**MorningStar Hopes U.S. 'Can't Resist' WE'A Canada's Conroy**

by Larry LeBlanc

TORONTO—Patricia Conroy's third WE'A album, "You Can't Resist," got a boost before it was even released here. In September, the artist won top female vocalist at the Canadian Country Music Awards in Calgary, Alberta.

"It was the springboard I needed to launch the album," Conroy says. "(Canadian) programmers added the single ['Somebody's Leavin'] to medium and high rotations almost across the board, which rarely happens in Canadian country music.

Released here Nov. 8, by Warner Music Canada, "You Can't Resist" is only available in the U.S. by calling 800-COUNTRY, a line operated by MorningStar Management in Nashville. "We want to make the record available and to build a story until one of the [American] majors jumps on it," says MorningStar's Tim Rathard.

Produced by Mike Wanchic and Justin Niebanck, "You Can't Resist" was recorded at Le Studio Morin Heights, Quebec, and at Toronto's MusicWorks studio. It features two Conroy originals as well as songs by such American songwriters as Lyle Lovett, Tony Arata, Kostas, Lisa Silver, Matraca Berg, and Tom Kimmel.

It took Conroy over a year to choose the material for the album, and it wasn't until she heard Lovett's demo for "You Can't Resist" that she felt confident of the direction her album should take. "I listened to tapes and tapes of songs, and demoed hundreds of songs," she says. "I personally went to a lot of publishing houses in Nashville, met the [publishing] people, and got to know them. I went back many times to get material they might not have sent me." After winning album of the year honors for 1992's "Bad Day For Trains" at last year's CCMA awards, and following her signing with MorningStar, Conroy decided to leave her Vancouver home and relocate to Nashville.

"I had read about her in a trade magazine, and she cold-called us," says MorningStar's Rather. "She's got an incredibly interesting voice, which we thought hadn't been captured on tape yet.

Conroy says being in Nashville helped her discover what was unique about her performance and writing styles. "My time in Nashville was almost a [career] turning point," she says. "I found myself, I found what I wanted to be, rather than blending in with everybody else."
New American Music Tour Aims To Attract Younger Fans

CROWELL HARRIS

A spokesman for CMT says, "We've already committed to do on-air spots supporting the tour, but we're looking at a lot of other things."

Watson describes to specify how much money General Motors Eurorock will put into the tour. "I can tell you," he says, "that tours of this nature—with the artists involved and a tour party from the United States of 40 people plus the additional sound and lights and 10 tour management people from London—and amounts to $1 million on the road. [There will also be the cost of] four tour buses, hotel rooms, trans-Atlantic flights, per diem, equipment rental, video hire, etc. It's a substantial subsidy."

Given the corporate largesse, Watson notes that CMT may also use their own boards on the tour, rather than employing a common one.

In March, CMT International plans to release the first volume of a compilation CD, "New American Music," additionally, the label will publish a special edition of its promotional magazine, also titled New American Music. Currently, the publication is circulated to approximately 250,000 country fans through mailings, retail outlets, clubs, and concert venues. Circulation for the April issue will boost to 550,000 and will carry advertising for Opel (the line of General Motors cars being spotlighted) and Wrangler.

Watson says a copy of the magazine will be given to "every single one of the 65,000 people [who are expected] to attend the tour."

Watson notes that two major European retailers are considering ranking country music under the heading "American Music." The music has already appeared in place, he says, at HMV in Japan.

Those are the cities and dates for the April tour: Dublin (7), Belfast (8), Brussels (10), Paris (11), the Hague (12), Glasgow (14), Birmingham (15), Madrid (16), Copenhagen (19), Hamburg (20), Frankfurt (22), Zurich (23), Milan (24), Madrid (26), and Lisbon (27).

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<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>NO. ON CHART</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Label &amp; Numerating Distributions Label (Suggested List Price or Equivalent for Cassette(s))</th>
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<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Tim McGraw</td>
<td>Let There Be Peace on Earth</td>
<td>5</td>
<td>RCA 10377 (10.98/15.98) 4 weeks at No. 1. NOT A MOMENT TOO SOON</td>
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<td>19</td>
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**Top Country Albums**

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<td>Honey Town</td>
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<td>Ariola 10793 (10.98/15.98)</td>
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<td>George Strait</td>
<td>Merry Christmas, Strait to You</td>
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<td>MCA 12652 (10.98/15.98)</td>
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<td>Patsy Cline</td>
<td>Greatest Hits</td>
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<td>RCA 12192 (9.98/15.98)</td>
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<td>Lorrie Morgan</td>
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<td>Warner Bros. RR 2827 (9.98/15.98)</td>
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<td>12</td>
<td>Kenny Rogers &amp; Dolly Parton</td>
<td>Once Upon a Christmas</td>
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<td>MCA 13377 (7/9/98/1.98)</td>
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<td>Alabama</td>
<td>Christmas Time with the Judus</td>
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<td>Dolly Parton</td>
<td>Come Home for Christmas</td>
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<td>Columbia 46267/529 (7/9/8/98/1.98)</td>
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<td>10</td>
<td>8</td>
<td>Ricky Van Shelton</td>
<td>Sings Christmas</td>
<td>19</td>
<td>Columbia 4526/9305 (5/9/98/1.98)</td>
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Can Rod Help Pepsi Drink in New Fans?

PEPSI + ROD = BRAZIL: Or so the thinking goes among company brass at Pepsi-Cola International, who reckon that global superstar Rod Stewart can help bring in millions of new Brazilian customers via a national television ad campaign, a free New Year’s Eve show at Rio de Janeiro’s Copacabana beach, plus millions of Latin-American television viewers.

Pepsi certainly could use a new generation or two of soft-drink consumers in Brazil, where rival Coca-Cola holds a seemingly insurmountable 54% share of the soda market, compared to Pepsi’s 6%. On Dec. 1, Pepsi and its bottling partner, Buenos Aires Embebedadora S.A. (BAESA), announced that they will invest more than $400 million in 1995 toward the expansion of manufacturing, distribution, and marketing activities in Brazil.

In 1995 over Coke, which is a sponsor of the Rolling Stones’ Brazilian shows in January.

A popular artist in Latin America whose previous shows in the region were sponsored by Pepsi, Stewart looks to profit from his Copa gig as well. He not only picked up a reported seven-figure check for his effort, but also lays the groundwork for a probable tour in the area.

It is unknown whether the exact number in Stewart’s seven-figure paycheck begins with a 1, 2, or 3, but it is likely that his tab will approach the $2.3 million-per-show guarantee that the Stones are set to receive for their Brazilian dates.

The Pepsi/STewart linkup was orchestrated by Jay Coleman, senior VP/COO of marketing firm EMC, whose company paired Pepsi with Michael Jackson and Tina Turner for their Latin American tours. Coleman says Stewart was selected for the Pepsi concert because of his five-year absence from a market where he has been prominent as a live act in the past.

“When we were looking to do something in Brazil,” says Coleman, “Rod was obviously tops on the list, because five years earlier he went to Latin America and it was a hugely successful tour. Pepsi was looking to kick off the new year bigger than life, and do something from the consumer standpoint that would really capture the imagination of literally millions of people.”

“New Year’s Eve is a huge celebration in Rio anyway, where traditionally millions of people go to the beach at Copacabana to watch the fireworks. So the idea was to tie in with that and just make it bigger.”

Coleman points out that Stewart will perform an oldies set in Rio and will not preview material from his forthcoming album, due early next year. “A huge stage will be constructed in front of the Copacabana Palace hotel,” Coleman adds, “and there will be video screens up and down the whole strip.”

OCESA “PHANTOM”-IZES Mexico City: OCESA Presents Inc. is bringing “Phantom Of The Opera” to Mexico City’s 10,000-seat Auditorio Nacional for a six-week engagement in October 1995. New York-based promotion company Pace Theatrical Group is co-producing the show, says OCESA president Bruce Moran, who adds that the “Phantom” phenomenon “are going to be comparable to Broadway in Mexico City.” Moran also says that the “Phantom” production in Mexico City will be on par with the Broadway version. “It is the official Broadway touring company of ‘Phantom,’” says Moran, “so this will be the real deal.”

In other performance news, Moran has confirmed that BMG super-group Kaifans is opening for the Rolling Stones’ three Mexico City dates in February. Caifanes performed before a sold-out audience Dec. 8 at the Auditorio Nacional.

(Continued on next page)
**Latin Notas**

(Continued from preceding page)

OCESA, incidentally, owns the semipro Mexico City Aztecas basketball team, which began its season last month in the Continental Basketball Assn. The Aztecas play their home games at the 20,000-seat Palacio de los Deportes.

MEXICO-NOTAS: If there were no doubts about the popularity of New Age sounds in Mexico, they were dispelled Nov. 17-18 when Yanni played two sold-out shows at the Auditorio Nacional in Mexico City... Ariola supergroup Maldiva Veinidá was due to ship its next album, "The Latin Music One Step!!" in February-March. Versatile U.S. producer Bill Laswell is helming the project... EMI Mexico honcho Mario Ruiz is high on Guadalupe Ramírez, the latest signing for its Telarc imprint, now recording in London with producer Richard Blair (Peter Gabriel, Sinead O'Connor). The band's label bow is scheduled for January. EMI veteran acts set to release product in January are Paulina Rubio ("El Tiempo Es Oro") and Rocío Banquells ("La Fuerza Del Amor")... Warner Mexico has shipped the latest studio units of Café Tacvba's splendid "Re." By curious coincidence, "Re" and Joaquin Sabina's "Esta Boca Es Mia" (Ariola/BMG) feature tribute songs to legendary Mexican diva Chavela Vargas.

**Getting Caught Up**: Tower Records is opening a store in São Paulo next year, its first outlet in South America... Grupo Radio Centro, which owns or operates 10 radio stations in Mexico City, has purchased Radiodifusión RED for $34.9 million. Radiodifusión owns three stations in Mexico City and one in Guadalajara... Leo "En Stereo" Vela, former DJ at WQBA-FM Miami in the early '80s, returns as the station's PD. Vela most recently was the midday jock at WPOM-FM Miami. Newly appointed MD Raymond Hernandez says the WQBA's current appeal: "La Estación," will be supplemented by "Super Q," the station's longtime moniker in the '80s and early '90s. Hernandez says WQBA's format will mix old and new pop and tropical material, "along with ballads and lunchtime disco mix and one-hour, evening mix shows of Euro dance songs..." Hernandez, president of the Majestic Sound Enterprises record pool, also is planning to buy out Record Pool Latino de la Florida. Hernandez's anticipated purchase of Latin music would make Majestic the largest Latin record pool in the U.S., with an expected membership of 100 club DJs... Estable tropical outlet WCMI-FM Miami has reverted back to its pop ballad format and now is known once again as "FM 92."
Artists & Music

by Heidi Walsen

LUDWIG ON DECK. Is Beethoven going to follow Mozart into movie celebrity? On Dec. 16, the great man's birthday, Columbia Pictures opens "Immortal Beloved," a film by Bernard Rose (creator of the horror film "Candyman") and starring Gary Oldman (best known for roles in "Brak Shaker's Draulics" and "SAT AN DANCE") and Isabella Rossellini. Movies being what they are, Rose's "historical fiction" has a love interest: It offers a solution to the riddle of Beethoven's Immortal Beloved. Its all-Beethoven soundtrack, on Columbia's sister label Sony Classical, is directed by Sir Georg Solti and boasts an all-star cast that includes the London Symphony for many symphonic recordings with Emanuel Ax, Pamela Frank, and Yo-Yo Ma playing a trio; Murray Perahia performing parts of the "Moonlight" and "Pathetique" sonatas, the "Empire" Concerto, and kiddle favorite "Four Elites," and Glenn Kremer, Renée Fleming, and Bryn Terfel on other tracks.

Sir Georg, who was Rose's choice, usually records for Deutsche Grammophon, so that label too is getting in on the fun with its own compilation, "Immortal Beethoven," starring Sir Georg and pianist Vladimir Ashkenazy. Stickered "The movie lover's guide to Beethoven's greatest hits," the CD includes seven cuts of the same repertoire used in the "Immortal Beloved" soundtrack, but also points out that other films, such as "A Clockwork Orange" and "Force of Evil," have used Beethoven to build atmosphere. The tiny print on the back of the box tells the consumer that these are "Not original soundtrack recordings," but the booklet copy is a tad ambiguous. Delos has jumped on the movie bandwagon as well, with "The Immortal Beethoven: Highlights Of His Most Beloved Music," a collection of 10 performances featuring conductor Gerard Schwarz, pianist Carol Rosenberger, the Oxford Quartet, and others. De-los claims no association with the movie, but the timing of the release is deliberate.

MEMORIAL. Family, friends, and colleagues gathered at Juilliard Dec. 3 to remember the pianist Rudolf Firkusny, who died last July at age 82. A courtly, charming man and a transcendent musician, Firkusny studied with Janácek during his childhood, and as an adult championed the music of his fellow Czechs, particularly Janácek, Dvořák, and Martinu. His participation was the heart of the 1986 Barb Dvorak Festival, and BMG Classics has just released his recordings of Martinu's Piano Concertos Nos. 2, 3, and 4. Other, especially memorable recordings from BMG include his collaboration with soprano Gabriela Baciufova for songs by Czech composers, a disk of Janacek's piano music, and a 1983 recording of Dvo- rak's Piano Concerto with the Czech Philharmonic, made after he returned to his homeland after 45 years in exile.

IN THE STUDIO: If you loved the Stephen Albert belto concerto on Yo-Yo Ma's New York Album from Sony Classical (still on the Billboard Classical Chart), there's more new cello repertoire on the way. Ma, and the Philadelphia Orchestra under David Zinman have just recorded concertos by Leon Fleisher (the piece that won the 1994 Kennedy Center Friedheim Competition), Richard Danielpour, and Christopher Rouse, also for Sony.

BAND FEEDBACK. "Picasso," one of jazz saxophone's most influential moments. And look for Milli's picture of bassist John Simms among the many photos (against the instrument's heavenly rays of strings).

ANOTHER XMAS GIFT IDEA (And It's Still Not Too Late): For the literary types among us (no, not just readers of liner notes), jazz scribe Gene Lees has "Cats Of Any Color" due from Oxford University Press, which includes a chapter on the music of Charlie Parker. Lees examines the ever-present white racism that ghettoized generations of black players, and the equally troubling rise of reverse racism today, aimed at keeping white players down. The book is controversial for many reasons—among them, Lees' contention that Wynton Marsalis and his charged remarks have done much to fan racism's flames. Maybe not your idea of a gentle, spirit-of-Christmas kind of read.

BOOK CHRONICLE. Lesley Salpeter, a writer, publicist, musician, photographer, and all-around champion of jazz, died Dec. 3 of cancer. She was gallant, and feisty, and beautiful, and she confronted her illness with an inner resolve that was inspiring beyond words. Lesley was a rare type who derived comfort from the company of jazz musicians. She was one of them, and they were her family. She was 35. She was one of my closest friends. I wish she were still here.

The Jacob Perlis hospice at Beth Israel Hospital in New York is a fine way to remember her.
Satellite Films Honored For ‘Closer’
Clip Nails Five Music Video Production Awards

BY DEBORAH RUSSELL

LOS ANGELES—The creative crew behind Nine Inch Nails’ controversial video “Closer” swept the 1994 Music Video Production Awards with five victories, including nods for best director, cinematography, and styling. The Nothing/TV/Interscope clip, directed by Mark Romanek of Satellite Films, also was named best video of the year and best alternative video of the year.

In addition, fellow Satellite Films director Spike Jonze was named best director for the Beastie Boys clip “Sabotage.” The Capitol clip also was cited for best editing.

Oddly, Jonze even was nominated in the best choreography category for the Beasties’ video, but that award went to choreographer Tina Landon for Janet Jackson’s “If.”

Original MTV VJs Mark Goodman and Martha Quinn hosted the MVPA awards, which were held Nov. 30 at the Beverly Hills restaurant. The event attracted a number of the industry’s most creative production and post-production personnel.

“When MTV first came on the air,” Goodman said to the audience, “we were attacked for corrupting the morals of the nation’s youth and shortening their attention span. But that was actually your fault! And that’s what we’re here to celebrate tonight.”

In fact, an MVPA jury presented its 1994 Outstanding Achievement Award to MTV itself. Goodman, Quinn, and awards attendees (and fellow original VJ) Nina Blackwood accepted the award on the music video network’s behalf. Past winners have included Propaganda Films co-founder Joni Sighvatsson, video director Russell Mulcahy, and music industry veteran Jeff Ayeroff.

A complete list of the 1994 MVPA awards winners follows:

**Video of the year:** Nine Inch Nails, “Closer” (Nothing/TV/Interscope).

**Adult contemporary:** Sheryl Crow, “Leaving Las Vegas” (A&M).

**Alternative:** Nine Inch Nails, “Closer” (Nothing/TV/Interscope).

**Country:** Travis Tritt & the Eagles, “Take It Easy” (Giant).

**Jazz/New Age:** Tony Bennett, “Steppin’ Out (With My Baby)” (Columbia).

**Pop:** Bjork, “Violently Happy” (Elektra).

**Rap:** Ice Cube, “You Know How We Do It”.

**Rock:** Rage Against the Machine, “F Powellom” (Elektra).

**Urban & R&B:** Salt-N-Pepa w/En Vogue, “Whatta Man” (Next Plateau/London).

**Video from a feature film (tie):** Living Colour, “Sonshine of Your Love” (from “True Lies” (Epix Soundtrax); the Backbeat Band, “Money” (from “Backbeat” (Virgin).

**Art direction:** Tom Foden for Nine Inch Nails, “Closer” (Nothing/TV/Interscope).

**Choreography:** Tina Landon for Janet Jackson, “IF” (Virgin).

**Cinematography:** Harris Salides for Nine Inch Nails, “Closer” (Nothing/TV/Interscope).

**Direction:** Mark Romanek for the Beastie Boys, “Sabotage” (Capitol).

**Editing:** Eric Zurnbrenner for the Beastie Boys, “Sabotage” (Capitol).

**Special effects:** Jan Byrd, John Wake, Kent Feeler, and Stan Kellem for Soundgarden, “Black Hole Sun” (A&M).

**Styling:** April Napier for Nine Inch Nails, “Closer” (Nothing/TV/Interscope).

**Directorial debut of the year:** Kevin Loften for Adam Sandler, “Huddy” (Warner Bros.).

**Longform music video of the year:** Tina Turner, “Why Do You Do Wrong?” (Epic).

**International music video of the year:** (tie) Dang Thai Son, “La Grande Valse Brilliant” (Les Disques Analekta); Bon Jovi, “I Believe” (Mercury).

**Production notes**

LOUISIANA

- Jada Pinkett directed the new YN-Vee video “I’m Going Down” for Def Jam. Troy Smith directed photography on the shoot. Pinkett also is the eye behind Shug N’Pap’s giant video “Anotha Man.” Ericson Core directed photography. Craig Fanning executive produced both videos for F.M. Rocks.

- Funkdoobiest’s “Rock On” video is an Eastside Entertainment/Raven Knite Productions clip directed by Ricky Harris. Bill Dill directed photography; Rae Haun and Brian Permann produced. The same crew is behind Thug Life’s new Interscope clip “Craddle To The Grave” and Cedric Ceibos’s Immortal/Epic video “Flow On.”

NEW YORK

- Extreme’s new A&M video “Hip Today” is an A+R Group production directed by David Dobkin. Jeff Verdi directed photography on the clip while Nick Whiteland produced.


- Classic Concepts Inc. director Lionel Martin is the eye behind Silk’s “I Can Go Deep” video, which comes from the music soundtrack to “A Low Down Dirty Shame.” Keith Miller produced the Jive Records video.

OTHER CITIES


- Samoyed for Carlos Garza recently reeled a pair of Grant Lee Buffalo clips: “Honey Don’t Think” and “Lone Star Song.” Adam Stern produced the Warner Bros. shots on location in France and Texas.

- H-GUN Labs director Benjamin Stokes is the eye behind Dink’s new Interscope video “Green Mind.” Barbara Schwarz produced the Cleveland-based shoot.

Two So Cal Confabs Offer Disparate Views Of Industry

RUNNING THE GAMUT: The Eye took in the grand vistas of music video this month as we cut from one scene in the company of the creative community to a wide spread of the corporate landscape of network and cable relations.

Before being掏 fori the Beastie Boys, Sabotage," for the organization’s annual awards at a swank Beverly Hills restaurant (see story, this page), then headed southeast to Anaheim Dec. 1 for the National Cable TV Assn.’s Western Show.

The MVPA awards are a refreshing complement to the annual MTV ceremonies and Billboard’s own Music Video Awards. The list of nominees are more intriguing than the creators’ own industry: Nominees in the pop category included clips by Sam Phillips, the Ramones, Bjork, and Edie Brickell; the best director category nominated videos for Nine Inch Nails, Rage Against the Machine, the Beastie Boys and Temple Pilots.

The choreography category was the most intriguing, as director Spike Jonze earned a nomination for his fancy footwork on the Beastie Boys’ “Sabotage,” while director Ondrej Rudavsky and his collaborator, Zuzanna Rudavskaya, were noted for their work on Dead Can Dance’s “The Carnival Is Over.”

A number of the nominated clips were not big airplay videos, particularly in the U.S. Bjork’s “Violently Happy” won the pop award despite its lack of service stateside. Other nominated clips that had a limited run on the U.S. airwaves, but still attracted the interest of the yin of Nine Inch Nails’ “March Of The Pigs,” Deep Forest’s “Sweet Lullaby,” and Body Count’s “In The Hood” were the MVPA Awards.

The industry’s leading distributors, producers, cinematographers, editors, choreographers, and special effects experts. Congratulations to Satellite Films directors Mark Romanek and Spike Jonze, who dominated the slate of nominees and picked up awards for videos of the year and best direction, respectively.

WITHIN HOURS OF leaving the torturous-artistic types, we joined the three-piece-suit crowd on a conven- tion floor cramped with the nearly receivable cable network. Here we received a lesson in the latest governance regulations that will affect the distribution of the very music videos lauded by the MVPA.

The Western Show of the NCTA and the second of its three conventions, including some 386 exhibitors. The music networks came out in full force: CMT, TNN, MTV, VH1, the Box, BET, and Fox Music TV, MuchMusic, and ZTV competed with the 40-50 new services vying for the attention of cable operators nationwide.

Thanks to a recent ruling by the Federal Communications Commission, cable operators can now add up to six new channels in the next two years. It’s the first time in a while that cable operators have gotten the green light from the FCC to increase their rates accordingly.

While most of the music networks seemed bullish on the positive impact of the relaxed regulations, industry consultants warned that cable operators are likely more interested in the financially sounder networks as the Learning Channel and C-Span 2 before they pick up a new music channel.

“Easier for the operator to pass along the cost,” the consultant told us. “They can’t argue about the merits of a channel,” says Larry Gerbrandt, VP at Paul Kagan Associates.

“How can you say anything bad about the Learning Channel? Regardless, competition for the attention of cable operators was fierce. The Box brought Toni Braxton in to sign autographs, while BET entertained the crowd with the live music of Jazzy Jeff & The Fresh Prince. MuchMusic booth served as a stage for such acts as the music of作物 Johnson, Indra’s Net, Sacred Mirror, and Juice featuring Byron Hodges. MOR Music TV introduced pianist Paul Di Blasio, and VH1 waxed passably with the talents of painter Denny Dent, an artist capable of producing a rock star’s portrait within mere minutes.

REEL NEWS: Notorious Pictures has moved to 245 E. 89th St., Ste. 9C, New York, N.Y. 10128. The new phone number is 212-240-8830. … Director Michael Martin has signed to the rep of Visual Artists in North Hollywood, Calif. … Lloyd Werners is now executive VP of sales & marketing at Group W Satellite Communications. … former Weirn is now senior VP of sales at GWS, while Stephen Soule is now senior VP of affiliate relations. … ZTV has added three staffers to its affiliate relations department in Dallas. Jacyn Meyer Cline is VP of affiliate relations, Western region; Sherry Winer is VP of affiliate relations, Eastern region; and Kathleen Whitelows is regional marketing manager, Eastern region.

WE GOT AHEAD of ourselves and erred last week when we reported that Geffen was preparing a low-budget Weezer clip “In The Garage” as an exclusive to regional programmers. Geffen’s Diane Valensky explained that the time the video clip was prepared, MTV’s exclusive “Buffy, the Vampire Slayer” was set to expire, so the label chose to service the regions with that video and not “In The Garage.”
BILLBOARD DECEMBER 17, 1994

**FOR WEEK ENDING DECEMBER 4, 1994**

**Monkees, Boyz II Men, Spice 301, B-Tempted, On His Toes FROM THE WEEK END**

**NEW ADDS**

**LISTENING CARDS AS MONITORED BY BROADCAST DATA SYSTEMS**

**NEW ADDS**

**THE MOST PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

**NEW ADDS**

**VIDEOMONITOR**

**ARTISTS & MUSIC**

**FRANK ZAPPA: THE NEGATIVE DIALECTICS OF POODLE HILLS**

By Ben Watson

(St. Martin's Press, $27.50)

Frank Zappa's exuberant, genre-defying compositions have been deeply influenced by his association with the Los Angeles music scene. The British rock critic Ben Watson analyzes Zappa's words, music, and influence, drawing on interviews with Zappa himself and those who knew him, placing it in the larger context of the history of avant-garde art, its relationship to class struggle—"dramatically deconstructing the unconscious structures of his work.

If this seems like less fun than playing air guitar along with "Willie the Pimp," you're right. Fans may grow weary of Watson's repeated mentions of film director William Friedkin, or Jacques Attali, intellectuals with whom Zappa himself had a contentious relationship. With nearly every page ankle-deep in footnotes on Zappa's influence, "Play" suggests that scholarship is the surest way to take all the fun out of rock.

Still, Watson has a keen ear for Zappa's music, and describes it with a deep musical vocabulary worthy of Zappa himself. He has clearly done his homework, but rather than dog chewing up, Watson chewed it up himself. His scholarship is a bit surrealistic, drawing together disparate threads of music, literature, sociology, psychology, and who knows what else in a harrowing, often amusing effort to create a Unified Fractal Theory of Zappa, who died last year, had read parts of the book—"progressive and told Watson that his ideas were off-base. But Zappa also predicted in Watson's wild suppositions—like the chapter comparing the "Apostles of综艺" ("all righting the world") with the counterculture, that it could be the stuff of a successful future.

Sometimes Watson fails to make the right connections, having grown up removed from some of Zappa's very American sources. His grasp on Yank culture and history can be tenuous. (He calls the 1980 single "I Can't Get Drafted" a reply to Ronald Reagan's "Cold War stance, but it was prompted by Jimmy Carter's re-visit of the draft.)

Watson's research is extensive, revealing fun facts like Frank Zappa's source of the title "Weasels Ripped My Flesh" (a 1956 Man's Life magazine cover) and that Tina Turner and the Ikettes sang opening. Of Zappa's more "controversial" attitudes, Watson says, "I mean you're going to justify Zappa's worst excesses, all the humorless sexist crap? Sure!" While willing to justify those aspects of Zappa's work that some fans find offensive, he never shrinks from taking Zappa to task. And while Watson's curious critical eye may not be a Monty Pyth on sketch, Zappa himself was glad to place "Poodle Play" alongside his uncategorizable body of work.

DREW WHEELER

**THE CLIP LIST**

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL VIDEO MUSIC OUTLETS FOR THE WEEK ENDING DECEMBER 4, 1994

**ADDS**

**BILLY WARD & THE DOMINOES**

**BRENT McCOMB**

**CHRISTIAN CURTIS**

**DAVE KOLDE**

**DREW WHEELER**

**EAST 17**

**EAST 17**

**ERIK BOHLERT**

**FRANK ZAPPA: THE NEGATIVE DIALECTICS OF POODLE HILLS**

By Ben Watson

(St. Martin's Press, $27.50)

With her head cocked high and eyes riveted on a distant, nonexistent horizon, she seemed to be faking it, as if faking the silent movie great Norma Desmond Howard Hills address. At times triumphant, paranoid, or outright mad, Close captures Desmond's spirited flights, and in the process network of Paul Deshields' soundtracks, "Sunset Boulevard." This Andrew Lloyd Webber musical book (and song by Don Black and Christopher Hampton) remains remarkably true to the classic 1950 film drama about a former star who must learn to read the screen in order to salvage her shell of a life. Convinced that a young, war-weary writer could help get the attention of film great Cecil B. DeMille, Desmond sinks deeper and deeper into delusion, as her relationship with Lloyd Webber productions, the numbers instantly sound vaguely familiar. "With One Look" and "New Ways To Dream" are just one another. The night offers up no show-stopper per se, so Close's "With One Look," a tribute to the possibility of silent cinema beauty, is the high point. Coming so early in the show, however, it foretells music lovers to concentrate on the story itself. "Silent Night" (a brilliant performance), because after 30 minutes all the high notes have hit for the night. For her part, Close is without exception up to the vocal task at hand.

Also up to the show's challenge is production designer John Nai ler, who delivers opulent Hollywood, circa 1950, in lavish detail. And when Deshields' spraw lling, casino-like set descends its two-story-tall staircase, begins to rise 12 feet off the floor so simul taneous action can take place at an apart ment house town—actually staged beneath the elevated man sions—eyes pop throughout the Minc h. In the end, Desden completely loses touch with reality and takes dramatic action. With police milling about her house, she becomes dis oriented. To coax her out of the house, she's told the men are part of a public relations stunt. Once last, mad descent down the stairs; delivers the trademark line And now, Mr. DeMille, I'm ready for my close-up; and sends the audience home beaming.

EIKO BOHLERT
**Irish Writers Declare Independence**

**IMRO Split From PRS Gets Majority Approval**

**BY KEN STEWART**

DUBLIN—In a two-week postal ballot of the 1,000 members of the U.K.’s Performing Right Society (PRS) and its associated Irish arm, members living in Ireland, 95% of the country’s songwriters and composers voted in favor of an autonomous Irish rights-collecting body.

The PRS had agreed to allow the Irish Music Rights Organization (IMRO) to operate as an independent entity if two-thirds of its Irish members agreed (Billboard, Dec. 10). There were concerns for an autonomous society, and just 35 against.

Brendhan Graham, chairman of the IMRO, greeted the decision as “a reaffirming victory for independence and a historic day for Irish songwriters, composers, and publishers,” he says. “The ‘free’ vote was beyond my highest expectations, and shows how aware Irish songwriters and composers are of the issues affecting them.”

IMRO held a Dec. 5 meeting to “sort out the mechanics of how the company should operate under its own memorandum and articles,” says IMRO director of services Eamon Shackleton. This will be followed by a general meeting Dec. 16 to incorporate those amendments into the company’s documentation, he says.

The PRS general council was due to meet Dec. 14 to make a formal decision concerning IMRO’s independence. Graham declared Jan. 1, 1996, “independence day.”

“The first crucial issue on the agenda for the new society will be to immediately apply to the Irish Competition Authority (ICA) to get a license to operate and begin the task of redressing the damage caused by the decision to refuse an operating license to the PRS earlier this year,” Graham says.

The society’s agenda also will include a national campaign to recruit new members and establish worldwide contacts with other collection agencies.

“We have an opportunity to harness the entrepreneurial spirit of IMRO and become a blueprint for membership societies for the future,” Graham says. “One of our first tasks will be to establish board and management structures and, more importantly, new distribution policies to ensure that royalty revenues flow quicker and more directly from the source of use to the creator of the music.”

“We must identify the source of revenue of a particular piece of music and ensure that revenue flows quickly to the correct owners of the copyright, avoiding ‘hold all’ pools of money being distributed by data that is not relevant—e.g., money collected from live performances will be distributed by data from live performances, and not, as has happened in the past, by reference to radio logs and broadcasting data,” Graham says.

“One key issue we must tackle is to protect the rights of the creators of music with the advances in technology and the easy access to download music from the superhighways to a home computer.”

**Sonet Sees Opportunity For Sweden’s First Black Label**

**BY MIRANDA WATSON**

STOCKHOLM—Sonet Records is about to become the first black music label in Sweden’s history, breaking a red tape record. PolyGram-owned Sonet has signed a licensing deal with the new progressive black label, founded by Gordon Cyrus of the group Whale, whose single “Hobo Humpin’ Slobo Babe” gained international attention earlier this year.

Cyrus is a black music producer who worked in Sweden and will showcase a stylistic blend of hip-hop, rap, and jazz, genres largely neglected until now. Sweden has a sizable black population, largely as a result of American GIs settling there after the Vietnam War, as well as jazz musicians flocking to Stockholm in the ’60s.

The cultural smorgasbord in Sweden’s major cities has resulted in a rich, varied music scene that, until now, has not given blacks their rightful due.

Young black artists have had no real outlet, says Cyrus, adding that he set up breaking Bread as a place where they can express themselves at last. “I saw an opportunity to concentrate the wants and dreams of young black kids in Sweden and to give them a chance of doing something. Breaking Bread will give people a chance to get their frustration out of the drawers and release it.”

Cyrus rose to fame this year with the success of Whale’s “Hobo Humpin’ Slobo Babe,” its imaginative, offbeat video. The clip was picked up by MTV Europe, prompting the single to top charts in Denmark and Norway, top 20 in Holland and Austria, and top 40 in Sweden and the U.K. Whale’s debut album will be released toVirgin Records in the U.K. next spring.

The aim of Breaking Bread, says Cyrus, is to provide a quality music environment, distinct from the pressures of a major label. “I am not so bothered about sales figures,” he says. “I just want to give young artists the chance to produce

(Continued on page 48)

**German Indies Prove Winners With Singles**

**ZYX, EDEL, EAMS Race Up Charts Faster Than Majors**

**BY WOLFGANG SPAHR**

HAMBURG—Small is beautiful—that seems to be the motto of the German singles chart lately, as independent record companies score repeated success over their major-label counterparts.

The recent top 10 hits in Germany have included: Rednex’s “Cotton Eye Joe” on Zyx; Holmes’s “Hyper, Hyper” on Edel; Whigfield’s “Saturday Night” on ZyX; the Kelly Family’s “An Angel” on Edel; DJ Bobo’s “Let The Dream Come True” on EAMS; K3’s “Der Berg Ruft” (The Mountain Is Calling) on Koch; and Mo-Do’s “Eins, Zwei, Polizei” (One, Two, Police) on ZyX.

Alex Guerler of Deggendorf’s EAMS says: “That indicates that independent labels enjoy their own set of advantages, such as flexibility, speed, and aggressiveness. In addition, the policy of delivering goods directly to mom-and-pop stores, and forging deals with major retailers that would put the independent labels at a disadvantage, is a smaller labels competitive strategy.

The focus of Indies is on breaking new acts, not on committing large sums of money and energy into established superstars. These labels concentrate on the singles market, while majors still dominate the album charts.

Guder says that German major labels have begun to adopt the working style of the independents, dividing small creative groups within the larger framework. “That is why I do not believe that German majors will see a similar trend to Austria, where the indie sales company Echo took over leadership of the singles market,” he says.

Michael Haentjes, head of Edel in Hamburg, agrees, “Smaller units are more flexible and can react faster . . .”

**France’s SNEP Names New President**

**BY EMMANUEL LEGRAND**

PARIS—The French record industry body SNEP has found a new president in Patrick Zelnik, chairman of Virgin Records France and president of Virgin Stores France.

Zelnik, 48, was unanimously elected by the SNEP board Nov. 24. He will serve until April 1997.

Zelnik replaces Bertrand Carbonez, who resigned in October as president of IMMG and also relinquished his duties as president of SNEP, a position he held since April. Louis Bricard, president of Auclins, served as interim president.

After the recent departures of both Carbonez and Sony Music president Henri de Bordinat, and the fresh arrival of PolyGram president Alfredo Gangotena, SNEP was in search of experienced professionals who could immediately assume duties for the industry body.

Zelnik, who had been president of SNEP from 1991 to 1993 and is reputed to have been a very active president, his term was widely regarded as a success. He will have to deal immediately with a conflict between producers and artist-musicians, which has delayed completion of a number of French albums.

He is known for his no-nonsense, practical, energetic style and his willingness to fight what he believes is necessary (such as the ability of French retailers to open on Sunday). Zelnik faces a number of pressing issues, including negotiations with radio and TV outlets to expose the French charts; the rate of value-added tax on recordings; and the debate over the creation of a new government-supported fund to help finance record production.

Long Time Gone. Joni Mitchell, on her first performing visit to London in 12 years, greets Warner U.K. executives at a acoustic showcase where she performed songs from her new album, “Turbulent Indigo” (Billboard, Dec. 10). Among those spotted taking notes in the audience was singer/songwriter Torsten Tikaram. Shown, from left, are Jeff Beard, sales director of Warner Music U.K.; Peter Asher, Mitchell’s manager; Rob Dickins, chairman of Warner Music U.K.; Mitchell; Dennis Woods, operations director of Warner Music U.K.; and Moira Bellas, managing director of Wea U.K.
Singapore Music Market Even Weaker Than Expected

By Philip Cheah

Singapore—Like most of Asia’s music markets, Singapore is dealing with a period of sales re-adjustment that followed five years of high growth. But recent statistics show that the city-state is suffering much more than anyone expected.

During the first half of 1994, unit sales dropped 12% from 1993, according to the IFPI. But the real hit came in the third quarter, with a 20% decline. Industry analysts say the fourth quarter will show another drop, and that the entire market could be down as much as 20% by year’s end.

Virtually every record executive has a personal explanation for the slump, but the consistent theme is that the causes are all unique to Singapore.

Eric Yeo, PolyGram’s local managing director, says the main problem continues to be parallel imports. “With the weakened U.S. dollar, it creates an incentive for wholesalers to buy from U.S. manufacturers, who often have a ship-out date one week earlier than the Singapore release date.”

“They are also flooding the market with China-made CDs, which are obtained at nearly half the wholesale price,” Yeo says. “Many of these products turn out to be counterfeit copies.”

Peter Lau, managing director of Warner Singapore, sees the depressed market as a result of “too many new shopping centers and small population base. The same level of spending is now spread too thin.”

“The introduction of a 3% goods and services tax in April was another factor,” Lau says. “Consumers were more selective in what they bought. And with the full-day Area Licensing Scheme [where motorists had to pay to enter the central business district], it became more expensive to shop downtown, where most of the big record stores are located.”

The sales tax has affected all consumer sectors. The government’s Department Of Statistics reported a 4.7% drop in retail sales in the third quarter.

UNACCEPTABLE IMPORTS

Another obstacle is a crackdown on any imports that are deemed unacceptable by the Controller of Undesirable Publications (CUP). Last month, CUP stipulated that record companies had to submit all samples and advance copies for approval. This has meant a two- or three-day delay before the products are returned.

“And it makes it harder for us to decide about objectionable releases,” says one marketing executive. “Garry See, ‘Already artists are not prompt in providing a clean version. It often takes three to four weeks to get a censored version to the shops, by which time the demand has cooled.’”

CUP scrutiny has also become harsher about what is acceptable. Several companies have seen potential hit albums banned. Prince’s “Cone,” Snoop Dogg’s “Doggystyle” and Keith Sweat’s “Get Up On It” showed good initial sales, but were quickly taken off the shelves because of content.

Record companies now have to create novel promotional ideas to generate new sales. For Bon Jovi’s “Cross Road” album, PolyGram’s Singapore office added a leather friendship band as a giveaway to ensure that consumers didn’t buy a parallel import instead.
Spain's Rosario Launches New Epic Album

BY HOWELL LLEWELLYN

MADRID—Spain's most successful female singer of the 1990s, flamenco-pop artist Rosario, has finally launched her long-awaited debut album, “Siento,” two years after her hugely successful debut album “De Ley,” which has sold more than 400,000 copies. “Siento” (I Feel) was launched Oct. 24 in both Spain and in Latin America, where Rosario has toured for much of the past couple of years. A massive promotion campaign by Epic Records, part of Sony Music Entertainment Spain, seems designed to ensure another massive hit for the youngest daughter in a family of artists.

Half-gypsy Rosario and her feline voice are accompanied on “Siento” by several excellent musicians, many from the world of flamenco, such as guitarist Raimundo Amador and Vicente Amigo, percussionist Tino Di Geraldo, and flamenco-salsa group Ketama, considered to be one of the precursors of New Flamenco.

“Siento” was presented at an Oct. 25 showcase before 2,000 people in a Madrid discotheque. Cadena SER radio station Los 40 Principales gave away admission tickets to fans, and (Continued on next page)

Mega Records Acquires Dance Label Back Beat

LONDON—Mega Records, the independent Scandinavian company that launched Ace Of Base, has acquired the dance label Back Beat Records as an additional source of repertoire.

Back Beat Records has enjoyed success on the Danish charts with Sound Of Seduction, which subsequently was licensed internationally by the Sony/Piadecompagniet label. Label founder Jasper Wennick and A&R chief Steffen Kengen will remain with Back Beat. Mega will now handle marketing and distribution throughout Scandinavia and international markets.

"As Jasper apprenticed at Mega in the early days, showed that same go-for-it spirit as we groove on, and is even related to me, it only seemed natural to join forces," says Mega president Kjeld Wennick. "Back Beat have been consistently delivering top-notch productions, and are on the same dance vibe as ourselves at Mega."

Back Beat joins Smart Records, Funky Buddha Records, and WMOM as a repertoire source under the Mega Records umbrella.

Warner Merges Fazer Music With Its Finnish Label

LONDON—In the wake of its acquisition by Warner Music International in October 1993, Fazer Music in Finland has now been merged with Warner Music Finland. The merger was announced by Manfred Zumkeller, senior VP of Warner Music Europe, and took effect Dec. 1.

Warner Music Finland Oy, as the new company is called, will continue to operate as two separate divisions, WEA Records and Fazer Records. Under Marita Kassalainen, WEA Records will continue to market repertoire from the Warner Music Group labels in the U.S. and Warner Music International affiliates, as well as selected local artists.

Fazer Records, under the direction of Jaakko Karlilainen, is a major producer of Finnish repertoire. Among artists signed to Fazer are Katri Helema, Ressu Redford, Laura Voutilainen, Paula Koivuniemi, and Essi Wuorola. Fazer is also a major producer in Scandinavia of classical music through its Finlandia label.

WEA and Fazer Records label chiefs will report to Hans Englund, managing director of Warner Music Finland Oy, which also includes a direct mail and music club division, a rack distribution company, a musical instrument distributor and record retailer, and the Fazer Music publishing company.
SPANIA'S ROSARIO Launches epic album
(Continued from preceding page)
Before the showcase, the first single, "Extoy Aqui" ("I Am Here"), was broadcast for the first time simultaneously on 440 FX stations, 388 XW stations, and 450 independent stations. Epic says a survey shows that 15,425,260 people heard the song, out of a population of 29 million.
One fan of Rosario is Teddy Bautista, vice president of the performing right society SGAE. "My friend Claudio Conde [president of Sony Spain] was the first to warn me, 'Rosario has made a magical new record!' I thought to myself, 'Of course, what else would he say?'
But Bautista says he played "Siento" a few times "and I had the same sensation of enchantment and surprise that I experienced the first time I heard 'De Ley.' Here is Rosario in her pure state, sensual and funky, singing better than ever, phrasing her words and freeing the sounds like a Southern rhythm and blues singer."
Most of the 11 songs were written by Rosario's singer-brother Antonio Flores, of whom she says, "Antonio and I are one energy in two separated blocks, and when we get together it becomes one energy block. We have a very special relationship: We should have been born twins.
Rosario's sister Lolita sings backing harmonies on a couple of songs, and another tune, "Sus Fantasias," was partly penned by Lola Flores, the family matriarch and a star of stage and screen since the early 1940s.

newsline...

A BRIGHT CHRISTMAS in Britain is forecast by leading retailer HMV, which reported Dec. 7 that compact disc sales for the chain were up 50% over the holiday season a year ago. HMV has opened 10 new stores in Britain since October, including a new 26,000-square-foot superstore in Leeds.

DATEBOOK: The International Live Music Conference, an invitation-only gathering of key executives in the concert industry, is set for March 9-11 at the Regent Hotel in London. The event is organized by Primary Talent in the U.K.

Billboard's 100th Anniversary Issue
From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's anniversary issue charts the history of the music industry, as well as Billboard's evolution from 1894 to the present. All the eras of music will be examined and celebrated, from early jazz, to the rise of rock and roll, to rap and world music, and every sub-genre in between inside our 200-page centennial edition.
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*Note: All actine Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.
### Japan

#### Singles

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### General

- HITS OF THE WORLD is a music chart publication.
- The document contains music chart data and features from various countries including Japan, Australia, New Zealand, Germany, Italy, and Spain.
- The chart data includes singles and albums from different artists.
- The covers of the chart data are colorful and include various elements such as musical notes, titles, and artist names.
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**NEW ZEALAND** (BRANDZ 1/29/94)

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**BELGIUM (OFPI Belgium/SARAH) 1/20/94**

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**SWITZERLAND (Media Control Switzerland) 1/20/94**

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**FRANCE**

France: One of the Pulse’s favorite rock bands, Kat Orona, fronted by singer and guitarist Rodolphe Burger, has signed with EMI sublabel Chrysalis France for four albums. A band known for its dark mood and slow-tempo tunes inspired by the Velvet Underground, among other influences, Kat Orona has regularly received rave reviews, but without reaching a lofty sales plateau. The group was freed by its former label, FAN MUSIC, and brings its back catalog to Chrysalis. A compilation will be released soon, and a new studio album is expected for release in spring 1995. Herve Defranoux, general manager of Chrysalis, says that one of his interests in signing Kat Orona was its international potential, with which he feels it has never been fully exploited. He hopes to sell more than 100,000 copies of its forthcoming album in continental Europe. In addition, Chrysalis has overhauled its distribution from all other labels and re-signed Charlie Couture, Couture, who has just completed a successful series of concerts in the Théâtre de L’Odeon, was signed to Island by Chris Blackwell in the early 90s. After recording five albums for that label, he moved, and then, last year, to Chrysalis. His most recent album for Chrysalis, released at the beginning of this year, sold more than 100,000 copies in France.

**EMMANUEL LEGRAND**

**NEW ZEALAND**

Two years ago, Martin Phillips returned to his hometown of Dunedin a broken man. An American tour with his band the Chills—the group he founded and steered through a dozen years and as many lineups—had turned into a nightmare of poor shows and diminishing audiences. Midway through what should have been a major worldwide assault, he called a halt to the tour and broke up the band. Now, as he launches “Heavenly Pop Hits” (Flying Nun), a 16-track compilation of songs by the Chilla, Phillips is in better spirits. Free of his American record company, Slaht, he has been writing at his customarily prolific rate. In addition to playing a number of gigs, both solo and with a backing band, he has enjoyed cult fame and critical acclaim for his part in an EP of obscure 1960s covers recorded by the Fug Art Toasters, an information group led by fellow ex-Chill Rodolphe Defranoux. "Heavenly Pop Hits," which comes with a six-track bonus disc of B-sides and rarities called “Ice Picks,” is a timely reminder of the classic song structures that are Phillips’ stock in trade. But he is not first to pass as “Chillmark,” a title that continues to be a real “Best Of.” Instead, he describes it as a collection that is “deliberately a real up-tempo record you could play at parties, a record to make contact with people and remind them what the Chills were all about.”

**GRAHAM REID**
SONET’S BLACK MUSIC LABEL
(Continued from page 32)

and release their music. Some of it might not sell, but it all needs to be documented. If we sell 500 copies of a release, then I’ll be happy.”

Breaking Bread may be a Swedish label, but Cyrus says Breaking Bread is by no means limiting itself to the Swedish market. “I don’t have the Swedish market in mind. The kids aren’t writing for the Swedish market. I want them to get out. They have dreams they’ve grown up with. They want to go international.”

Cyrus does hope that the music his artists produce inspires Swedes. “I hope to get young people in Sweden interested in black music. Things take time in Sweden though. It’s a small, conservative country, and people can’t really relate to black hip-hop music.”

The label’s first releases include the hip-hop act Adells Black Widow, whose debut single “Innocent” will be released after Christmas, followed early next year by debut album “The Battle Of Adwa.” Rap artist Absent Minded (aka ADL) releases his first single “Topics” in January, followed by an album in February, while retro jazz/rap band Bugaloo step out with a debut album in March. Also signed is the ragga artist Leafnuts featuring Define.

Thomas Gustafsson, international manager for Sonet, has high hopes for the Breaking Bread label, which he hopes will gain a reputation similar to that of Britain’s Talkin’ Loud. “I think black music is going to be the next big thing to export from Sweden,” he says. “The time feels right for introducing this sort of music.”

Gustafsson says the Breaking Bread deal is likely to rejuvenate Sonet. “Breaking Bread adds a different style of music to Sonet and makes us the first Swedish company to go into R&B, hip-hop, and black music,” he says. “No one has done this in a very big way in Sweden until now. Hopefully, it will also attract new talent to Sonet and show we are really on the ball.”

I.R.S. Figures Out How To Get a hHead Alternative Band Bringing Major-Label Debut To U.S.

BY LARRY LIEBLANC

TORONTO—Even some of the sharpest Canadian music industry figures are just now discovering hHead (pronounced head), the local alternative trio that released its major-label debut, “Jerk,” on I.R.S. Records in Canada Oct. 30. The album will be released in the United States Jan. 31.

Says Jack Ross, president of Jack’s Artist Management, “hHead is at the center of Canada’s alternative community, but the mainstream [music industry] community here doesn’t know about the band. [Canadian] kids who buy alternative records all know hHead, but people at [Canadian] radio are only now hearing about the band for the first time.” Ross’ company manages hHead, Moxey Fruvous, and Furnaceface.

Like such Canadian fringe or alternative bands as Barenaked Ladies, Moxey Fruvous, the Waltons, Moist, Tea Party, and Lowest Of The Low, hHead carved out its own fan base, particularly in southern Ontario, without major-label support. The band has toured nationally as a headliner, and has opened shows for Dinosaur Jr., the Lemonheads, Sloan, Furnaceface, and 54*40.

Comprising drummer Mark Bartkiew, bassist Brendan Canning, and singer/guitarist Noah Mintz, hHead surmounted 200 copies of its demo cassette tape “Potato,” which gained attention throughout Canada’s campus radio community.

The tape also caught the ears of John Jones, music director at Toronto alternative radio station CFNY. “I’d been following hHead for a while, and when I started to get more serious about promoting Canadian music, they were just coming up,” Jones says. “I’d call and send stuff, and I’d make suggestions. It’s been next seeing the band evolve, and seeing the audiences for them grow.”

When the track “Ohh” from “Potato” appeared on CFNY’s “Discovered To Disk” compilation, released in the summer of 1995, it greatly impressed Ross. He was then working as a booker at the Agency in Toronto, and was delib-

erating about launching a management company to handle the promoting acts he was hearing within Canada’s emerging grass-roots alternative scene.

“Ohh” was a real great rock’n’roll punk song, and I thought the band sounded like a Teenage Head for the ‘90s,” says Ross, referring to Canada’s legendary 1970s punk band. “After [entertainment lawyer] Len Glickman telephoned, saying the band needed a manager and an agent, I started helping them get gigs and introducing them to industry people.

In the fall of 1992, hHead followed up its demo with the independently released cassette “Fireman,” recorded by the trio and Steve Fall in three days on money borrowed from Canning’s mother. Boosted by airplay by the local radio stations and support from Toronto’s Yonge Street retail outlets, Sam The Record Man and HMV Canada, the cassette (which didn’t have a label) sold 1,500 copies, according to Ross.

By early 1993, when Ross began managing hHead officially, there were offers to sign the group from Canada-based Artie Music Group and Mercury/PolyGram. However, Ross advised the offers and suggested that the band should instead, release a compact disc version of “Fireman” independently. The album, issued with new artwork on the band’s own label, In Your Head Records, went on to sell about 6,500 copies, according to Ross.

Canadian A&R interest in hHead soared when the band won $100,000 [Canadian] in CFNY’s “Discovery To Disk” contest in October 1993. Ross sheepishly admits that the band almost failed to compete.

“Two days before the [contest] deadline, John Jones walked into ask if hHead was submitting,” he says. “They had been featured on the 1992 [compilation] album, but he said they could still submit. I called the guys at 10 a.m., and they went into the studio that afternoon and did the song ‘Happy.’”

After the CFNY win, Ross received several calls of interest from American labels, and several Canadian-based labels began courting the act in earnest. However, with the CFNY windfall Ross and the band decided to forge ahead and recorded an album with producer Dave Ogilvie at Philo’s Ranch in Mendocino, Calif., without committing to a label.

I.R.S.’ involvement with hHead began after A&R rep Brian Foyster mentioned the band to Paul Orescan, VP of promotion at I.R.S. Orescan, who had headed I.R.S.’ Canadian operations in Toronto before moving to Los Angeles two years ago, was aware of the band from CFNY’s 1992 compilation. When he returned to Toronto for Christmas last year, Orescan purchased “Fireman,” impressed with the album, he passed it on to Stevo Glendinning, I.R.S.’ director of A&R.

Glendinning, also impressed with the album, flew to Vancouver last February to see hHead perform at the local restaurants, the band’s last performance before beginning sessions for the new album. The next day, following breakfast with the band and Ross, Glendinning proposed a deal.

“The band was great live, and I found [that the band members] have that drive to succeed,” says Glendinning. “I’m a strong believer that if bands want to make it happen, they’re the bands we should be trying to sign.”

By the time hHead was also considered for a strong offer from Warner Music Canada. Says Ross, “I was leaning toward that [Warner] deal because it was financially better in some respects, and it did have American and U.K. release commitments. The band, however, wanted to be with a smaller company. We also felt I.R.S. is a company who rebuilding itself, and [I.R.S. executives] told us we’d be a pillar of the commissioning, that Went that awful lines were set in the past.”

Since its release in Canada, “Jerk” has mostly received airplay at Canadian college and alternative radio outlets, while the video for the leadoff single, “Answers,” is in light rotation at some cable stations. Virgin Music Canada, which distributes I.R.S. in Canada, is optimistic that the band’s current 12-date national tour with headliner Steam, running Dec. 3-24, will kick-start mainstream music industry and consumer interest in hHead.

“There are probably a half-dozen major commercial AOR [radio stations] near committing [to the album], and the Moist tour is a great opportunity to go across the country and make a strong impression,” says Laura Bartkiew, GM/VIP at Virgin Records of Canada.

Gearing up for the American release of “Jerk,” I.R.S. has serviced alternative and college radio outlets with advance copies of the album. “This is going to be a grass-roots campaign,” says Orescan. “We’re going to approach at opportunities on the street, whether they be at retail, college or commercial alternative radio, or through touring.”

Says Ross, “Our plans for the States is to do what we did in Canada, which is to tour our asses off, make friends, and meet people.”
The Swedish Snowball Effect
International Success Is Based On Ace Talent

There’s an atmosphere of growing confidence in the Swedish music business, and as the number of international successes grows, so does the pressure to continue delivering the hits. This should be no problem, for Sweden is full of local successes—of which the rest of the world knows precious little.

For a country of just 8 million inhabitants, Sweden has produced an astounding number of internationally successful artists, from ABBA to Ace Of Base. The worldwide success of the latter, a pop foursome from Gothenburg, has given rise to a whole wave of new Swedish acts following in its wake.

Ace Of Base has sold a staggering 15 million copies worldwide of its debut album, “Happy Nation,” which is vying for a place in the record books as the highest-selling debut album ever.

Hakan Krantz, managing director of Mega Records Sweden, says that the band’s success has given enormous confidence to young artists. “Ace Of Base has proven that you don’t need to write music for journalists in order to reach outside of Sweden,” he says. “All you have to do is to make commercial pop music.”

Language Of Success

But there’s more behind the sudden surge in Swedish exports than the snowball effect of successful acts. There’s the Swedes’ prowess in using the English language—vital for such a small country if it is to communicate with the outside world, since Anglo-American music still dominates the airwaves. Then there’s the unusually broad musical education in schools, with all children learning to play at least one instrument. Add to this Sweden’s melting pot of cultures and musical influences.

Another key to the recent spate of Swedish successes is the close-knit nature of its music industry, in which there are no artist managers. “Artists here work directly with record companies,” says Anders Hjelmtorp, managing director of Virgin Records Sweden, “which means we all work much closer together, but always with an international approach.”

Ace Of Base might have focused international attention on Sweden, but Warner Music Sweden managing director Sanji Tandan thinks that

Publishers Expand Horizons To Include Other Duties And Territories

The wave of Swedish successes has made an impact on the music-publishing industry there, leading to a proliferation of new writers and artists. While Swedish publishers in the past have concentrated on developing artists and music in Sweden, many are now expanding their activities internationally.

Dag Haeggqvist, managing director of Gazell Music, says the success of Swedish music has led to a change in attitude within the publishing industry. “Some of the younger publishers are now concentrating more on the international side and less in the traditional sense,” he says. “Many publishers in Sweden are seizing the opportunity to work closely with production teams. It’s giving rise to a whole new breed of publisher.”
Taiga
Debut album, airplay Style: Debut set Notes: International crossover potential

This female pop duo from Gothenburg looks to be following in the footsteps of Ace Of Base. Linda Schönbärg started singing at the age of 10 in various local groups. Marie Knutsen played with local bands and sang backing vocals on Bill Wyman’s tour in Sweden. The debut album, produced by Jonas Berggren of Ace Of Base, was released November 28, and Mega Sweden says a worldwide deal with PolyGram Germany has just been inked. Ta IkDa is already picking up airplay in Sweden with the debut single, “I Saw You Dancing.”

E-Type
Label: Stockholm Records Style: Powerful hard-edged Eurodance Debut Album: “Made In Sweden” Notes: Europe-wide crossover potential

This E-Type, a la Martin Eriksson, started as a drummer in Swedish rock-hard band Hexen House. As E-Type, he teamed up with Städka B. (now Städka Bo) and made the charts in 1991 with “We Got The Atmosphere.” Credits include his own show on Swedish music channel ZTV and co-writing “Every Time You Lie” for ex-Army Of Lovers vamp La Camilla. The duo split up in 1992, and E-Type’s first single, “Set The World On Fire,” produced by Ace Of Base and Denniz Pop (Dr. Alban), spent 20 weeks on the sales chart, peaking at No. 2. The powerful follow-up single, “This Is The Way,” is now No. 1 in Sweden and looks set to explode across Europe.

The Cardigans

Stockholm Records managing director Ola Hakansson formed new label Trampolene especially for this young Swedish band with a very English name. Lead singer Nina’s crystal-clear vocals soar over catchy acoustic guitars. The album track “Sad And Tired” has enormous international potential. The Cardigans’ first single, “Rise & Shine,” already has been picked up by MTV Europe, and the album charted at No. 4 in Sweden.

Basic Element
Label: EMI Style: Eurodance with lots of rap
Debut Album: “Basic Injection”
Notes: Europe-wide potential, especially in Germany and Benelux

This trio from south Sweden produces a hip blend of Eurodance somewhere between Culture Beat and the Passing眼神. This is the third single charted in Sweden and Denmark. The first, “Move Me,” reached No. 6 in the Swedish dance chart, and the follow-up, “The Promise Man,” peaked at No. 3. The latter has been released in most European territories and is performing well on the club scene. The third single, “Touch Me,” reached No. 3 in Sweden and is currently in the Danish Top 20. The album entered the Swedish charts at No. 5.

De Be
Label: unsigned at press time
Style: Soul/swingbeat
Debut Album: “De Be Knows”
Publisher: Air Music
Notes: A deal currently is being finalized with Sony Music Sweden, and the album has not yet been released.

Of MTV has made a major difference. It was impossible to get on British radio before this. And, because the much-anticipated arrival of commercial radio has not given the Swedes the promotional outlet they were hoping for, MTV is vital for exposure of new artists locally, too.

Beyond The U.S. And U.K.
With increasing sales of Swedish artists in Asia, in particular Japan, record companies no longer place so much emphasis on a U.K. or U.S. breakthrough and now look to break an artist wherever they can.

BMG’s soul singer Jennifer Brown has sold 80,000 units of her debut album, “Giving You The Best,” in Sweden—and more than 200,000 units in Japan. She is currently on an extended tour of Southeast Asia and is being released in the U.S. via RCA.

Sawtooth Effect
Continued from page 39

the doors have always been open to Swedish artists. “For the past 25 years, a major act has been coming out of Sweden every two to three years,” he notes. “Once ABBA came along, the status of Swedish music had more impact worldwide.”

MTV Europe has played an important role in increasing awareness of Swedish music overseas, giving valuable support early on to such acts as Städka Bo and Atomic Swing, says Tandan, “The impact

of the hell do you expect to convince other people it’s good?”

A staggering 80% of EMI’s repertoire is recorded in Swedish, and crossover success is still possible with Swedish-language acts. Take Lisa Ekdahl, for instance, whose eponymous album has sold 225,000 units in Sweden. It’s doing very well in Norway, with sales of 130,000, and is just beginning to hit Denmark, debuting at No. 12. BMG artist Lisa Nilsson, signed to Diesel, has sold 300,000 units (triple platinum) of her third album, “Tickers To Heaven,” in Sweden, as well as achieving gold sales in Denmark (90,000) and sales of 20,000 in Norway. The English version of her album, meanwhile, is being released in Europe next year.

But with so much attention on Swedish acts, could expectations run too high? PolyGram Sweden managing director Lennart Backman thinks it could get out of hand. “A lot of acts now want to secure an international release,” he says. “People start to think that being Swedish brings instant success.” The answer, he says, is to concentrate on success in
MNW ILR is the most convenient
and effective way into the Scandinavian market. We do licensing as well as import of finished product. We place high priority to serious promotion and marketing. We build artists and labels and we look for long term relations. We are proud to say that we exclusively represents some of the world's most creative independent labels in Sweden and Scandinavia: AAD, Acid Jazz, Antone's, Alligator, Beggars Banquet, Black Top, Deton, Greensleeves, Mot, Jungle, Mammoth, Malador, Mascot, Metallblade, Munich, Music For Nations, Nation, Network, Pinnacle, Play It Again Sam, Pono, Profile, Provoque, Ras, Restless, Roomrunner, Rough Trade, Rythodisk, Rounder, Shanachie, Smithsonian Folkways, Topic, Sugar Hill, Watermelon, Windsong, World Circuit, XL Recordings, Zappa Records and many others...

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Swedish independent record companies, which have always had their fingers on the pulse when it comes to local A&R, now are expanding into the international arena—and proving tough competition for the majors.

Having established their artists in Sweden first, many independents are successfully promoting their acts internationally. Launched just last year, Stockholm Based Peemtusic joint venture with PolyGram Sweden, found its first international breakthrough with Swedish rap/dance act Stakka Bo, whose debut single, “Here We Go,” charted across Europe, with heavy support from MTV Europe. The album, “Supermarket,” reached No. 4 on the Swedish charts.

Managing director Ola Hakansson says the label’s aim from the start was to sign “new Scandinavian acts with an eye on the international market.”

At independent rock label MVG (owned by the country’s largest independent, MNW), head of promotion Nina Beckmann says the label signs only Swedish bands with international potential. “We always start with a release in Sweden and then look for a licensing deal straight away,” says Beckmann, who notes that MVG is actively involved with the licensees, too. “We don’t just lean back and let them release it. We get involved.”

MVG’s international success started with Clawfinger (licensed to Warner for the rest of the world), who has now sold 450,000 copies across Europe, mainly in Germany. The label is hoping to do it again with Mary Beates Jane, a hardcore band from the north of Sweden whose album is being released by MCA across Europe and in the U.S. by Geffen.

Independents credit MTV Europe for promoting local Swedish acts internationally. Arcade Music Sweden managing director Staffan Hjort says, “Ten years ago, no one cared about Swedish product; now it’s all changed. MTV has been a big help.”

Swedes are also competitive on the home front, buying out major companies in recent years, causing them to adjust radically. Once the biggest independent in Sweden, Sonet was bought by PolyGram in 1991, and managing director Per-Eric Engen says the company suffered from losing Island and A&M’s international repertoire: “From being an innovative label on both national and international product, we found ourselves in a position where we had lost 40% of our repertoire and had to rebuild our company mainly based on local product.”

In other news, the SOG association of Sweden’s independent labels has been signed to EastWest UK outside of Scandinavia. Although the artist has achieved only minor sales in the U.K., she has sold 23,000 copies in Sweden and in Japan of her album “And She Closed Her Eyes,” which has just been released in the U.S.

Whether independents work inside or alongside the majors, their contribution to Sweden’s burgeoning A&R scene is indisputable. Stakka Bo, Clawfinger, Army Of Lovers and Stina Nordenstam are proof enough.

Sweden’s ZTV Music Channel Is Growing Up—And Linking Up Across Europe

BY NICHOLAS GEORGE

After several years of teething problems, Sweden’s music-and-youth channel, ZTV, is set to expand across Scandinavia, with the station’s executives looking for pan-European linkups to compete with MTV.

ZTV was launched three years ago in Stockholm, where it was broadcast as a window on new commercial TV channel TV4. It has expanded slowly since then, moving into the country’s largest cities via cable.

Since August, the station has been on the Sirius satellite, and by the end of the year, it will be available in 40% to 50% of Swedish homes.

ZTV, which is part of the Kinnevik media group, has been criticized in the past for running a mishmash of music, black-and-white films and cheap American series. In the past year, however, it has established a firmer format.

“At the beginning of the evening, our audience is 12- to 15-year-olds, but as the evening goes on, it gets older. Before 6 p.m., you are likely to find New Kids On The Block, later on it will be Lou Reed,” says station controller Per Bystedt.

“We are aiming to be an MTV with a very Scandinavian profile. It’s not just music,” he continues. “One of our goals is to build Swedish TV stars. That means comedy, programs on sex and young people’s issues.”

One-third of the 10 hours of daily programming is music-based, including two and a half hours of Scandinavian music each day.

Despite success on the home front, ZTV has struggled to find a strong independent music presence. Last fall, however, plans were announced to expand the channel to the U.K., where MTV is not currently available.

Publishers

Continued from page 39

Lars Wiggen, managing director of Air Music, says a publisher’s strength is in new artists and writers. “We can be very creative in developing new artists, working alongside record companies, says Wiggen, who notes, “It is very expensive marketing artists. We can help take the artist to that stage before the record company steps in.”

According to Hæggestad, it is vital that publishers try to keep their horizons as broad as possible, finding new writers competitive with the majors as an A&R source, and very often are they the first to see potential in an act before it is developed.” Publishers are adding a crucial role in developing new artists, working alongside record companies, says Wiggen, who notes, “It is very expensive marketing artists. We can help take the artist to that stage before the record company steps in.”

Continued on page 44
Violence among youth has to end. And we’re committed to doing something about it.

EMA Telstar has joined The Non-Violence Project® to help it achieve its goal of creating a fundamental shift in attitudes towards violence.

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From Dr. Alban to Stakka Bo, Swedish dance artists are hitting the club scene across Europe. The Swedish Dance Music Awards have done much to promote the dance scene, launching such acts as Ace Of Base. But lacking a real underground scene, many Swedish dance acts rely on other territories for success.

Check out the Swedish dance scene with the hit single "It's My Life." Since then, things have snowballed for the SweMix team. Producer Dennis Pop (who went on to produce Ace Of Base) is now in greater demand, and BMG Arista Germany, recognizing the creative potential within the company, snapped up SweMix Records and renamed it Cheiron.

Cheiron managing director Tom Talmona says he never sees the Swedish market as his target. "In Sweden, there is no real dance culture; it's a very narrow market," he says. "Germany and France are our main markets; the U.K. is too trendy and short-sighted. We do very well in France, and we plan to build a studio there.

Talmona says that Cheiron is moving more toward producing acts. "We don't have the resources to be a record company or the margins to compete with record companies, but we do have production teams here at Cheiron."

One of Cheiron's most recent projects is ragga/dance artist Herbie, who rapped on Lella K's "Open Sesame" and for whom Talmona predicts Europe-wide success. Producer Pop notes a growing European trend in the dance scene toward more ragga-oriented sound, with single-dance acts also gaining ground.

Meanwhile, the SweMix name lives on in SweMix Productions, now based in South Stockholm. The company's key attraction is Stonebridge, also known as Sven Hallström, whose recent mixes have included Robin S's new single, "Back It Up," as well as work with Shawn Cristopher and Sabrina Johnstone. Stonebridge likes to work in a full-on piano sound and admits to being heavily influenced by garage.

Clubvision was set up two years ago by Jan Ekholm, whose "Four In The Only "club-oriented" label in Sweden. The label had immediate success in 1992 with its first signing, Leif Andersson, who scored four No. 1 hits on the Billboard Club Chart and had two singles on the Hot 100. The band was the second-biggest club act (after Michael Jackson) in the '92 Billboard Year-In-Music charts with "Hold On" and is set to release its fourth album in February.

Mainstream Consciousness

Ekholm says that success outside of Scandinavia is the only solution for a company like Clubvision. "You need recognition in the U.K. and U.S. in order to promote a dance act here in Sweden," he says. "Swedish acts are considered very underground. Without crossover success, you'll be lucky if you sell 100 copies here. If you're not mainstream, it is hard to make it in Sweden."

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EMI SWEDEN PROUDLY PRESENTS:

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**Basic Element**
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**Wilmer X**
Sweden's No.1 rockband for several years. In February, Wilmer X will take their "Snakeshow" on tour in Germany.
Record Retailers Hope “More Music” Magazine Will Attract More Music Consumers

BY MIRANDA WATSON

The Swedish Record Dealers’ Association is doing its bit to promote Swedish artists with a new music magazine, More Music, distributed throughout member retail outlets. With the emphasis firmly on new talent, the monthly magazine debuted in April and has been eagerly received in the industry as a valuable promotional tool. International newcomers such as Suede (featured on the October cover) get their fair share of attention alongside such new Swedish artists as Ardis (Stockholm Records) and Look Twice (MNW).

Stefan Gustafsson, who became chairman of the Swedish retailers’ association two years ago, says his task was to reactivate a stagnant organization and to make the retailers more efficient. The association had been largely inactive during the

'70s and much of the '80s, says Gustafsson, until one of the retailers got it going again in 1988. One of the main reasons the organization was reactivated was to help combat a major problem facing Swedish record retailers. “The record industry has found new ways of distributing product in Sweden, selling records at gas stations and video retailers,” says Gustafsson. “We have been competing with other retailers who do not depend on record sales to survive.” Working within the retailers’ organization, Gustafsson hopes to bring consumers back to the record stores.

He believes the launch of More Music magazine will raise the profile of record stores and show the consumer that

Continued on page 48

Sweden first, PolyGram has been focusing on developing local rock acts, and Backman says it’s paying off. Local rock signing Skintrade, whose eponymous debut was released in 11 territories, has been building up interest in Germany and Holland. Paolo Mendonca is happening in Holland and Switzerland, where his “Different Phases” album went Top 20. Sony Music Sweden managing director Stenaf Klinteberg says there is tremendous pressure on the Swedish music industry to continue its success, which he says “is only beginning.”

Says Sony A&R manager Billy Bolmen, “There’s so much talent around. Right now, every company in Sweden is learning how to market acts internationally and how to network.”

BMG Arista Sweden managing director Hasse Breitholtz adds, “What we are noticing now is that our colleagues in other territories really are listening to our stuff. They listen twice; they say ‘yes.’ For years, we never understood why people didn’t pick up on our artists. Now all of a sudden, it’s happening across the board.”

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PolyGram
SWEDEN POLAR

New albums out first half 1995
More Music
Continued from page 46

While retailers are an integral part of the music industry, "The magazine is part of a long-term effort to improve the image of the retail industry," says Gustafsson. "The aim is to show consumers that we are in tune with what's happening. We want to interest customers in music they wouldn't otherwise know about and try to persuade them to try other types of music."

Gustafsson says that initial research shows a good response from readers. And retailers are already noticing the results. "I have spoken to many retailers who have seen an increase in sales," he says. "It's hard to see with big new releases, but with smaller, really new acts, retailers are noticing the effect of coverage in More Music. Instead of selling one copy, they may sell 15." This project is important because it proves that retailers "can sell records outside of the Top 40," says Gustafsson, who adds that the next step will be to establish nationwide in-store cam-

Publishers
Continued from page 44

good example of the possibilities of earning money by exploiting international rights within Scandinavia. The company represents such catalogs as Major Rob (Garth Brooks), Alabama, Goodman (including Benny Goodman and Chuck Berry) and Kassner (Kinks)—as well as the Elvis Presley catalog—for Scandinavia.

"It's difficult to compete with EMI or other large publishers, as they get their rights mainly through controlling the records," says managing director Hasse Skoop. "I go to the U.S. and secure rights just for Scandinavia."

Skooq says the company has signed nine local writers and is re-affirming its commitment to local productions with a new studio complex, organizing co-productions with its U.K. and Dutch companies.

The current publishing scene in Sweden is proof that a local presence is needed in a market as complex as Scandinavia.

Dance
Continued from page 44

1990 as a dance importer and now is moving into local dance A&R. The company has its own wholesale/export department and an import shop specializing in DJ and dance music. Managing director Michel Petre says he initially will focus on the Swedish market. "We feel that if we sign an act, it should be for our territory first," he says. "The singles sales in Sweden are rather small, however, so we have to be careful with our production costs." Pichs Control's first releases are due early next year, including a hip-hop act called Infineness.

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T40 - SWEDEN'S LEADING MUSIC BUSINESS MAGAZINE
**LIFELINES**

**BIRTHS**
Girl, Austin Laura, to Steve and Christie Schnurr, Oct. 31 in New York. He is VP of rock promotion at Arista Records.

**DEATHS**
Bob Carlton to Susan Roberts, Nov. 19 in Pasadena, Calif. He is VP of sales and marketing at Rykodisc. She is national accounts director of ABC Video.

**MARRIAGES**
Douglas Sebul to Robin Werner, Oct. 15 in Cleveland. She is director of new business for the Sundown Entertainment Software at Cleveland Data Services Inc.

**NEW COMPANIES**
Bob Carlton to Susan Roberts, Nov. 19 in Pasadena, Calif. He is VP of sales and marketing at Rykodisc. She is national accounts director of ABC Video.

**CALENDAR**
A weekly listing of trade shows, conventions, award shows, seminars, and other events. See information to Calendar, Billboard, 1515 Broadway, New York, NY 10036.

**JANUARY**
- Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas, 202-357-8700.
- Jan. 13-16, Melia Convention, Palais des Festivals, Cannes, France, 212-689-4220.
- Jan. 18-20, Billboard Dance Music Summit, AHA Hotel, San Francisco, Melissa Su batich, 212-589-5018.

**FEBRUARY**
- Feb. 11-14, 52nd National Religious Broadcasters Convention, Opryland Hotel, Nashville, Tenn. 703-330-7000.
- Feb. 22-25, 37th Annual NARM Convention, San Diego Marriott and Convention Center, San Diego, 609-596-2221.

**MARCH**
- March 1-3, 37th Annual Grammy Awards, Shrine Auditorium, Los Angeles, 310-394-2777.

**DETOUR YULE DISC: Detroit-based PR Music is releasing its second all-star charity record, "Christmas In Detroit Too!," to benefit the Dream Fund, established in 1990 to distribute art scholarships to Detroit-area students, according to Brian and Mark Pastoria and Jimmy Romeo of PR Music. Artists featured on the disc include DC Drive featuring Graham Strachan, the Detroit Blues Band, the Detroit All Stars featuring Chris Campbell of the Silver Bullet Band, Dallas and Catfish Hodge, Drew Abbot, Michael Brock & Business as Usual II, Clinton River Road, Atanas, the Sun Messengers, the Skeleton Crew, Anita Cochran, Janine Sabino & Mitch Albom featuring the Larados, Johnny Truddell featuring Nikung Holt, Mitch Ryder with the Garfield Blues Band, the Howling Diablos, and Toni Booker.

**GOOD WORKS**
Arvak Marketing Communications, formed by Christopher Buttnar. A public relations and marketing firm specializing in the professional music, film, video, and audio industry. The firm includes the Emmy Award-winning sound design firm of Jeff Ray Music Design, wholesale musical instrument distributor Music Industries Corp., and artist-management firm Integrity Entertainment Inc. Buttnar has held marketing management positions with Music Industries Corp., Aegon Sound Inc., and Ace Product Enterprises Inc. P.O. Box 706936, Petaluma, Calif. 94976; 707-766-8546.

Williams Communications, formed by Percy Williams. Company produces Christian programming. First project is "Lifesongs—The Sound Of Gospel Today!," a nationally syndicated gospel music program. Future plans include the production of Christian music video programming and Christian radio and television commercials.

**MARCH 1-37th Annual Grammy Awards, Shrine Auditorium, Los Angeles, 310-394-2777.
Holiday Projections Mixed At Retail

WEA Predicts Record, But Stock Market Wary

BY DON JEFFREY

NEW YORK—While the leading distributor of recorded music predicts the best holiday selling season ever for the industry, many retailers continue to report that sales fell below projections over Thanksgiving, and that heavy use of price promotions squeezed profit margins—and, in some cases, led to sharp declines in retail stock prices.

Dave Mount, president/CEO of WEA Corp., which perennially leads all distributors in market share, says, "From the aggressive buying patterns we've seen and the optimism we've been hearing, all signs point to a superb ending to what has been a great year for WEA Corp. and for the music industry as a whole." Mount says he believes that retail music sales over the Thanksgiving weekend were up 5%-10% over last year. "We did a quick post-weekend survey of our major accounts. Some were flat; others were up even more."

Many of these sales, says Mount, were fueled by Billboard reported mixed holiday results (Billboard, Dec. 10). Many posted increases under 10% on Dec. 1, after it reported that wouldn't meet analysts' expectations of quarterly earnings. Best Buy is mostly known as a consumer electronics retailer, but it has become a bigger player in the music business in the past year with its aggressive pricing policies.

Minneapolis-based Musicland Stores, the biggest music retailer in the U.S. with 975 stores selling CDs and tapes, has watched its shares drop to a yearly low of $1.25 since analysts downgraded their ratings of the stock in late November. Wall Street believes that promotional pricing will negatively affect quarterly earnings. And the stock of Albany, N.Y.-based Trans World Entertainment, operator of 500 music stores, was trading near its 52-week low of $10.25 on Nasdaq at press time.

Edward Morris in Nashville contributed to this report.

Suburban Conn. Retailer Keeps It In The Family

BY FRANK DICOSTANZO

GREENWICH, Conn.—Brace Franklin has been married for 30 years, has three grown children, and has worked as a music retailer for 26 years. But his day job is all about the songs he loves to listen to and share with others.

Franklin, 53, is the owner of Al Franklin's Musical World, with two Connecticut stores—one in Hartford, the other in upscale, suburban Greenwich. Al Franklin's has grown from a single store in 1968, to a major music retailer with six stores in New York City, and seven in Connecticut. The company has been in business for 25 years and is still family-run.

"I started this business with my brother, who later went into computers," says Franklin, who is the third generation to own the store. "I grew up in the music business, and have been playing music my whole life."

Franklin's Gingerbread Stable

Franklin's Musical World has become a destination for music lovers, with a wide variety of music genres and styles available. The store features a large selection of CDs, vinyl records, sheet music, and instruments, as well as a diverse array of musical instruments and accessories.

The store's music selection includes a mix of contemporary and classical music, with a strong emphasis on jazz, blues, and rock. The store also offers a wide range of specialty sections, including jazz, classical, world music, and alternative rock. The store is known for its knowledgeable staff, who are well-versed in music and can help customers find the perfect album or instrument.

Franklin's Musical World has established itself as a trusted source for music lovers of all ages, offering a personalized and engaging shopping experience. The store's dedication to music and its community has helped it grow into one of the largest music retailers in Connecticut.

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(Continued on next page)

GTS Records has signed a distribution/licensing deal with BMG Music Canada for all audio product in Canada. Pictured, from left, are Steve Callais, VP of business affairs; GTS, John Tesh, GTS recording artist and owner; Bob Jamison, BMG Music Canada; and Ken Antonelli, president, GTS.
FRANKLIN'S

(Continued from preceding page)
pulse sales.”

Used CDs are another revenue enhancer that the retailer has been steadily expanding in the past two years. “For a while we were sidetracked by the big fracas that surrounded used sales,” says Franklin, adding that at one point a number of the major labels refused him an advertising allowance unless he stopped selling used product. “But that’s in the past, and our used sales are really growing.”

Currently, the store’s policy on used product is to offer credit against other CD purchases. “The really fun part about selling used discs is that they really encourage people to come in and shop,” says Franklin. Besides great prices, he adds, “people never know what gems they’ll discover among used CDs.”

Given the New York City advertising that saturates the town, Franklin says it’s difficult for local merchants to cut through the cacophony. Instead, Franklin’s advertising is mostly focused in-house and through direct mail. Promotions include preferred-customer cards that link audio equipment purchases with CD discounts, an in-store “CD Bucks” program in which coupons are handed out with each CD purchase (buy 10, get one free), and a “Coupon Madness” direct mailer that reaches 30,000 homes and features a coupon for 20% off any CD.

For the coming year, the retailer is planning a database mailing targeted to individual segments of the store’s customer base, according to consumers’ musical purchases. “Greenwich isn’t just a market to us, it’s a home,” Franklin says. “The level of support we’ve received from the community is more than I ever imagined.”

THE ESSENCE OF THE INDEPENDENTS

A BILLBOARD SPOTLIGHT

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A Few Words Of Caution About November Sales

KEEP IT IN PERSPECTIVE: Track is back from a two-week vacation and happy to find the heads of a number of labels ecstatically proclaiming November the best sales month in their companies’ histories. While Track doesn’t want to jinx the holiday selling season right out of the gate, I wouldn’t like to remind those executives about something their sales and distribution executives already know: An incredible number of new superstores have opened this year, and those stores are making the pipeline that much bigger. So far this year, according to SoundScan, sales have been running about 4% ahead of last year’s numbers, while shipments, according to the sales and distribution executives that Track talks to, are up anywhere from 10% to 20%.

BUT I HAVE some Good News: Dec. 6 had the potential to be the biggest single sales day of the year, with albums by both Pearl Jam and the Beatles off to a red-hot start. All day long, merchandisers reported to Track that they were ecstatic about the sales reports coming in from the field. As one buyer with a major chain put it: “The holiday selling season is really off to the races now.”

SPEAKING OF the Pearl Jam album, Track received a number of phone calls with information about street date violations. The album, “Vitalogy,” had an official street date of Dec. 6, but Patrick Strachota of the Record Rack in Fine bluff, Ark., faxed Track a Dec. 6 receipt from Wal-Mart store No. 0928 in that town, showing the sale of two copies of the album. It Indianapolis, Steven Wolf of Music To Go says that on Dec. 5 his store was advertising a Monday midnight sale on the local radio station when he started getting random phone calls from customers to tell them that a certain discount chain was already selling the album.

In the major cities like New York and Los Angeles, a good number of independent merchants still can’t stick it to the chains and labels by jumping street dates. But in the secondary and tertiary markets, discount department stores are more often guilty of street date violations. In many such incidents, the violations come because new discount-store employees don’t understand the concept of street dates and put out product as soon as it is delivered to the stores. When that happens, the other chains in the area generally retaliate. (Of course in video, jump on street dates is the national pastime.)

In any event, Bob Schneider, executive VP at Anderson Merchandising, says, “I am not aware of any violations at Wal-Mart. In general, if this kind of incident occurs, as soon as we are made aware of a violation, we inform Wal-Mart, who has the store immediately remove the product.”

Jim Scully, senior VP of sales at Epic, declined to identify guilty accounts. But he adds that the violations that occurred were isolated, “and we got on them right away.”

He realizes that the swift reaction by Sony Music Distribution is no consolation to accounts honoring the street date, but he says that distribution will take steps to ensure that the guilty accounts do not repeat their actions in the future.

Strachota argues that the guilty accounts should lose early-ship- ment privileges and co-op advertising.

Well, that’s one solution, but so far every tactic tried over the last few years has failed to stop street date violations.

MARK YOUR Calendar: The Mid-Western Region of Recording Merchandisers will hold its first-ever Technical Conference Jan. 9-10 at the Marriott Magna Hotel in Fort Lauderdale, Fla. The conference will be co-sponsored by the NARM loss-prevention committee and the NARM Wholesale Dealers Asso., operations committee. Sessions include an electronic data exchange workshop; a loss-prevention business session; and product presentations from three different suppliers.

HASTINGS Books, Music & Video has elected two new members to its board of directors, bringing the total number of directors to six. The two new members are Leonard L. Berry, who is the CEO at Greyhound, and Craig Lentsch, who holds the JC Penney chair of retailing studies at Texas A&M.

MAKING TRACKS: Track hears that Jim Kelly, formerly head of sales and marketing at Imago, is about to embark on a new distribution as VP of marketing and distribution.... Jim Chiado, formerly head of sales at Arista, has joined Englewood Cliffs, N.J.-based Essex Distribution as VP of sales and distribution...... Eddie Gilreath, formerly at Uni Distribution, is en- sioned at Motown as senior VP of marketing. The move brings him back to the label where he started his music industry career back in 1967, and stayed there until 1972....

Bob Mitonne, formerly senior direct- or of sales at EMI Records Group, has joined Ridgefield, Conn.-based AEC Music as VP of sales and distribution...... Alexis Matteo, for- merly a regional label manager for Capitol, has joined Planet Earth Recordings as the national sales di- rector...... Bruce Jesse, VP of mar- keting at Blockbuster Music, phoned Track to say he has re- signed from the chain. He can be reached at 305-399-5636.

Thank you for your support and business, it’s really been great.

HAKUNA MATATA

Ron Robers: Mid-Western Region

Happy Holidays to all my friends at Best Buy, Camelot Music, Musicland Group, Handlaman Company, Transworld Entertainment, Title Wave, North East One Stop, and M.S. Distributing, Inc. Thanks for a roaring good year.

Eddy Medora: Western Region

Happy Holidays with a roar and a cheer to wish all of you (you know who you are), a Happy New Year. Ask me who Leo is! And a prize may appear.

Sandy Spector: North-Western Region

To all you customers: I thank you for your continued support during this past year and wish you all Happy Holidays!

Dianne Boldt: South-Eastern Region

Your generous business and your wonderful spirit have blessed me in ‘94! May the holidays bring you blessings, joys, and abundant Disney magic!

Kevin Dulany: Mid-Western Region

Best wishes for a bright and beautiful season filled with Disney magic and joy. I remember with appreciation our friendly, faithful customers!

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Christmas Blessings... Happy Holidays... Good News... Happy Easter... Happy Thanksgiving... Happy New Year... All of our News is True...
**Icehouse Chills With Blues, Roots Acts**

**New Generation Of Phillips Taps Memphis Talent**

**OPENING THE ICEHOUSE:** DJ received a package of recent releases through the mail with a distinguished pedigree. 

*Icehouse* is a new endeavor for *Johnnie Southern,* best known as the head of the prominent, long-lived Memphis distributor Select-O-Hits. But Phillips' move into the label side is not completely unexpected: He's the son of Sam Phillips, whose Sun Records catalyzed a certain younger from Tupelo, Miss., (and a few other performers you may remember) to national fame in the '50s.

Openly, Icehouse isn't the younger Phillips' first encounter with the label side: During the '70s, he worked on Select-O-Hits, a mostly R&B-oriented imprint.

But, Johnny says, "I've always wanted to do a label with blues and roots-rock. It's a labor of love."

Thus, he began Icehouse earlier this year with releases by veteran Memphis rockers/sonwriter Don Nix (who's best known for his composition "Goin' Down," made famous by the late Freddy King), the late bluesman Gary b.b. Coleman, Beale Street mainstay Don Mcinn, and local intro combo Impala (whose debut album was produced by veteran Sun Records guitarist ace Roland Jones).

The label's most recent releases are a self-titled album by the Toler Brothers (featuring ex-Allman Brothers member Dan Toler and his brother Frankie, both of whom have recently backed Gregg Allman) and "It Ain't Easy" by the Boston blues combo the Radio Kings.

Among future projects will be albums by the soulful vocalist Bruce Channel of "Hey Baby" fame (to be produced by apparently featuring Delbert McClinton); Memphis rockabilly singer James Eddie Campbell, and Texas blues act Coolie High, with Phillips in the plans perhaps six releases in '96.

"I'm realistic with everyone," Phillips says of his contracts.

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**Declarations Of Independence**

by Chris Morris

"They're one-album deals. They're not tied down for more than a year."

Phillips, whose label is distributed by Select-O-Hits (naturally), M.S., Action, Great Bay, and Titus Oaks, says he has stepped back from the distribution side: His brother Skip is overseeing the lion's share of Select-O-Hits' day-to-day business now, so that Johnny can focus on the label. He defines his role with the distributor as "the schmoozer" who recruits new labels.

"I'm not looking to make a lot of money," Johnny says about Icehouse. "I just do it because I enjoy it. If I can make enough off each record to put out one other, I'm happy."

**FESTIVE NEWS:** Steve Bergman, who operates the Ann Arbor Mich.-based retail outlet and label Schoolkids' Records, called DJ to inform us that his imprint will be releasing a series of compilations featuring live performances from the historic Ann Arbor Blues & Jazz Festivals of the early '70s.

Bergman has licensed material from Big Chief Productions, a company operated by John Sinclaire, one of the festival's organizers.

Sinclaire may be best remembered as the leader of the White Rainbow Party, a Michigan-based radical political organization of the late '60s. Sinclair's 1969 imprisonment on drug charges became a cause celebre featuring such figures as John Lennon and Abbie Hoffman (who, as Bergman recalls, was booted from the stage at the 1969 Woodstock festival by Pete Townshend for haranguing the crowd about Sinclair).

Schoolkids' Ann Arbor series will run to seven volumes over the next 24 months. The first, devoted to blues numbers by such Detroit luminaries as Eddie Kirkland, Sonny Terry, Bobbie Joins, is due this month. Future releases will include an album featuring the underrated bluesman Little Sonny and one starring the latter master of astral jazz, Kenneth "Skip" Babbert.

These never-before-released sessions were originally produced by Fred Reel, who now serves as promotions and marketing director for Schoolkids'. Sinclair will contribute liner notes; cover artwork is by Frank Terga, who designed the original festival posters.

**FLAG WAVING:** Reeves Gabrels is known for his wailing work with David Bowie's hard rock quartet Tin Machine, but the guitarist is starting to make waves of his own with his Boston-based unit, Modern Farmer.

This straight-ahead rock band issued its debut album, "Hard Rock To Hoe," earlier this year on Boston's Monotony Records. It's been developing a loyal little following, and what Gabrels says are some unexpected radio outlets.

"It's showing up in the strangest places," Gabrels says of his recent acceptance at album alternative, album rock, and even classic rock stations.

The band—which also includes vocalist Jamie Ruby, bassist Dan Viol, guitarist Toler Tnev, and drummer Billy Beard (formerly of the '80s Boston act Face To Face)—features uncharacteristically subdued guitar work by Gabrels.

"I immediately people see my name and say, 'File him between Adrian Belew and Robert Fripp and Snakefinger,'" Gabrels says of his freeheeling style. "[But] I wanted to put away all the toys. All the Modern Farmer stuff has been on an old Les Paul Junior straight into the amp."

Thanks to Gabrels' Tin Machine connection, Modern Farmer wound up entering the studio to record two tracks with Bowie earlier this year, after the star showed up at one of the band's New York gigs. (Gabrels also has been working with Bowie and Brian Eno on some unreleased new material.)

Beyond his commitment to Modern Farmer (which will tour the Midwest and East Coast after Christmas), Gabrels recently toured with Paul Rodgers. He also has been active in an all-instrumental quartet with former John Hiatt guitarist sideman Dave Tronzo, playing what he calls "insane, improvisational music, but rock at the same time."

The Tronzo-Gabrels unit will be heard on an album due from Cambridge, Mass.-based Upstart Records in April.
Album Reviews

Edited by Paul Verne, Marilyn A. Gil len, and Peter Cronin

POP

► VARIOUS ARTISTS
The Unplugged Collection, Volume One
PRODUCER: John Shanks
Warner Bros. 54774
Acoustic, sure. But listen to Stevie Ray Vaughan capture an emotionally charged blues reading of "Pride And Joy," and then argue the semantics of whether or not this is electric. That 1965 performance is one of 16 included in this collection, all of them culled from MTV "Unplugged" sets taped between 1998-01. Londoner Clapton, Leon Russell and Young each have their own moments. No. 1 hit, "Come Together," and "To Love Somebody" by George Harrison (

GARTH BROOKS
The Hits
PRODUCER: Allen Reynolds
Liberty 25698
This is quite the collection: 18 of Garth's greatest hits, vaulted with "Too Young (To Feel This Damn Old)," to his latest, "Callin' Baton Rouge." There are no megahits, just unreleased songs, just solid-gold—actually platinum. Album opens with the exuberant "Ain't Go'in Down (Til The Sun Comes Up)" and closes with Brooks' signature song, "The Dance." Line notes include the artist's description of how each song came about, with biographical details at $19.95 (CD) / $10.98 (cassette) and available for a limited time only, this collection is sure to satisfy the Garth fan who's had enough of the hits and should continue to sell well beyond.

CONNIE WILLIAMS
Don't Ask Don't Tell
PRODUCER: C. Plaster, M. McCracken, B. Goggins, & Connie Mentor 1515
After leaving Frontline, soul/guitarist Thalia Zedek has refashioned her brand of guitar-blues to encompass a wider range of material. Her latest album, "Don't Ask Don't Tell" reveals the dark side compellingly. Indicative of the album's tough, bracing tone and soulful, string-bending blues are rippling "Finish Line" and epic centerpieces "Let's Get Lost."

JAZZ

► GERI ALLEN TRIO
Twentieth One
PRODUCER: Kevin Macdonald & Herb Jordan
Blue Note 80026
Geri Allen is one of the finest of the new generation of jazz pianists, a woman who can read this trio disc with one of Miles Davis' great rhythm sections, Ron Carter on bass and Roy Haynes on drums. Her individuality, technical facility and inflection are all highlighted this strong, swinging set, especially the concerti "Drummer's Song" and the ethereal harmonies of "In The Morning." Not to mention the frentics "Foot The Ball" and the propulsive "A Place Of Power." Also includes Monk medley "Interlopers/Thelonious" and a brassy, staccato "Tea For Two."

VINEE COULATUA
PRODUCER: Vernae Coulata
Sony Special Products
This solo debut from Coulata, former drummer for Frank Zappa and Sping, is a group disc, expanded into a quartet. His new quartet is perfecting the intense, screaming, blaring, zany and occasionally jazzy out, featuring guest stars Herbie Hancock, Chick Corea, John Patitucci, David Sanborn, Jeff Brad, and himself. Standouts include the funky, jumbled jazz "Private Earthquake" / "In the Mahavishnu's "John's Blues, The Deep Forest Jet-like samples of the spacey "Chauney," the electric electric "Electric Silence," and the aggressive, Zappa-esque fuzz of hand-rocking, eccentric monster groove "Bruce Lee" and "I'm Tweedled/Attack Of The 20th." Pizza.

SPOTTLIGHT

VITAL REVIEWS

Ella Fitzgerald
The Concert Years
REISSUE PRODUCER: Eric Miller
Verve Special Products
These live Ella Fitzgerald recording highlight the first lady of Jazz out of the "world-wide" into a self-contained unit that
teach her the big band, swinging hard and swinging wildly in front of a band. First issued in 1959, "The Concert Years," they were cut between 1953 and 1956, and includes 100 sessions with Duke Ellington's Orchestra and his classic band and those of Count Basie. Basie is ably accompanied by guitarist Herb Ellis and Joe Pass and pianist Jimmy Jones and Paul Smith, with special credit due to Tommy Flanagan. Singing her way through an encyclopedic of jazz standards, with some bold detours into hip, boos and ev, pop, Fitzgerald gives fans a reason to treasure her all the more.

THE BAND
Are You Gonna to Be My Friend?
COMPILATION PRODUCER: Dan Luego
RCA 51141
What started as a backing band—first for Ronnie Hawkins, then for Bob Dylan—turned itself into a self-contained unit that inspired a generation of post-woodstock rock and country artists, thanks to such standards as "Whipping Post," "The Last Waltz," and "The Last Waltz." Selections from those and other works are included on this album, with the last album's hits and "The Last Waltz." Selections from those and other works are included on this, a song that marks the first release of the band's performances at Woodstock and Watkins Glen. A fitting release gives the band's record a reissue and the solo success of group members Robbie Robertson and Rick Danko.

WORLD MUSIC

THE TAHITIAN CHORUS Vol. II
Rapa Ii
PRODUCER: Paul-John Nyman
Shanachie 60405
Second set of recordings from a very popular Polynesian ensemble that's from the other end of the earth from the Mysterious Boulognesian Voices, but shares the spell they cast on world music fans with an ear for unexpected, unconventional harmonies. The Tahitian Choral appeal stems from their solid sound, which is awash with familiar song melodic, choral drones, call-and-response passages, percussive guitar, and those peculiar stiking pitches that are all hallmark.

LATIN

AKARA
El Gran Jaguar
Sowlime Records 34532
An excellent label premiere by one of the brightest stars in the salsa revival. Erik Lento, with a fantastic orchestra, makes the most of his material, and is able to support his material with the same perfect balance that is all hallmark.

CHRISTMAS

WAYNE WATSON
One Man from a Million
PRODUCER: Greg Nelson, Wayne Watson
Word 1041426
A thoroughly enjoyable holiday collection from one of Christian music's top singer/songwriters. It includes affecting renditions of standards "O Holy Night" and "The Christmas Song," as well as less-frequented tracks such as "Jesu Bambino" and "I Wonder As I Wander." However, the best cuts are the originals: "Oh Christmas Tree" and the title cut, which was inspired by a story Watson heard on Paul Harvey's radio broadcast.

SPOTTLIGHT

REMARKS

New releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REVIEWS: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS ([top left): New releases predicted to hit the top 10 of the chart in the corresponding format. CRITIC'S CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. Readers' Notes: Further comments from the panel. Spring 2013.

BLUES BLISS
PRODUCER: Long Blas and Bread
R.E.M. 60146B
Songwriter/producer Long Blas and his wife, former Reunion solo artist Renee Garza, make their debut as a husband-and-wife team with this well-written and smartly produced collection of tunes. Garcia has always been known for his rich, soulful singing voice, while Blas' music has been a rock sound. Together, they combine their strengths into a new, Euro-pop direction. "Modern World" is reminiscent of the Human League. Other standout cuts include "Suit with His Bridges," "Love And Devotion," and "Believe In You.

CLASSICAL

J.S. BACH CANTATAS
Nancy Argenta, Ensemble Sonnerie, Monica Huggatt
PRODUCER: David R. Murray
Virgin Classics 40518
Luminous recording of three Bach church cantatas. (No. 82a. "Ich habe genug."). No. 199 "Jauchzet Gott in allen Land." and No. 51 "Jauchzet Gott in allen Land." is filled with support and musical grace. Nancy Argenta's pure voice is simply supported and partnered by the transparent sounds of the instruments, which play in perfect balance with her.

VIKTOR ULLMANN: DER KAIER VON AUSTRIA, OTHER WORKS
Michael Spyres, Franz Maurer, Barry, Peter, Vennillen, etc., Leipzig Gewandhaus Orchestra, Leif Segerstam
PRODUCER: Marvin Weinberg, Michael Haze
London 503206
A brilliant, opera première by Viktor Ullmann, written in 1943 in the "show" concentration camp of Trebnisteraden. "The Emperor and the New Clothes failures" refuses to cooperate, in a musical language that fuses influences as diverse as Mahler, Berg, Kurt Weill (the saxophone and the bitter, martial music recalls his Berlin cabaret sound), and a setting of the desire to live with love and freedom. Part of London's "Entartete [Degenerate] Music" series, featuring music suppressed by the Third Reich.

SPOTTLIGHT

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The Atlantic

Columbia's exuberance amid PUBLISHER: Billboard

STP's new album, "What's It Worth To You," gets a major lift from Barry Keeler's muscular production underneath. In this case, it's the return of a beloved old friend.

Now, this no-nonsense dancehall track is heavy on harmony and light on lyrics. A wickedly tight backbeat washes over the melodic delivery, as the vocal varies from an uptempo chant to a raucous rap. Top 40 look should include the hit single "The Sumpin' (Do) Right Again."" 

A.C.E. - I'm Gonna Love You (1:40)

Writer: David Scott
Publisher: Delusions (Columbia)

This soaring intro soon collapses into a slinky verbal assault of acid-washed vocals that slam the "other woman" with a volatile mix of saucy and soul. From the soundtrack to the theme song of "The Sumpin' (Do) Right Again.""

JEWELL - Woman To Woman (2:50)

Writer: L. Baine, E. Mayson, H. Thigpen
Publisher: J. L. B. Records (Columbia)

Jewell is a rare find. The soulful singer mixes tough talk with sultry vocals. A soaring intro soon collapses into a slinky verbal assault of acid-washed vocals that slam the "other woman" with a volatile mix of saucy and soul. From the soundtrack to the theme song of "The Sumpin' (Do) Right Again.""

J. LITTLE - The Hump Is On (4:53)

Writer: Gerald Leland, Edwin Richter, J. L. Little, H. Little, R. Young
Publisher: Delusions (Columbia)

The former singer of the Rude Boys goes solo and succeeds in creating a street-wise vibe that will cause many female listeners to drool for more. Take a cue from R. Kelly, Little goes straight for the hook, with a glorifying groove and a laid-back, sexy vocal. Everything is plain sailing, ringing, production, those thickly layered harmonics, and a passionate lead vocal. What a shame, then, that this flamy song just collapses under all that weight.

THE TRUCKERS - Tryin' To Get To New Orleans (3:06)

Writer: Dave Wright, Dave Bell, Bob Miller, D. Miller, T. Miller, M. Miller
Publisher: BMG Music (Capitol)

This year's wool Australia story continues, the anti-hero story becomes a new chapter in the history of country music.

KERRY & FRIENDS - You're My Friend (4:08)

Writer: T. Moore, T. Thack, D. Wade
Publisher: BMG Music (Capitol)

This New York-based quartet packs a mighty punch. Singer John Castano delivers a dry vocal over catchy guitar riffs and an atsy hook. Imagine the Violent Femmes meets the Afghan Whigs;

Krispy Kreme - Wear It Out (2:37)

Writer: E. O'Keeffe, K. Suggs, K. Suggs
Publisher: Mental Health (BMG Music)

The success of "Who's That Girl," the record's most popular single, has led to a breakthrough for the band. The song's catchy chorus is a perfect example of how pop and rock can work together to create a hit.
Atlantic To Release ‘CD Plus’ Albums

By MARILYN A. GILLEN

NEW YORK—Atlantic is adding its name to the roster of record labels planning "CD Plus" album releases next month.

The label has signed a deal with Manhattan-based production company REV Entertainment for the "CD Plus" format's development, and production of "interactive multimedia titles and CD Plus releases" featuring the label's artists, says newly appointed Atlantic president Val Azzoli.

"Atlantic is making a firm commitment to the emerging field of the mixed-format CD, which we believe is the ideal vehicle to introduce multimedia into the music marketplace," Azzoli says.

"We expect many of our artists to take advantage of the possibilities offered by multimedia, from creating music videos on CD-ROM to incorporating audio, video, graphics, and text into dynamic new releases," he says.

The initial one-year alliance with Atlantic is open-ended, allowing for expansion beyond that timeframe, says REV's President Ronynesdal, whose company is exclusive to Atlantic for "popular music," he says, although his company is working to develop multimedia products for other genres, such as jazz and classical.

REV is an independent, interactive record label that will seek "to break new bands through multimedia," sophomore company, says Ronynesdal. Atlantic has right of first refusal on picking up REV Records releases for distribution, he says.

Fearn says he anticipates production of a "minimum of five" Atlantic CD Plus titles in 1996.

"CD Plus" is the working name for a new genre of music discs that are priced at or near the standard cost of an album, but contain bonus multimedia information such as music videos, liner notes, lyrics, artist biographies, and photographs.

"The name may or may not emerge as the industry moniker by the time the first such discs start being released," he says.

The disc play like standard albums in existing CD players, but can also be played back on computers through CD Plus drives in order to access the multimedia data.

Fearn says he has plans to release several such discs in early 1996 (Billboard, Nov. 12). The other major labels have all expressed interest in the genre as well. The holdup, he notes, is the development of an industry standard for producing the discs.

Fearn says the CD Plus titles developed by REV will have the capability of including full-screen video, moving graphics, and audio intermixed with the music. "'Hybrid' discs compatible with both Windows-based computers and Macintosh systems, The TV-like video is being delivered without the need for additional PC hardware add-ons, such as MPEG boards. A concerts, Fearn says, REV plans to use a technology developed by fellow New York firm Duck Corp. on its titles.

The REV technology already has been licensed by newly developed software-based FMV by such companies as Crystal Dynamics and Sega (Billboard, July 28).

Other record company plans to be included in the Atlantic/REV titles will be determined through consultation with the label and artists, Fearn says. An artist is going to want to do what's on its own kind of fee," Fearn says. "And we look forward to meeting with them on that basis to work out what is best for them. We can use anything they want to use as road-trip stuff, for instance. Or old photos, unreleased videos, and radio interviews. It's all fair. It will be different, just like every album, every artist, is different.

In addition, the REV/Atlantic deal will work to get CDs into homes, too, on determining which artists are prime for multimedia development, says Ed Roynessdal, REV's Chairman/CEO. "All artists have a role to play, whether as a producer, having worked with artists including Joe Jackson.

The discs will be "one SKU," says Roynessdal, meaning there will not be separate enhanced and nonenhanced versions of the same album. "You've got to establish these as albums first and foremost in people's minds," he says.

The first CD-ROM game to emerge from the alliance will be called "Rap Basketball," described as a "street basketball game" from a variety of hip-hop artists. Another game, as yet untitled, will combine "a real-time ball and comic-book characters," according to Atlantic. Both games will be developed for several CD-based game platforms, and will be distributed by WEA.

Marketing Fuels Game Sales Explosions

Asnn. Keeps N.Y. At New Media Top

The newly minted New York Media Assn., with 100 charter members, has gotten an infusion from the state mint. The nonprofit organization, which was established earlier this year and is "dedicated to ensuring New York City's preeminence in the emerging new media field," adds some punch to the line-up of up-and-coming leaders. Brian Horney. Better yet, it also stages Cyberworld—a informal bimonthly gatherings where participants can exchange ideas and information that has proved highly popular so far.

The New York State Department of Economic Development has awarded the association a $50,000 grant for re-search, information dissemination, and promotion. Horney says the money will buy media, the "staging of a venture-capi-tal conference to showcase emerging New York-based new media companies. Other events include a Networld 99 Internet-based information service and funding of a research project to document the economy.

NYNMA is open to general members at $100 annually per person. The group's Internet address is NYNMA@ aol.com. General membership is expected to exceed 500 by early 1996.

NAME DROPING? "CD Plus" may not be a shoo-in, after all, to become the record industry-sanctioned phrase for the new breed of multimedia, CD-ROM-based albums that various labels currently are readying for spring release. Seems there may be a conflict with a European firm, according to between-session talk, as another interested parties at a recent Microsoft conference referred to the computer as the "CD-ROM" while others signified a clear, if tentative, move into the mainstream for CD-ROM games.

The signpost is national TV, which GT Interactive used to promote "Doon: Hell on Earth." A two-week national ad blitz saw promotional spots for the game aired on MTV, ESPN, and "The Rush Limbaugh Show" from Nov. 21 to Dec. 5.

Walter Miao, who follows the industry as VP of technology at Link Resources, says it's a significant shift for the PC game world—a move away from "preaching to the converted."

"This marks the first mass-market, directed advertising campaign for PC games aimed at the average TV viewer, unlike past ads, which tended to be in very specialized media."

"Doon II" is "at the right place at the right time," Miao adds. The installed base of multimedia-capable PCs in the home have increased dramatically during 1994. Missing the mark, one should see more mainstream advertising, both TV-and print-based, for PC games in 1996, Miao predicts. "The big win 1997," he says, "but with very loyal followings," he says.

"With the rising base of installed PCs, we are now seeing sales of hit PC games in the neighborhood of half a million to a couple million copies," he says. "At that point, with those big numbers in play, we can make a marketing viewpoint to advertise on a mass basis, when there is a likelihood of getting the most hung for your ad back.

Marilyn A. Gillen

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL TECH MEDIA

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Last Frontier For Euro Vid Dealers?

EC Directive Would End PPV, VOD Windows

BY PETER DEAN

LONDON—European video trade bodies are concerned that TV Without Frontiers, a new European Commission directive, would give pay-per-view and video-on-demand services a competitive edge by eliminating the exclusive video release windows that exist in most European markets.

The directive looks at the need for Europewide standardization of windows for terrestrial TV and other visual media. Under its proposals, PPV and VOD services would be able to offer first-run movies just six months after theatrical release. Home video currently has windows of between six and 12 months in most European markets.

In the U.K., for example, video suppliers release rental titles three to six months after theatrical release, or simultaneously if contractually allowed. Satellite TV then offers movies 12 months after the video release, with other TV systems allowed to broadcast them 12 months after that.

In France, video distributors already suffer from the lack of an exclusive window. In that market, video, PPV, and VOD all have a statutory window in March.

In Italy, an eight-month statutory window for home video was imposed in March, but it is not yet operational.

In addition to the six-month window for PPV, the TV Without Frontiers directive proposes that cable and satellite systems have a 12-month window from theatrical release; other media would be tied to an 18-month window.

Nowhere in the document are video windows mentioned. However, the paper does suggest that the proposed windows would come into force only if contractual agreements cannot be reached. Most videos are covered by contractual agreements between the studios and the home video suppliers.

Still, Lavinia Carey, director general of the British Video Assn., says the directive “would effectively ensure the death of the rental market. We are totally opposed to any statutory fixing of windows. It doesn’t allow individual markets to abide by their own commercial considerations. The directive completely ignores the wealth and importance of video.”

“It doesn’t allow new media to develop naturally, either. For example, there might be something better than PPV or VOD around the corner, and that couldn’t develop naturally.”

Martin Boulton, director general of the International Federation of Video, says there should be contractual freedom for all delivery systems. “The proposals don’t appear to understand the industry and the way it works,” he adds.

Boulton acknowledges that the directive may have no impact, though he says, “Allowing VOD a six-month window would obviously be better for the video industry.” He adds that video’s omission from the directive makes it difficult to create an official response.

Carey says the BVA has contacted the U.K.’s Department of National Heritage to convey the body’s displeasure, and is awaiting an official response from the department once the directive has been translated into its French original.

Members of the European video trade frequently have expressed concern over the EC’s perceived lack of commitment to their industry. Rather, it is believed that the commission is focused on the development of the information superhighway. “I’d be surprised if the commission even thought about video at all,” says Carey. “Compared to the information superhighway, it’s just not sexy.”

Another cause for concern is that the directive calls for a 50% quota on European-language product, in an attempt to limit the amount of U.S. imports. “The quota system wouldn’t just be bad for video; it would be bad for the home entertainment industry generally,” says Carey. Again, the directive does not create a specific quota for video content, but Carey fears that could someday be the case.

Carey says that with the EC now entering a French presidency, a quota agreement is the sort of directive that the French government may look toward favorably. Carey opposes all quotas, saying, “It’s not healthy for governments to interfere.”

Kindergarten Kops. The bad guys had better watch out. Mary-Kate, left, and Ashley Olsen, otherwise known as the Trenchcoat Twins, have joined the support of a real policeman. NYPD chief of detectives Joseph Borrelli made the dynamic duo an honorary gumshoes during a recent visit to New York, where they promoted the “Adventures Of Mary-Kate & Ashley.” The highlight was a squad car ride to an appearance at FAO Schwarz. About 12,000 adoring fans turned out to meet them.
Over $50, The Box

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Valid from February 14 through July 31, 1995.

Two value-added cross promotions! Hilton Hotels—featuring a $75 savings on their successful Hilton "Vacation Station" package—includes a mention in consumer print ads. Plus Superflora/800 Gift-Line is offering up to a $20 savings on all floral and gift selections from their catalog, includes advertising in their direct mail efforts reaching over 4.8 million consumers!

Timed To Move Product! February 14th Nationally Advertised Availability Date capitalizes on pre-President's Day and Easter store traffic.

A Media Blitz That'll Make Your Hair Stand On End! National campaign (top 50 markets) includes Spot TV, Cable and Print generating OVER 1.2 BILLION impressions.

Reach and Frequency: 96% of Women 25-49, 9.8 times—74% of Kids 2-11, 4.5 times—97% of Women 55+ (Grandmothers), 14.4 times.

Plenty of Eye-Popping P.O.P.! 24/48-Unit Floor/Counter Merchandiser
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B/W Coloring Fun-Sheets.
'94 Laser Sales Best Ever; Image’s ‘Mask’ To Lead ’95 Pack

LASER SALES SOARING: Laserdisc is having its best year ever, with software posting double-digit gains in the latest LDA tally. In the third quarter, units sold jumped 15.2% and dollar volume rose 19.6% as compared to the same period in 1993, according to the Laser Disc Assn.

Ernst & Young tallied the sales data, which also showed that the average price of laserdiscs increased 3.9% in the third quarter. In all, 1.96 million units were vended during those three months, at an average price of $42.20, worth $82.9 million at retail.

Laser software also had healthy sales increases in the first two quarters of this year, and is up 7.5% in units sold and 18.1% in dollar volume for the year to date, compared to the first nine months of 1993.

Theatrical titles posted 11.5% and 13.7% third-quarter gains in units and dollars, respectively, while music releases rose 12.4% in units and 27.6% in dollar volume. Sales in the fourth quarter should achieve even bigger boosts, led by such hits as “Jurassic Park,” “Snow White,” and “Speed.”


LASER VIDEO FILE, the catalog published by NewVisions, has just released its fall 1994/winter 1995 edition, which lists 8,200 titles available on disc. The 448-page paperback sells for $7.95 and includes information on nearly 50 laser combi-player models available from some 20 manufacturers. Laser Video File is distributed by Abbey Road, Norwalk, Pinet, LDC, US Laser, Bassin, and Image Entertainment. NewVisions is based in Paramus, N.J.

THE ROAN GROUP is a new laserdisc label, devoted to old movies. The Thomasville, Ga.-based imprint was launched by Cary Roan and began in July with "The Zone Grey Collection" ($69.95), followed in September by "Suddenly" with Frank Sinatra (at $54.95). Roan also has launched a magazine called "Laser Marquee," highlighting classic titles. Call (912) 236-2929 for information.

WARNER has Oliver Stone’s "Natural Born Killers" with Woody Harrelson, Juliette Lewis, and Tommy Lee Jones (wide, $29.98) set for Jan. 24, while Kevin Reynolds’ Easter-Island saga "Rapa Nui" (wide, $34.98) is due Feb. 7.

VOYAGER has released notable new Criterion Collection titles, François Truffaut’s "The Woman Next Door" (1981, $49.95) features Gérard Depardieu and Fanny Ardant in a fascinating tale of reawakened ar-dor and passionate obsession. Akira Kurosawa’s "Throne Of Blood" (1957, $49.95) is the great director’s powerful vision of Shakespeare’s “Macbeth”—set in feudal Japan. Toshiro Miike gives one of his most compelling performances in this haunting masterwork. And Kenji Mizoguchi’s "San- sho The Bailiff" (1954, extras, $60.95) is another classic from Japan, also taking place in that country’s feudal era. The disc includes audio commentary by pro-fessor Tom Gunning, plus historical in-formation on Zen Buddhism, Japanese history, and Japanese cinema. And due this month: Voyager’s long-awaited special edition of "The Prince Of Tides" (wide, extras, $69.95).

ED WOOD TRILOGY: If you viewed the Tim Burton movie, "Ed Wood," about the inimitable cross-dressing cult director, then you’ll want to check out Lumivision’s "Ed Wood Collection" ($79.95). In it are three Ed Wood classics, including "Plan 9 From Outer Space" (reputed to be the worst movie ever made), "Night Of The Ghouls," and "Jail Bait—the Director’s Cut." This epic laser release brings new depth and meaning to the word "kitsch."

LUMIVISION recently bowed the IMAX film "Tropical Rain Forest" on disc (CAV, $39.95), a stunning visual journey through the world’s rain forests, their lush and otherworldly beauty presented with remarkable detail. Two other notable Lumivision releases include "The Amazing Mr. X" (CLV/CAV, $39.95), a lavish film noir that delves into romance and spiritualism, and "Gi-gantor: 30th Anniversary" ($39.95).

(Continued on page 64)
Home Video

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#3 GOC/OUT

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*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or at least 75,000 units and $1 million at suggested retail for nontheatrical titles. *ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©1994, Billboard/SBI Communications.

Discounts Starting at 30%—Why Would You Buy Anywhere Else?
Columbia TriStar To Boost Color With Digital Process

PICTURE PERFECT: As part of the never-ending search to re-create the movie theater experience at home, Columbia TriStar Home Video will begin using a new color-enhancing digital-mastering technique on all its new releases.

The process, developed by Sony Pictures High Definition Center, will enable the masters, used to produce cassettes and laserdiscs, to more closely resemble the quality of prints used on the big screen. High Definition Center will handle the mastering, while Rank Video Services continues to duplicate Columbia’s tapes for self-through and rental.

“The new mastering process produces videos with improved clarity, resolution, and diminished noise,” says Columbia TriStar president Benjamin Feingold. “The colors are true to those of the director’s cut.”

Before-and-after comparisons show that the picture quality is brighter, making the colors sharper than current videos.

“The clarity is much more like a laserdisc,” says executive VP Paul Culver. “The process promises to close the gap in replicating the answer print as anyone can get.”

Feingold maintains the change will not increase the cost of duplication or require consumers to upgrade any existing VCR equipment.

The first titles to be duplicated using the new standard will be “The Wolf,” due in stores Jan. 17; “It Could Happen To You,” due Jan. 31; and “Only You,” scheduled for release later in the first quarter of 1995. A trailer at the head of each of the releases will compare the two techniques to alert consumers to the process.

High-definition digital is not exclusive to Sony, says High Definition Center VP/GM Dick West. Atrached to Feingold, Columbia has shown to its competitors, but West says the company does have the capacity to handle outside mastering jobs.

West adds that other studios have the equipment to duplicate master video copies using the technologies and that it’s just a matter of commitment. Culver predicts others will follow Columbia’s lead. “The other studios will quickly move to replicate the process,” he says.

Columbia got a head start because of the Sony connection and what Feingold calls the industry’s “culture of fear.” West implies it will improve as the process becomes more established.

Although all of the studio’s new releases will use the process, Feingold won’t be opening the vault to re-do older films. “Some classics may be remastered, but it will done on a case by case basis,” he says.

IT’S SHOWTIME: More corporate synergy is at work between newly merged Blockbuster Entertainment Group and Viacom.

As previously reported, Blockbuster Video and Viacom’s pay TV channel, Showtime, are running a cross-promotion (Billboard, Nov. 19). Consumers who rent any three tapes at Blockbuster will receive a $10 rebate on a new Showtime subscription. Current subscribers will get a $10 rebate if they sign on for the Movie Channel, operated by Showtime. Each cost an average of $11 per month.

In addition, Blockbuster will preview Showtime programs such as the made-for-cable movie "Roswell" and such kid shows as "Ready or Not" and "Mrs. Giggle Wiggle" in in-store monitors.

Although it’s not being called a test, the promotion is only running in eight markets, including Charleston, S.C.; Columbus, Ohio; Harrisburg, Pa.; Hartford, Conn.; Indianapolis; Kansas City, Mo.; New Orleans; and Raleigh, N.C. A Showtime spokeswoman says the markets were chosen based on the concentration of Blockbuster stores and the demographics of each market. The promotion began on Dec. 1 and runs through mid-January.

BURGER KING REBATE: Burger King is making a backdoor entrance into the cassette trade via Buena Vista Home Video.

Beginning in February, the No. 2 burger franchise will tie in with the Buena Vista release, “Gargoyles, The Movie: The Heroes Awaken,” an animated feature put together from the first five episodes of a new television series.

Consumers who purchase a Burger King Kids Meal will find a $2 rebate coupon inside the food package, redeemable when they purchase the title at a participating video retailer between March 3 and April 30, 1996. Street date for the title is Feb. 3 at $19.99.

Burger King’s specific advertising plans, regarding television or in-store promotion, have not been determined, according to a Buena Vista spokesman.

The series premiered Oct. 24 and currently airs once a week in syndication. New episodes of “Gargoyles” air once a week in syndication.

Other marketing elements for the video include a “Gargoyles” game, which consumers play by watching a second videotape packaged with the “Gargoyles” videos. The game tape contains about 30 minutes of additional footage not on the feature. Buena Vista is designing a new package large enough to hold the two tapes, plus a game board, character pieces, a spinner, and cards for the game.

Kenner Toys, SkyBox, and Marvel Comics, which distribute Gargoyles-licensed products, will also pitch in.

(Copyright 1993, Billboard/BPI Communications.)
Baseball Network
Vids Get Personal
Technicolor Touch

BY TERRI HORAK

NEW YORK—Major League Baseball has put Bob Costas' idle voice to work.

Costas, who ceased broadcasting games when the mid-August strike ended the season, was drafted by MLB television producer PHoenix Communications to tape a videocassette message that is being sent to a special list of viewers. In the process, PHoenix became the first customer of duplicator Technicolor Video Services' personalized video technology.

The service allows a person to record a message onto a data cartridge contained in a TVS PVT briefcase, a home work station, or at the Technicolor studio. The message is then transmitted to Technicolor's facility in Camarillo, Calif., and dubbed onto the tapes in a process that affixes address labels almost as fast as the cassettes are completed.

PHoenix applied the Costas touch to commemorative copies of the 1994 All-Star Game telecast over the newly created Baseball Network. "We wanted to put together a memento of the first broadcast of the joint venture between ABC, NBC, and Major League Baseball," says Rich Domich, senior vice president of sales for PHoenix.

Bob Costas recorded the messages and the names of approximately 400 individuals involved with the project, including key MLB management and players. "Though it was a small-scale project, it was very successful for us and made a lasting impression," Domich says.

Because it was so well received, Domich says PHoenix is considering a repeat performance for its "This Week in Baseball" program next year. This time using a message from the show's host Mel Allen. Down the road, he says PVT trailers promoting MLB retail cassettes could be sent to stores.

Technicolor is pitching PVT to vendors as a way to increase their direct-mail response rate, says marketing manager Bill Wilson. "Right now, it's an added value that Technicolor is offering to our existing clients. But as PVT becomes more successful, we will move into a widespread campaign."

Technicolor has assembled a video to introduce potential users to PVT. The tape, of course, carries a personalized introduction, samples of the All-Star Game, and a hypothetical fundraiser that promises contributors a free copy of a program entitled "George Bush: The World War II Years," as well as a description of how PVT works.

Wilson says pricing is still being worked out, but Domich doubts cost will be a barrier for future use of the technology. Technicolor has been seeking to expand into direct response, using PVT and allied developments, such as the Delta shell and the LaminArt cassette.
KINO AND IMAGE TO RELEASE BUSTER KEATON BOXED SETS
(Continued from page 57)
which has the Western Hemisphere distribution of the Raymonde Rohauer film library, a collection of some 400 features and 300 shorts. Co-founded by Keaton, it controls his copyright. The Rohauer collection also owns movies of Harry Langdon and Fatty Arbuckle, who gave vaudeville acrobat Keaton his first screen start.

Image Entertainment has released other Kino titles on disc, including silent classics like the Joyless Street, "Foolish Wives," and "Sadie Thompson." Laser usually follows cassette, but with the Keaton project, Kino president Don Kriss says, "we agreed to do it in sync." There may be some joint trade advertising and point-of-purchase items. Image will feature the boxed sets in its in-house publication Laserdisc Preview and will place ads in the cinephile journal Film Comment.

According to Image VP of programming and production Bruce Venezia, the Kino titles "make sense" for the label, which takes a subsidiary after the original deal is struck. Kriss says, "Let's say they have the right of first refusal on Kino product for laserdisc."

Image marketing director Gary Lee says, "With Kino, we just went back and raided their library, basically. We released a lot of programming from their library when we started to gear up our foreign film and silent film release. Now we're trying to do more in conjunction with each other."

Kriss says "Buster Keaton" deserves the attention of major chains, moving beyond specialty stores. "Everybody's interested in programming the Kino collection, and with some force," he says. "As to what Keaton himself might have thought about the upcoming celebrations, his widow says, 'He would be shocked by it, I think. But he'd love it.'"

The first and third volumes of "The Art Of Buster Keaton" contain three cassettes and are priced at $79.96 each; the second comprises four tapes and lists at $109.95. Comparable laser discs are priced at $99.99 and $139.98. While Kino will sell individual cassettes for $29.95 each, the Image releases will be available in boxed sets only.

Included are such Keaton-directed masterpieces as "Our Hospitality," "Sherlock Jr.," and "The General," as well as his first starring feature, "The Saphead." Two shorts, "Hard Luck" and "The Love Nest," thought to have been lost in the 1930s, are part of the package. Of the 30 titles, only nine have ever been released on cassette, and only five on disc. Kino has produced a promotional flyer that offers a short disc of each. Some of Kino's Wildest Sequences

Title restoration was supervised by David Shepard of Film Preservation Associates. Shepard had previously prepared Kino's releases of silent horror classics "Nosferatu" and "The Phantom of the Opera," a two-part video of the series "Chaplin: A Legacy Of Laughter." The Keaton titles have been digitally remastered from the original 35mm source material, which was used for its theatrical exhibition. Film speed—a special problem with silents—has been converted to the often-inaccurate 16mm version.

"The material that's out there is pretty bad," says Kriss of some previous Keaton cassettes released. "Ours is going to be spectacular."

If success is in the details, Kino should prosper. The majority of the soundtrackings in the series are newly commissioned, and Film Preservation Associates made sure the film prints used were accurate. "That's why David Shepard was engaged to make sure we're as close to the original as possible," says Dartnell.

LASER SCANS (Continued from page 60)
which brings together four half-hour episodes from the 1964 animation series.


SHELF TALK (Continued from page 62)
with video-specific tie-ins.

Burger King, a veteran of several Disney co-promotions and a participant in the "Garfield" fall debut, is also on tap for "The Lion King," due Feb. 26.

Disney isn't confirming marketing plans for "The Lion King," but retail distributor sources say Burger King will be involved through a plush-toy give-away or discount. Burger King offered kids meals and souvenier cups with the theatrical release of "The Lion King."

The theatrical deal was struck after McDonald's decided to tie-in with Disney, which would have included video as part of the deal. Since the anti-fast-foods movement was created by former Disney chef Jeffrey Katzenberg at the Video Software Dealers Assn. meeting, buena Vista Home Video president Ann Duly has argued that other types of tie-ins can be as just as profitable for fast-food outlets.

Burger King obviously agrees.

COLUMBIA TRISTAR box set "Sensations" ($34.95) on Jan. 24. The laserdisc will have two "Sensations" $33.95) box sets. The double bill set, "The Great Moment" and "The Great Gatsby," offers two from the brilliant comedy director Preston Sturges. And expect big sales for "The Flintstones" (wide, THX, $29.95), with its high-resolution prehistoric visuals, THX presentation, and low price.


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COLUMBIA TRISTAR box set "Sensations" ($34.95) on Jan. 24. The laserdisc will have two "Sensations" $33.95) box sets. The double bill set, "The Great Moment" and "The Great Gatsby," offers two from the brilliant comedy director Preston Sturges. And expect big sales for "The Flintstones" (wide, THX, $29.95), with its high-resolution prehistoric visuals, THX presentation, and low price.

Janet Jackson, "Janet!" Virgin Records, 72 minutes, $19.95. Jackson's white-hot "janet!" tour spun magic around the world, and her new longform captures these two bound to never-before-seen moments of some of the best performances. The first half of the video comprises candid moments with Jackson and company, interspersed with clips of "That's The Way Love Goes," "All41de," "Any Time, Any Place," and "You Want This." The second 50 minutes alternate versions of the clips on the tape, featuring a complete version of "That's The Way," an all-dancer version of "If," the R. Kelly mix of "Any Time, Any Place," and a colorized version of "You Want This." Something old, wonderful and gospel tinged version of "Love One You're With." Vandross' big, commercial sense of humor abounds, and guest appearances from Brandy and Cherry piercingly intense to the powerhouse of "A Love In Need of Love," more resurrection to the video's performance, and the song. A must-have for fans.

"A Visit With E.Y. 'Zip' Harburg, Charles Strouse, Alan Jay Lerner, Burton Lane, Kander, and Ebb, all the后面加了一个约翰·Kander & Fred Ebb, Mitchell Parish, Sheldon Harnick," DRG, one hour each, $19.95 each. Although CBS' arts cable channel was short-lived, it did leave important legacy in the history of the songwriting craft. It commissioned a series of one-hour shows that spotlighted writers, their reminiscences, and, most importantly, all of their songs. DRG is bringing all eight in the series, produced in Toronto or New York in 1978-92. Many of the giants of 20th century music—Harburg, Schwartz, Lane, and Ebb—were gone. Still active to varying degrees are Lane, Harburg, Kander & Ebb, and Strouse. Of course, they were—they with the exception of Parish—the authors of first-rate show film or song, with lyricist. Parish wrote songs that were anthologies of other media, perhaps (the No. No. 1 tail, all-time "Star Dust." The format of each program is basically the same. The writer is host, often singing his own material with that special, winning flair that most songwriters have in putting their creations across. Just so that special flair doesn't wear thin, professional singers of high quality appear on stage, too. For the most part, the programs stress entertainment values first, though there is an occasional insight into the origins of a song, often how it was cut from a show, and why its replacement made more sense. Other than that, there are many collaborators, so former partners show up in their own presentations, and never on the same show. On a few occasions, the audience is let in on shows in progress at the time with a sample tune or two (of these shows, unfortunately, not made to Broadway, yet this does heighten the historical interest of the presentations). Historie as they are, these videos are even better as charming entertainments. It is Harburg who speaks for all the writers who are there. "[We were] not ashamed of romance... humor, and, especially, the English language. We knew the difference between entertainment, and sentimentality."

The Eagles, "Hell Freezes Over," Geffen Home Video, 100 minutes, $24.98. It will go down as the reunion of the decade. When the Eagles finally decided to get together and do their own, they did it right—with a concert on MTV, a tour, and the subsequent album and home video. Peppered with interviews featuring the band members discussing the genesis of the reunion and the life it took on, the MTV concert footage (plugged and unplugged) includes renditions of 17 songs in all. When a band has a repertoire the size of the Eagles, it is inevitable that favorites left out in the best-seat-to-bad-hat package. But classics including "Country Girl," "Tequila Sunrise," "Take It Easy," "Life In The Fast Lane," and show closer "Desperado," plus the band's fine new singles, will bring smiles and applause.

Luther Vandross, "An Evening Of Songs," Epic Music Video, 90 minutes, $19.98. Vandross' first visit to London's Royal Albert Hall is an all-encompassing, all-dancer video, with a magnificent, video, which contains a half-hour of additional footage not included in the PBS airing of the Albert Hall concert, showcases tunes from Vandross' latest album, "Songs," as well as a few surprise tracks including "Stop! Look! And Listen." Vandross always brings the house down, and "Never Too Much." Covers are in abundance and include "Killing Me Softly," "Always And Forever," and a wonderful video.
Discovision Sues Technicolor
**Infringement Of Disc Patents Claimed**

**BY MARILYN A. GILLEN**

NEW YORK—Discovision Associates has filed suit against Camarillo, Calif.-based Technicolor Videocassette Inc., claiming infringement of three of its U.S. optical disc patents.

The patents, covering methods of pressing discs and storing digital codes on them, were allegedly infringed by Technicolor's Optical Media Services division, according to the Nov. 4 motion filed in a U.S. District Court in Delaware. The division produces a variety of optical discs, including audio discs and CD-ROMs.

John Oliphant, senior VP of legal affairs for Technicolor, says his company will "defend itself vigorously" against the charges.

"We aren't disputing their [patent] ownership rights," Oliphant says. "The question is whether they infringe the patents. And we claim we don't.''

The patents in contention are those of the more than 1,400 that Irvine, Calif.-based Discovision owns and administers as its sole business operation. The company, formed in 1976, ceased manufacturing activities in 1982. Its portfolio of patents covers a range of optical disc recording, manufacturing, and playback technology.

More than 100 companies throughout the world are Discovision licensees, says Discovision Associates president Dennis Fischel, adding that it is "highly probable" that mass producing a compact disc would encounter at least one of Discovision's patents in the process.

"Discovision has made a major contribution to the current success of optical-disc technology," Fischel says. "Our policy is to make this technology widely available, and to seek a return on our investment by licensing our patents on reasonable terms to optical-product manufacturers and distributors."

The royalty rate paid by licensees can vary. Fischel says. The current U.S. standard rate, which covers use of any number of Discovision Associates patents, is 3% on every disc pressed. The rate for U.S. licensees rose to 5% at the beginning of the new year, he says.

Discovision Associates is seeking a judgment against Technicolor that includes trebling of the damages found, due to allegedly "deliberate and willful" infringement. Alleged damages are not specified by dollar amount in the lawsuit.

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Pro Audio

Worlds End's Robertson Keeps Producers Busy With Management, A&R Assistance

**BY RICK CLARK**

**NEW YORK**

ENDULUM/EMI act Digidable Planets was at Bass Hit Studios working on a track for the "Blankman" soundtrack. Ishmael Butler produced the sessions, and Dave Darlington engineered behind the SSL 4000 E-series console. Assisting was Dexter Simmons.

**LOS ANGELES**

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**NASHVILLE**

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Pro Audio

**Audiotrack**

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WORLDS END'S SANDY ROBERTON
(Continued from preceding page)
also provides all the legal work related to his clients' projects.

"I have two lawyers on permanent retainers who do all of our contracts for us," he says. "Roberton, who handles in excess of 100 phone calls a day. "Basically, that stops me from having to phone 30 clients' lawyers to find out where we were on certain agreements. I figured that if I had two people doing it, I would only have to make two or three phone calls a week to catch up with where we were."

In the spirit of a good manager, "What I try to do is help continually update the producers and encourage them to keep up to date.'"

Roberton also serves as an active sound man, engineer for his clients so they can stay on course with their careers and the ever-changing currents of popular taste.

"What I try to do is help continually update the producers and encourage them to keep up to date. It is so easy, when you are producing a string of records, to suddenly forget to listen to some new music or trends in the radio and hear what is going on," says Roberton. "You need a manager who is strong enough to be there for you and tell you that you might be doing a lot of records now, but you've got to think that things will change.

Sign Of The Capricorn. New York recording complex Right Track is the first studio in town to incorporate the all-digital AMS/Neve Capricorn desk. Shown, from left, are Right Track owner Simon Andrews and Chris Pelzar, Eastern Region VP for Siemens Audio Inc.

"Seattle created a big clear-out for a lot of producers' careers, which took a very big toll when bands decided to suddenly be making records with some young engineer in a Seattle studio. A number of those young engineers became overnight stars," Roberton says.

Concerning adding more clients to the Worlds End roster, Roberton is very selective, choosing to approach producers with already-established track records.

"Producer management is getting harder and harder to do. There are a lot of producers that can be burdensome, and quite a surplus of producers. I think record companies are being very selective about who works on the record, so a producer has got to have some sort of success to help facilitate getting more work," says Roberton, adding that one of the best things a producer can do is essentially act as his or her own A&R person and sign and develop acts under their own production agreements.

Roberton also notes that there is a trend toward labels creating staff-producer positions. He recently assisted producer client Wood in landing a nonexclusive position as a Capitol staff producer.

"The reason I think I work well with producers is I know every problem they have ever come up with, and all of the psychological difficulties in having to push your creative talents and make it sound like you are not really pushing yourself. I've been there myself," Roberton says. "'Worlds End is very much a family operation. Everybody on the staff is really supportive of the producers, and I think that producers get a really good backup for their work."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 10, 1994)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>ALBUM ROCK</th>
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<tr>
<td>TITLE</td>
<td>ON BENDED ME</td>
<td>Boyz II Men/ J. Jam, T. Lewis (Motown)</td>
<td>CREEP</td>
<td>TLC/ D. Austin (Laffe/Arista)</td>
<td>IF YOU'VE GOT LOVE</td>
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<td>Yamaha NS10</td>
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<td>Ampex 499</td>
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<td>D.A.R.P. (Atlantic, GA)</td>
<td>THE CASTLE</td>
<td>(Nashville)</td>
<td>Stephen Hendricks</td>
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<td>Harrison MR1</td>
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<td>SSL 4000G</td>
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<td>Eddy Schreyer</td>
<td>HIT FACTORY</td>
<td>MASTERING Herb Powers</td>
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<td>MASTERMix</td>
<td>Hank Williams</td>
<td>TOWNHOUSE</td>
<td>Gordon Vicary</td>
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<td>DADC</td>
<td>WEA Manufacturing</td>
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<td>PRIMARY TAPE DUPLICATOR (ALBUM)</td>
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<td>Sonopress</td>
<td>WEAS Manufacturing</td>
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<tr>
<td>INTERSTATE LOVE SONG</td>
<td>Stone Temple Pilots/ B. O'Brien (Atlantic)</td>
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MORE ENGINEERS GO GOLD ON AMPLEX THAN ON ALL OTHER TAPES PUT TOGETHER

AMPLEX
A MASTER OF ENGINEERING

Reach For The STARS! MOVING? RELOCATING?
ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN MORE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
with these Christmas campaigns for at least the past four or five years," says the MCA source. "The Vine Gill and Yearwood promotion we did last year was enormously successful for us."

Rod Eaton, Target’s director of sales promotion, acknowledges his company’s record of aggressive Christmas campaigns, but he is quick to point out that this premium package is a first in several ways.

"Previously we’ve done only proprietary artist/label promotions," Eaton says, nothing to the Gill/Yearwood promotion for MCA and other past promotions, including a compilation of RCA artists and a promotion involving Amy Grant. "This one is different, not only because it’s not tied to an artist that’s part of our overall Christmas campaign, but also because it’s such a good price."

"It’s that price point—as well as similar offerings from other, larger stores—that is raising the ire of many smaller retailers. These retailers claim that their larger competitors and major labels are not only not under-cutting their prices, but affecting the entire retail record business with such promotions."

"We don’t traditionally sell Christmas albums until after Thanksgiving; it’s that last two weeks going into Christmas," says Justice Walde, director of retail for the 1-D store Peppermint chair based in Atlanta. "And yes, we will feel the effects of that [Target album]. We do not buy anything like this. They’re just sort of bastardizing the business."


deB Burkhardt, senior buyer for the Troy, Mich.-based Harmony House chain, agrees, and says such exclusive promotions also cause confusion at the stores — and with customers, as well as with his own employees.

"We own on any exclusivity, especially when they’re giving it away at $4.99 and they’re advertising the hell out of it," Burkhardt says. "Customers don’t understand, and they want to know why we don’t have it. So we have to send E-mail out to educate 375 of our own people in our stores. It’s all negative. There’s no spillover positive for the rest of the industry."

While he sympathizes with the concerns of smaller retailers, Tony Pipitone, president of Warner Special Products, is quick to point out that there’s nothing exclusive about his company’s services.

"We’re willing to put premiums together for anybody," Pipitone says. "The smaller retailers can operate on their own scale. There are small premiums, and there are large premiums."

A spokesperson for Target also deflected competitive criticism, saying, "A product like this is not going head-to-head with major-label releases because it’s a sampler. It promotes record sales for all of those artists."

"What it does for the artists involved, there’s little doubt that that ‘A Country Christmas’ will do nice things for Target’s bottom line. Although the company would not disclose sale figures, one record label source reports that Target sold more than 150,000 units in the last week."

"We had to commit to a huge amount of pieces, and we bought them on a completely one-way basis," says PolyGram’s Bob Pollock. "These are not simply to merchandize manager. ‘We’re completely liable for this inventory, and so far we’re pleased with what we’re seeing.’"
Wolfman Jack Bounces Off Satellite

**BY CARRIE BORZILLO**

LOS ANGELES—"It's Wolfman Jack rocking and rolling with the best rock’n’roll music that America produces, straight from Planet Hollywood, baby," exclaimed one of the most recognizable voices in radio and a true music icon, every Friday night from 7-11 p.m. ET.

The 57-year-old Brooklyn native has been heard by millions of avid fans over his 38-year career on such stations as XERF-AM Ciudad Acuna, Mexico, WYOO-AW Newpost Newspa, VA, KJU-AM Shreeveport, LA, XERB-AM Tijuana, Mexico, NBC-TV's "The Midnight Special" and, in 1994,DC, has since been hosting "The Wolfman Jack Show," a four-hour oldies show, from Planet Hollywood on Friday nights since June. The program originally was heard live from the Hard Rock Cafe (Billboard, Dec. 31) but has since been moved to Planet Hollywood.

On Nov. 25, Digi-Net Syndication put the show on the air, and it is now heard on several other oldies stations, including WAVH Mobile, Ala., WBBG Youngstown, Ohio, and WTRY Albany, NY.

Surprisingly, this marks the first time that Wolfman Jack has ever been syndicated via satellite. The plan is for the Wolfman to travel to various Planet Hollywood restaurants to broadcast the show live. "We've been working on this for six years—Lord only knows what it's taken so long," says Wolfman, whose real name is Robert W. Smith. "I've always been heard on powerful [clear-channel] stations that covered North America, so it was like being on satellite. But that was in the middle of the night. Now I'm on 7-11 Eastern Standard Time.

After nearly four decades behind the mic, Wolfman's goal remains the same: to spread joy to others. "I'm in the happiness business. I want to try to spread as much as I can, and have everyone happy and boogie with us in the ear with the Wolfman.

The show features classic rock’n’roll and blues from 1960-90. The living legend, who was playing old records from Fats Domino, The Beatles, The Rolling Stones, and B.B. King, as well as "newer" music from the likes of Bonnie Raitt, Lyle Lovett, Delbert McClinton, and one of his favorites, "Takin Care Of Business" from Bachman-Turner Overdrive.

Even after having been a big part of '90s free-form radio, Wolfman says he doesn't think that today's highly formatted radio has lost the magic of its early days. "Like any medium, it's how you use it," he says. "If you do it the proper way you still get great and exciting and entertaining. It's the same thing. Now there's a whole bunch of satellite and high technology, and everything is too bright. Initially. But it hasn't lost the magic for me. When I go to Planet Hollywood, I still have them hootin and hollerin."

Wolfman also says that the '90s have some of the greatest radio personalities, like the early days of radio with superstar names like Alan Freed, who inspired Wolfman.

"Don Imus is one of my favorites, and the Stard and Robert W. Mog- gan. There's so many," he says. "But I remember when I first heard Alan Freed on the air. He was doing the same thing that I hope I'm doing. It gave me so much happiness, and I was de- termined to become what I am now. It takes a lot of effort to do it, but if you want something bad enough and are willing to sacrifice, you can do it.

Wolfman says his first professional radio job was at the age of 19, spinning R&B on WYOO, where he was known as Daddy Jules. Before that, however, he had been hanging around ra- dio stations learning the ropes since he was 13.

All of his rock’n’roll tales will be told in "Have Mercy! Wolfman Jack: The Original Rock’N’Roll Animal," a biography co-written by Wolfman and Byron Larson, which is due June 15, 1995, from Warner Books. The book features such stories as the moment Wolfman met Elvis Pres- ley.

"I went to see him in Vegas with my two children [Todd and Joy, who now run Wolfman Jack Entertainment]." Wolfman says. "And the stage man said, 'in the audience out there is somebody we have listened to for many years driving the highway. Would you stand up, Wolfman Jack?' Then two Memphis Mafia guys took me back, and Elvis asked for my autograph. I couldn't believe it. It was about two or four years before he died."

Aside from the book, Wolfman is also working on deals to sell his music and comedy CDs through a TV shopping service such as QVC. He also says he is entertaining record-label deals for a two-CD collection which features com- edy bits, eight original songs from Wolfman, and 80 songs from various albums in the '60s.

The one project Wolfman has not taken on yet is a leading film acting role. "I did make myself in George Lucas' 1973 classic "American Graffiti." I always wanted a real heavy role, and to be a great movie star," he says. "I want to be Quasimodo in movies, and do something that lasts forever to give me immortality."
The Modern Age

BY ERIC BOEHLERT

The used to say that baseball great Pete Rose could wake up from a deep sleep, step up to the plate, and crack an incoming fastball for a line-drive single. Singer-songwriter Pete Droge does his best to follow in Rose's footsteps by being rusted from a late-night and tackling his American Recordings single "If You Don't Love Me (I'll Kill Myself)," which makes its debut this week on the Modern Rock Tracks chart.

"It was a hot summer day, and I was living in a little one-bedroom apartment. I stumbled upon the chord progression first and started playing it, and ratted off lyrics without a lot of thought. It's definitely not a real cerebral song. It just sort of fell in my lap. It was a pretty easy song to write due to its simplicity and just being able to, um, to write a song with lyrics that "I need you more than a sailor needs a breeze," and not put a lot of um, uh... I'm really sleepy and am having a hard time finding words. Next question."

Do his lyrics provoke many queries? "Yeah. The line 'I need you more than a sailor needs a breeze' is one people ask me about, and I'm like, 'I don't know! It rhymes with, 'Sailor needs a breeze.' That's one at the time I was writing it, you know it's like whatever, it rhymes, who gives a freak? At the time of writing a tune like that it's so juvenile or whatever, you don't think that somebody's gonna be calling you up and asking, 'So what exactly is an Eskimo freeze?' There's lots of things like that, that kind of pop in the process of writing a tune. Sometimes going with the title of the record. Many people have asked me what a 'Necktie Second' is. It doesn't mean anything. I don't know, you don't think about those things ahead of time."

Performing live, the 25-year-old singer has been known to rework his single, complete with a message to the sound man. "Occasionally, yeah, like if I have a bad monitor mix, I'll change it to, 'If you don't fuck me, I'll kill myself.' Sometimes, if you can't hear yourself sing all night, and that's the last song, that'll be my little way to get some aggression out." Now get some sleep.

### Album Rock Tracks

**FOR WEEK ENDING DECEMBER 17, 1994**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL/DISTRIBUTION LABEL</th>
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| INTERSTATE LOVE SONG | STONE TEMPO PILOTS | **NO. 1**
| IT'S A SIN | SHADE | **NO. 2**
| WHAT'S ON YOUR MIND | NEVERmonds | **NO. 3**
| THE CAUTION MICROPHONE | SHURE | **NO. 4**
| THE REAL CASE | THE CASE | **NO. 5**
| THE GIRL | THE GIRL | **NO. 6**
| THE HORSE | THE HORSE | **NO. 7**
| THE GIRL | THE GIRL | **NO. 8**
| THE GIRL | THE GIRL | **NO. 9**
| THE GIRL | THE GIRL | **NO. 10**
| THE GIRL | THE GIRL | **NO. 11**
| THE GIRL | THE GIRL | **NO. 12**
| THE GIRL | THE GIRL | **NO. 13**
| THE GIRL | THE GIRL | **NO. 14**
| THE GIRL | THE GIRL | **NO. 15**
| THE GIRL | THE GIRL | **NO. 16**
| THE GIRL | THE GIRL | **NO. 17**
| THE GIRL | THE GIRL | **NO. 18**
| THE GIRL | THE GIRL | **NO. 19**
| THE GIRL | THE GIRL | **NO. 20**
| THE GIRL | THE GIRL | **NO. 21**
| THE GIRL | THE GIRL | **NO. 22**
| THE GIRL | THE GIRL | **NO. 23**
| THE GIRL | THE GIRL | **NO. 24**
| THE GIRL | THE GIRL | **NO. 25**
| THE GIRL | THE GIRL | **NO. 26**
| THE GIRL | THE GIRL | **NO. 27**
| THE GIRL | THE GIRL | **NO. 28**
| THE GIRL | THE GIRL | **NO. 29**
| THE GIRL | THE GIRL | **NO. 30**
| THE GIRL | THE GIRL | **NO. 31**
| THE GIRL | THE GIRL | **NO. 32**
| THE GIRL | THE GIRL | **NO. 33**
| THE GIRL | THE GIRL | **NO. 34**
| THE GIRL | THE GIRL | **NO. 35**
| THE GIRL | THE GIRL | **NO. 36**
| THE GIRL | THE GIRL | **NO. 37**
| THE GIRL | THE GIRL | **NO. 38**
| THE GIRL | THE GIRL | **NO. 39**
| THE GIRL | THE GIRL | **NO. 40**
| THE GIRL | THE GIRL | **NO. 41**

### Modern Rock Tracks

**FOR WEEK ENDING DECEMBER 17, 1994**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL/DISTRIBUTION LABEL</th>
</tr>
</thead>
</table>
| BANG AND BLAME | R.E.M. | **NO. 1**
| BUCKY HOLLY | WEEDER | **NO. 2**
| ABOUT A GIRL | NIRVANA | **NO. 3**
| ZOMBIE | THE CRANBERRIES | **NO. 4**
| DOLL PARTS | ANDERSON | **NO. 5**
| WHEN I COME AROUND | GREEN DAY | **NO. 6**
| BETTER MAN | JUJU | **NO. 7**
| INTERSTATE LOVE SONG | STONE TEMPO PILOTS | **NO. 8**
| TAKE ME | OF FORZA | **NO. 9**
| YOU'RE NOT ALONE | BILL WITHERS | **NO. 10**
| TAKE ME | BILL WITHERS | **NO. 11**
| THE WORLD | PIXIES | **NO. 12**
| CAN'T EAT LUNCH | SOUL ASH | **NO. 13**
| BAD ATTITUDE SHUFFLE | CINDERS | **NO. 14**
| IF YOU DON'T LOVE ME | PETE DROGE | **NO. 15**

---

Selects can be heard on "Phineas Tode Hot 105" every Sunday 1 P.M.-5 P.M. on FM JAPAN / 81.3 FM in TOKYO
It’s Never Too Early To Play Xmas Tunes; Advertising Revenues Up 15% In October

Music PROGRAMMERS are cautious about the amount of holiday music they program, doing it out in carefully measured increments that increase as the holidays get closer while also careful not to alienate listeners by playing too many Christmas songs. Those PDs will be surprised to discover that listeners actually enjoy more Christmas music than most stations are providing them with.

According to a listener study by the Valley/Gallup consultancy, radio listeners want to hear holiday music, preferably the traditional stuff, early and often. Asked when they want their favorite stations to start playing Christmas music, 45% of the survey’s respondents said the day after Thanksgiving, 39% said the week before Christmas, and just 10% said one week before Christmas. Asked how many Christmas songs a station should play each hour, the majority of respondents (42%) said two, but a surprising 22% said five or more. Just 2% of those surveyed said “none.”

Finally, taken as a whole, traditional or contemporary Christmas songs, 61% went for traditional, 12% said contemporary, and 25% chose a mix of the two.

In other news, combined local and national radio advertising revenues were up 15% in October over the same month last year. According to new Radio Advertising Bureau figures, local revenue rose 14% in October while national revenue dropped 1%.

Year-to-date figures through October show combined revenues up 12% over the same period last year, based on an 11% local revenue gain and a 14% increase in national revenue.

Industry veteran Joel Denver, who has spent the last 14 years in the trade publication business, has formed All Access Music Group, a Mailbu, Calif.-based independent promotion, marketing, and consulting firm for the record and radio industries.

Audio Vuelo, aka “Radio’s Best Friend,” has produced a video of the recent KDWB Minneapolis 35th-anniversary reunion. The 74-minute tape is available for $50. Proceeds benefit the KDWB Christmas Children’s Charities.

PROGRAMMING: WRKS SHAKE-UP

Emmis Broadcasting, owner of WQHT (Hot 97) New York, has closed on its purchase of crosstown R&B station WBLS. The deal, which has been in the works for about a year, has been kept under wraps, with the station retaining its name but the staffs being shuffled around to its new owners.

“I can’t really comment on the format plans, but the results will show up on the air next week,” an Emmis spokesperson said.

WBLS, which has been struggling with declining ratings, has been looking for a new format. "We're looking at our options and we're not making any promises," a station spokesperson said.

The station has been under pressure to improve its ratings, and the deal was seen as a way to boost the station's profile and help it attract more listeners.

WRKS programmer Philis Stark, with Bob Delehant and Brett Atwood, is also one of the new owners of WQHT.

Networks and Syndication

(Continued from page 73)

PAULA O’CONOR, PD at WBNN Boston, adds newly created station manager duties. Carmela Maal, formerly of crosstown WDDM/WKRO, joins WBNN as promotion director.

MASON GRANGER takes on executive VP/GM of WMC-AM/FM and WMC/WMEMN Memphis, replacing Sidney Moore, who recently consulted the stations. Granger returns to WMC-TV, where he was once an anchor. Meanwhile, Jeff Sales from KOAT-TV Albuquerque, N.M., arrives as VP/station manager of the three Memphis stations.

LYNNE MABRY is upped from VP/CFCO to EVP/COO, and Robert Shannon is upped from VP to executive VP/COO at TM Century.

DAVE VANDERSLICE has been named director of operations at Metro Networks’ Philadelphia office to become the networks’ regional director of operations, northeast region. Tim Carroll, who was an assistant director of operations in the Philadelphia office, replaces Vander Slisce.

STATION SALES: WBWU New Orleans from the Vanderbilt Corp. to EZ Communications Inc., owner of crosstown WZEB, for $1 million; WHTO Williamsport, Pa., from Pro Marketing Inc. to Williamsport SaCom Inc., for $1 million.

Jerry Hudson moves from middays at KD for KFO San Jose, Neb., replacing acting PD Chuck Ashley, who remains with the station. Tom Beck moves from local sister station KGOR to join K7S as producer.

WAI Jacksonville, Fla., adds personality Dennis James joins KEXX Stockton, Calif., for mornings.

KZQI San Antonio, Texas, adds Diane Travis shifts to the sales department at sister station XWRA.

KFSM-AM Las Vegas, which has been on the air for nearly 80 years, has been sold to new owners who plan to continue the station’s tradition of providing quality music and news programs.

In other news, the station’s new format, “The Team,” launched in October, has been well received by listeners and advertisers.

Also, WTEM’s Jim Franklin has been named to the newly created morning drive position at WMQX Chicago. The programming chair had been vacant since former executive editor Jim Franklin stepped down to become a full-time news anchor there.

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It had long been rumored that Stein would fill the Elektra post (Billboard, Oct. 29) following the resignation of veteran Elektra CEO Rob Kranows and the ascension of Rhone to chairman of Elektra. Rhone says "no drama should be read into the delay" in Stein's appointment. "There were just the usual negotiations."

In late October, 40 people were let go from Elektra when it was announced that the label and EastWest would merge under the Elektra Entertainment Group umbrella (Billboard, Nov. 5).

Stein founded Sire in 1964 at the age of 24. The label's earliest successes came with such acts as Fleetwood Mac and Chicken Shack, which came to Sire through an arrangement with the British Blue Horizon label. However, the label didn't truly take off until 1979, when Sire signed a distribution pact with Warner Bros. At roughly the same time, Stein tapped into the thriving New York punk scene at CBGB's and signed several influential acts, including the Ramones and Talking Heads.

In 1980, Sire was sold to Warner Bros. Among Sire's later signings were Lou Reed, the Cult, k.d. lang, Seal, Dinosaur Jr. and Belo.

"I consider Chrissie Hynde a really close personal friend," Stein says of the Pretenders' front woman. "I'm going to name working with artists like her, but she and Lou Reed, David Byrne, and most of the others are at a level where they really don't need what I can bring through."
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Billboard. It's not a hit until it's a hit in BILLBOARD
INKAMOZE’S “Here Comes The Hotstepper,” from the Columbia film “Ready To Wear,” has squeaked past Boyz II Men’s “On Bended Knee” (Motown). Kamome thus becomes the first artist other than the Boyz to hold the No. 1 position in 16 weeks. Although “Knee” was up slightly overall and had the second-biggest airplay gain on the chart, single sales were down enough to help “Hotstepper” become No. 1. “Hotstepper” posted the second-biggest sales gain on the entire chart. Since the two songs are still neck and neck, they could swap positions again next week. Next in line for No. 1 is TLC’s “Creep” (Arista). Creep moves into the top five and posts the biggest overall gain on the chart by being the third-biggest airgayer and fifth-biggest sales gainer. “Creep” is No. 1 at WPWC-FM Washington, D.C., and KMET San Francisco, and is top five at WJMN Boston and KBXX Houston. “Creep” is to make it to No. 1, it will need at least another two weeks to close the gap.

THE SECOND-biggest overall gain on the entire chart has an interesting twist. Toni Braxton’s “I Belong To You/How Many Voices” (Arista) moves up only one place, from No. 32 to No. 31, even though it posted the biggest airplay gain on the entire chart and receives the Greatest Gain/Airplay award, thanks to “Belong.” The latter was released as the B-side initially, but is now receiving more airplay than “How.” The third-biggest gainer this week is Zhan’s remake of the ’70s disco classic “How” (Hollywood/7ive), from the movie “A Low Down Dirty Shame.” The new version actually had the biggest sales increase on the chart, and is this week’s Greatest Saller/Gains. “How” is now top 10 at KTTF San Antonio, Texas, KUBE Seattle, and WHTX San Diego. The fourth-biggest overall gainer, “I Miss You” (Arista) by N11, jumps from No. 73 to No. 64 with top 10 airplay rankings at KHQT San Jose, Calif., KFRR El Paso, Texas, and KYLD San Francisco. Changing Faces’ “Foolin’ Around” moves from No. 71 to No. 62 based largely on its sales gain. “Foolin’” is the third-biggest sales gainer this week, and early airplay leaders include KPWR Los Angeles, KKSS Albuquerque, N.M., and WERQ Baltimore.

QUICK CUTS: Martin Page makes his first Hot 100 chart appearance (as an artist) at No. 87 with “In The House Of Stone And Light” (Mercury). Until now, Page has been known as a songwriter/producer. Most of his album was recorded in his garage at home, with help from superstar “musical friends” such as Phil Collins. Page’s “House” is already getting some top airplay at WMXK Chicago, WKTU New York, and WXMY New York. It would take a group from New York City, the Murmurs, to record a song called “You Sink” (MCA). The female duo makes its first Hot 100 chart appearance this week, with top five airplay already at WHHT Detroit and KTTS San Francisco... Country superstar Reba McEntire gets her first Hot 100 entry with “Till You Love Me.” Like most country songs on the Hot 100, the debut is based almost entirely on sales.

NEC SEE CHIPS AS FORMAT OF THE FUTURE
(Continued from page 1)

WILLIE DIXON (Continued from page 8)

and unencoreable (Billboard, Feb. 20, 1993). When the jury voted on Dixon’s behalf, Dec. 2, it sent a mixed message to the public, says Cameron’s attorney, Russell Frackman. Frackman says he’s aware that if the jury determined that Cameron could not enforce the 1972 agreement due to the manner in which it was made, he points out that Dixon had ratified that agreement by living under its terms and knowingly accepting its benefits for 14 years. “It’s hard to say he didn’t know what he was doing,” Frackman says. Once the formal judgment is issued, attorneys representing both parties say they will determine whether it is necessary to file post-trial motions or appeals.

Pearce, “You really can get very high-quality sound from these chips.”

Silicon Audio is based on the MPEG audio layer 3 standard and compresses a 20MHz, 770kHz signal to one-eighth the original size.

The result, according to Pearce, is sound nearly on a par with that of CD or DAT. And like CD, Silicon Audio will have instant random-access capability.

The Silicon Audio technology has no moving parts, eliminating problems associated with other playback technologies, such as unwanted vibrations or skippage. NEC says it will have a wide range of applications, including video and text.

The title of NEC’s entry in the Hot 100, “Steps,” is a play on words, referring to the direction, where music is going to go, says Pearce. It’s a pick to go to a number one or two spot.”

NEC has yet to organize an industry group to form a standard for the new technology, Pearce says. The company reportedly is looking at the possibility of incorporating a debit function in the cards, which would allow the cost of music purchases to be subtracted from a prepaid credit recorded in each unit.

NEC’s announcement has drawn some skepticism from industry figures.

“I think that technology is going to leapfrog [Silicon Audio], anyway,” says FM/EM Music’s resident director in Japan. “Real-time delivery down a phone line or whatever, which is already happening here in the karaoke industry, is a portent of the future, so that other advances in ‘packaged’ media are not going to have the sort of worldwide impact that CDs had. You’ve only got to look at the impact of the MiniDisc and DCC to see that the [new] packaged is essentially not really what interests the consumer.”

TOKYO—The resignation of Akio Morita as chairman of Sony Corp. leaves to Sony’s CEO, Kenichiro Yoshida, the helm of the global giant. Morita, who is president/CEO of Sony Corp., also serves as chairman of Sony Corp. of America and president/CEO of Sony Music Entertainment. He is expected to retain those responsibil-

Morita’s resignation has long been expected. The 78-year-old empire builder underwent surgery for a cerebral aneurysm Nov. 30, 1993, and is now recovering at home after a period of hospitalization. Sony announced his resignation Nov. 25.

Morita will take over from Masaru Ibuka as honorary chairman of Sony, succeeding Hideo Sawada, who was named Sony’s founder in 1990, will replace him as president and has already been named chief advisor. Such titles, which reflect the two men’s joint participation, are even more noteworthy in that the U.S. firm was previously exclusively owned by Japanese executives who, for all intents and purposes, have retired from their companies.

Morita’s illness had prevented him from carrying out what has been his largely advisory role at Sony since Ogah took over from him as CEO in 1969. In recent months, Morita expressed a desire to resign. “It’s been expected for quite a while that this would happen,” says one Sony Music Entertainment (Japan) staff member.

Industry sources here say the Sony chairmanship will remain va-
quintant for some time until Ogah—the most likely candidate—takes on that post. Currently, there are no obvi-

ous candidates to succeed him as president.

Morita was seen as the prime mover behind Sony’s high-profile purchase of Columbia Pictures Entertainment (now Sony Pictures Entertainment) in the late ’80s, but he had little to do with these operations in recent years, sources say.

SPE’s poor business performance caused the Sony group to record an operating loss of 118.3 billion yen ($2.99 billion) in the half-year period ending Sept. 30 (the current ex-
change rate is 92 yen = $1). The company Sony Corp. was unaffected by the one-time write-off of goodwill associated with the purchase of Columbia Pictures purchase, however, and its oper-

ing profit rose 128.3%, to 4.69 billion yen ($46.8 million, in the same period, on the back of a 9.7% increase in sales to 625 billion yen ($5.54 billion).

As a result, Sony Corp.’s share price fell from the pre-write-off lev-
el of 5,800 yen to around 5,000 yen, before recovering somewhat to 5,550 yen at the close of trading Dec. 7 on the Tokyo Stock Exchange.

Barry Dorgan, electronics industry analyst for S.G. Warburg Secur-
ties (Japan), says he initially was “a bit suspicious over the timing” of Morita’s resignation. “But it appears not to be a condemnation of the failure in implementing the soft-
ware structure, which, I suppose, some people might have construed it to be. There’s no blame to be laid for what’s gone wrong recently, I think it has to be laid at Ogah’s feet,” he adds.

But another industry source here says there was little Ogah could have done to prevent the Columbia Pictures Entertainment (CPE) failure.

“Nobody’s ever figured out a way of dealing with these Hollywood people,” says one observer, somewhat harshly.

Sony says it is sticking with the current executive lineup, both in Japan and the U.S., while it considers no further management changes planned at this time,” says a Sony spokesman.

BUBBLING UNDER HOT 100 SINGLES

BILLBOARD DECEMBER 17, 1994

77
**HOT 100 SINGLES**

**FOR WEEK ENDED DEC. 17, 1994**

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**GREATEST SONG/SALES **

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<th>SONG/SHADES</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>&quot;Shade (A Low Down Dirty Shame)&quot;</td>
<td>Zane Lowe</td>
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<tr>
<td>&quot;Wild Night&quot;</td>
<td>John Mellencamp &amp; Terri Nunn</td>
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<tr>
<td>&quot;Every Day of the Week&quot;</td>
<td>Jad &amp; The Factory</td>
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**GREATEST SONG/AIRPLAY**

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<th>SONG/SHADES</th>
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<tr>
<td>&quot;I Belong to You/How Many Ways&quot;</td>
<td>Tawnya Branton</td>
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<tr>
<td>&quot;Be Happy&quot;</td>
<td>Mary J. Blige</td>
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<tr>
<td>&quot;New Age Girl (From &quot;Dumb and Dumber&quot;)&quot;</td>
<td>Deadye Dick</td>
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**HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>SONG/SHADES</th>
<th>ARTIST</th>
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<tr>
<td>&quot;Take a Bow&quot;</td>
<td>Aaliyah</td>
</tr>
<tr>
<td>&quot;Circle of Life (From &quot;The Lion King&quot;)&quot;</td>
<td>Elton John</td>
</tr>
<tr>
<td>&quot;Let's Get Loud&quot;</td>
<td>U2</td>
</tr>
</tbody>
</table>

**COMPILATED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan.**
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### Billboard 200 Chart Facts

**The Billboard 200** is a weekly music chart that ranks the best-selling albums in the United States. It is published by *Billboard* magazine and compiled based on sales data from record stores across the country.

### Chart Format

- **Artist Name**: The name of the artist or group behind the album.
- **Label**: The record label that released the album.
- **Peak Position**: The highest position the album reached on the chart.
- **Weeks on Chart**: The number of weeks the album stayed on the chart.
- **TOP-SELLING ALBUMS**: The top-selling albums for the week ending December 17, 1994.

### Chart Notes

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### Chart Data

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<thead>
<tr>
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<th>Album Title</th>
<th>Peak Position</th>
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<tr>
<td><strong>No. 1 Greatest Gainer</strong></td>
<td>KENNY G</td>
<td><em>Miracles, The Holiday Album</em></td>
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</tr>
<tr>
<td><strong>New &amp; Active</strong></td>
<td>Mary J. Blige</td>
<td><em>My Life</em></td>
<td>9</td>
</tr>
<tr>
<td><strong>Hot Shot Debut</strong></td>
<td>Sting</td>
<td><em>Fields of Gold: Best of Sting 1984-1994</em></td>
<td>20</td>
</tr>
<tr>
<td><strong>Ace of Base</strong></td>
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<td><strong>S tỷ top-selling albums</strong></td>
<td>KENNY G</td>
<td><em>Miracles, The Holiday Album</em></td>
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### Chart Analysis

- **Artist Name**: The name of the artist or group behind the album.
- **Label**: The record label that released the album.
- **Peak Position**: The highest position the album reached on the chart.
- **Weeks on Chart**: The number of weeks the album stayed on the chart.

### Chart Notes

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### Chart Data

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Outstanding In His Field. Columbia artist Michael Bolton, left, co-host of the Field Of Dreams Awards, presents Columbia Records Group chairman Don Lenner with Lifetime Achievement and Humanitarian honors. The awards are presented by the charitable Field Of Dreams organization. The event was held at the Beverly Hilton Hotel in Los Angeles, and proceeds will benefit organizations for underprivileged children.

**EPIC’S PEARL JAM RACES CAPITOL’S BEETLES TO TOP**

(Continued from page 6)

Sources say Capitol Records initially shipped 750,000 units of the Beatles album, which has a $20.28 boxed cost ($32.88 list-price equivalent). The surprise showing of the Beatles album had merchants scrambling to resupply some stores and placing rush orders with Capitol, which is believed to be back-ordered on the album to the tune of 500,000 units.

Joe McFadden, executive VP at Cema, says, “We had a nuclear explosion yesterday, and it was called the Beatles. I am still trying to figure out if it’s 1964 or 1984.”

McFadden calls the Beatles album the perfect Christmas gift, saying it likely would build sales momentum. Some merchants worry that Cema will be unable to keep up with the demand for “Live At The BBC.”

McFadden says, “We would he able to pull a couple of rabbits out of a hat” and start reshipping albums before dealer supply runs out.

Al Wilson, senior VP of merchandising at the 155-unit, Milford, Mass.-based Priority, said before the release that Pearl Jam and Beatles albums created an “event, which led to a great deal. Everybody feels good when you have a couple of good releases like that.”

For Strawberries, first-day sales of “Vitalogy” were stronger than those of “MTV Unplugged,” which hit first-day sales of $21 (from Jive). “That was a major surprise for us.”

He declined to specify numbers, but said that Pearl Jam outsold the Beatles by 4:1.

Jeff Abrams, VP of merchandise at 190-unit, Minneapolis-based Best Buy, reports that Pearl Jam had “phenomenal” sales of 47,000 units, making it the title biggest first-day seller at the chain’s Boston store.

The Beatles sold 17,000 units, which was five times more than the chain had anticipated. He points out that “The Beatles” album was released Apr. 18, 1963, and “The Beatles 1967-1970” albums were rereleased, they sold 3,000 each on their first day. A number of stores sold out their allotment of the new Beatles set, and the chain’s distribution center was moving quickly to re-stock.

Best Buy competitors complain that the discounter was selling the Beatles album below cost at $19.88 in a number of markets. One merchant suggested that some of the Beatles album sales at Best Buy were to independent merchants, who have to pay the full $21 (from Jive).

In Albany, N.Y., at 700-unit Trans World Entertainment, John Whitehead, senior VP of merchandising and buying, says the chains is pleased with sales of both Pearl Jam and the Beatles. Both albums were ahead of projections, he says, pointing out that Beatles sales were extremely strong in the New York City market. Overall, he estimates that Pearl Jam was outselling the Beatles at the chain 2.5:1, but he declined to be more specific.

In Charlotte, Mike Dreesen, a principal in the 13-unit Newberry Companys, reports that Pearl Jam moved 3,300 units on Dec. 6, while the Beatles sold 600.

In North Canton, Ohio, Dave Roy, director of purchasing at the 406-unit Camelot Music, says that with the release of “Live At The BBC,” his career has come full circle. “My very first job was running the music department at a department store,” he recalls. “And the first album I worked was ‘Meet The Beatles.’ I experienced Beatlemania then, and now I am experiencing it again.”

**Def Jam, Priority Settle Suit Over ‘Street Fighter’ Tracks**

BY DON JEFFREY

NEW YORK—Def Jam Records has settled its lawsuit against Priority Records over the release of a soundtrack set with songs by rappers L.L. Cool J and Public Enemy that Def Jam claims are of poor quality and could hurt the artists’ reputations.

The two-week-old suit filed Dec. 2 seeking a temporary restraining order to halt the distribution of Priority’s “Street Fighter” soundtrack. A federal judge granted the order, which also required Priority to contact retailers and wholesalers to stop selling the album, released Dec. 6.

However, a source at Tower Records said at that time that Priority had not notified the chain’s legal department of the order, and that the album was on the stores’ shelves.

On Dec. 7, Def Jam and Priority issued a joint press release stating that they had “reached a settlement of the dispute. The terms of the settlement are confidential; however, they permit the continued distribution of the soundtrack album under agreed-upon circumstances.” The companies declined to comment further.

Def Jam accused the Priority release of “infringing upon the copyright of the ‘Street Fighter’ video, which was released on Dec. 2, 1993.”

**IFPI Pledges Aid To Russian Biz**

MOSCOW—The IFPI has opened an office in Moscow and has pledged to help the recently formed Russian Phonographic Assn. boost the country’s legitimate recording industry. The IFPI’s office will be made in the wake of the Russian government’s decision to abide by the Berne and Geneva conventions, and the enactment of a new Russian law on copyright that took effect in August 1993. The Moscow office will be headed by senior legal adviser Irina Savelyeva.

At a meeting here Dec. 5, Nicholas Garnatt, the IFPI’s international recording industry trade group will give any assistance possible and will share its expertise and expertise with its Russian counterparts. The IFPI also is expected to recognize the Russian Phonographic Assn. as its official national group in the country.

The RPA represents 18 companies that make up the majority of the Russian music industry (Billboard, Nov. 19). While the Russian music market has traditionally been large and diversified, with significant piracy, IFPI reports that pirated product accounts for 80%-90% of available repertoire.

In its comments, Garnett said the piracy rate in Russia is not only harmful growth of the domestic market but presents an international threat through the export of pirated product. He praised the RPA as the first local organization in Russia working toward enforcement of intellectual property laws.

Attending the Dec. 5 meeting in Moscow, in addition to Garnett and Savelyeva, included Alexey Ugritsky, deputy chairman of the RPA, and Bianka Korlan, the IFPI’s regional director for Central and Eastern Europe.

At the meeting of the state committee on customs says that issues related to intellectual property rights were new to customs officials in Russia, but adds that he is eager to work with the IFPI and RPA.

**BMG PLANS TO BE ‘FIRM’ WITH NEW FITNESS LINE**

(Continued from page 6)

units at about $40 each. Beginning in 1995, BMG will offer the same tapes at $14.98 and $19.98 retail, while Meridian will continue filling mail-order demand. “We’ll do a massive launch in May,” says Shults, in time for the start of the series called the “bikini” season, to be followed by gift-giving during the holidays and the “gilt” months of January and February.

The full catalog should be out within a year. Based on the success of direct response and Meridian’s retail test (Billboard, Sept. 24), Shults anticipates big numbers, “I would say I’d be disappointed if we didn’t sell 1 million,” he says.

“Meridian is close to that level already, at a very high price. If it’s given retail space, it will attract a very loyal consumer.” Data indicate buyers who are happy with their first “Firm” selections come back for more every six weeks.

BMG got the nod over the competition, said to include PolyGram, because of its willingness to commit to a major marketing campaign, says Tahir. “They emerged as the ideal strategic partner. We see this as their way to get immediate position in the market.

It didn’t hurt, either, that BMG Video acquisitions VP Susan Rosen was a “firm believer,” he adds. Rosenblom joined BMG from Good Times Home Entertainment, where she handled several fitness projects. BMG’s (RPA) advantage in the “Firm” titles is the company’s fit- ness roost; unlike competing labels, Meridian’s line won’t get lost in an extensive exercise release schedule, Tahir says.

BMG, however, is preoccupied these days with television’s Olivia Newton, Mary-Kate and Ashley, whose three releases are the label’s biggest revenue producers, the first from a reported million contract. Despite skepticism from some trade sources, Shults says the titles “are going through the roof.”

He places the total at nearly 1.6 million cassettes, roughly 500,000 each of “Our First Video” and the two “Adventures Of Mary-Kate and Ashley” tapes. Audio ads up about 400,000 to the total. BMG’s most recent sales acquisition is a made-for-TV cartoon series.

**LIVE MUST CUT TRACK FROM ‘BAD LIEUTENANT’**

(Continued from page 9)

District Court in New York, states that the 2,000 copies of the video of “The Bad Lieutenant” were manufactured by Live and 85,000 were sold.

Steven Mangel, executive VP of Live, says, “There was never a recall of any copies sold or distributed.” But he adds that Live has agreed to destroy any remaining tapes in its inventory, and will create videocassettes using a new master of the film that substitutes another song for “Signifying Rapper.”

Attorneys for Page and Plant and their publishing firm, Flames Of Albion Music, declined to comment on the decision.

But a source familiar with the suit says the complaint arose because the song members of Led Zeppelin objected to the use of their music in the movie.

“The Bad Lieutenant,” which turns Harvey Keitel as a corrupt cop, his scene in which a run is raped at the altar of a church. Schloopy D’s “Signifying Rapper” is the Zeppelin song that the “Bad Lieutenant” was ever released.

Last February, Page and Plant filed a complaint against Home Video Office to prevent the first televised viewing of the film. HBO agreed to substitute another song in place of “Signifying Rapper” before showing the movie (Billboard, March 5). Kashmir was recorded for Led Zeppelin’s 1975 album In Through The Out- side.

BY ERKIN TOUZMOHAMMED

In this case, what was most important was that the music was used in a manner in which [Page and Plant] didn’t approve,” says the source, who did not wish to be named.

The defendants also included Schloopy D’s music publisher, Zomba Songs; his former record company, Zomba Recording Corp.; and the music distributor BMG.

A spokesman for Zomba says that the Schloopy D album containing “Signifying Rapper” has been deleted from the catalog, and that the rapper no longer records for Zomba’s Live label. The music was known to fans of Live, who did not believe a soundtrack album to “The Bad Lieutenant” was ever released.

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Backstage At The Big Awards Show

A backstage report by Craig Rosen, Chris Morris, J.R. Reynolds, Carrie Borzillo, and Bret Atwood from the Billboard Awards.

COLLECTIVE SOUL, which picked up the award for best album rock track and performed “Shine” on the show, was a last-minute addition to the telecast, replacing Stone Temple Pilots. “We were in Miami recording our second album when we got the phone call,” said singer Ed Roland. The album is scheduled for a March release. A new track by the band, “Gel,” will be included on the soundtrack to the forthcoming “Jerky Boys” movie, due early ’95.

URGE OVERKILL's Blackie Onassis credited “Pulp Fiction” director Quentin Tarantino with making the band’s single “Girl, You'll Be a Woman Soon” a hit. “Quentin single-handedly gave us a hit record,” he said. Urge is working on its new album in Philadelphia.

ACE OF BASE singer/songwriter/producer Ulf "Buddha" Ekberg said female members Linn and Jenny Berggren were grateful to the band’s new album, slated to be completed by February and released in late spring or early summer.

AFTER spotting Interscope Records principal Jimmy Iovine, male artist of the year and Death Row/Interscope recording artist Snoop Doggy Dogg bellowed, “Jimmy, I’m not laughing!” Snoop said his 18-minute film “Muder Was The Case” will be released on video in late January or early February.

Death Row rapper Dr. Dre plans to direct a still-un titled theatrical feature film. Said Dre, “We’ll start filming this summer. It’s going to be a dramedy—with lots of violence.” Dre is preparing to record “Helter Skelter,” a rap album with former N.W.A. cohort Ice Cube, due in May.

Sheryl Crow plans to enter the studio in January to begin recording the sequel to her double-platinum A&M album “Tuesday Night Music Club” for a possible September release. She said she will not reconvene her debut’s “club band” of L.A.-based players, but will use her touring band, which covers several musical genres. Ace Of Base topped All-4-One, Snoop Doggy Dogg, Counting Crows, and Tim McGraw.

Meanwhile, “The Sign” edged out All-4-One’s “I Swear,” Boyz II Men’s “I’ll Make Love To You,” Celine Dion’s “The Power Of Love,” and Mariah Carey’s “Hero” as the single of the year.

Snoop Doggy Dogg, whose “Dogg Style” album has sold more than 4 million copies, was named top male artist over Garth Brooks, Michael Bolton, and B. J. Thomas.

In a backstage interview with Billboard, Snoop marveled at the fact that he went up against such heavy hitters and came out on top. “It was wild I even was in a category with them,” he said. “I was happy to even be able to be compared to someone like that. Winning just shows me that you can do anything you put your mind to.

“I was in a situation where I didn’t know what I wanted to do with my life, but when I finally found out, I did it and did it to the best of my abilities, and accomplished the greatest thing I could accomplish—a Billboard Award.

Carey, riding high on The Billboard 200 with “Merry Christmas,” was named top female artist based on the success of her septuple-platinum “Music Box.” Carey beat out such stiff competition as Toni Braxton, Reba McEntire, Janet Jackson, and Celine Dion.

Carey accepted her award from New York where she was rehearsing for a benefit concert.

Kelly, who was featured performing “Bump N’ Grind,” collected the award for R&B artist of the year by Tevin Campbell, Braxton, Babyface, and Jodeci.

The show, hosted by comedians Dennis Miller and actress Heather Locklear, kicked off with a biographing version of “Bad Habit” by Epic punk band Offspring. The track is featured on the band’s platinum-plus album “Smash.”

Other performance highlights included Island’s Melissa Etheridge, Violator’s Warren G, D’C’s Urgé Overkill, Interscope’s Tom Jones, Columbia’s Tom The Wet Sprocket, and Atlantic’s Collective Soul.

The latter was presented the award for album rock track of the year for “Shine.”


In the contemporary jazz category, Kenny G, who is No. 1 on The Billboard 200 for a second week with “Majic: The Holiday Album,” was named artist of the year.

Taking the top female country artist honors was McEntire, while So Def/Columbia’s Da Brat was named top rap artist.

McIntyre, whose latest album “Read My Mind” has been certified double-platinum, surpassed Mary Chapin Carpenter, Wynonna, Patti Labelle, Faith Evans, and Da Brat, riding high on the Hot Rap Singles chart with “Fa All Y’ All,” topped Domino, Snoop Doggy Dogg, Outkast, and 69 Boys.

Atlantic’s Stone Temple Pilots were honored as the modern rock act of the year. STP competed with Green Day, Counting Crows, Soundgarden, and Offspring for that title.

STP originally was scheduled to perform on the show, but canceled at the last minute. Lead singer Scott Weiland made light of the situation as he accepted the trophy: “We were supposed to play, but Dean [DeLeo] heard that the Red Hot Chili Peppers were once again auditioning for a lead guitar player, so we had to keep pri orities in check.”

Specifically women piano players.

I also want to thank Billboard magazine for this great award, as I am considering they’re calling it the Centu ry Award, and this is a century for people like Igor Stravinsky, Elmer Bernstein, Leonard Bernstein, Aaron Copland, Gershwin, and the Beatles, and Bob Dylan to have lived, I’m very honored.

And I’d like to just point out that it’s been a great life to have lived so far, and to be able to do what I love has been the greatest thing I’ve ever done and I just confirms that I made the right decision when everybody told me I was crazy to start doing what I was doing. I’ve been very lucky since then, again thank you very much.”
thought, it was a hit, and I asked the boys to record it. They recorded it in San Francisco, and then they went on tour, and I flew out to Boston and personally recorded the vocals and guitars for them out in Boston. I took the tapes home and mixed the tapes with Jerry Finn, who was a mix-tape whiz.

Though modern rock radio failed to respond to such previous tracks from "Let's Go!," the band had a hit on a few major-market stations as WKQX (Q101), CHICAGO, WFXJ (99X) ATLANTA, KTTZ (Live 105) San Francisco, and KTCL Denver.

"The track's working well for us," says WKQX PD Bill Gamble. "We're getting good response. People are phoning. They're sending in letters." Gamble believes that the powerful, back-dated sound of "Roots Radical" is including a broad listenership comprising veteran punk fans and neophyte alternative rock enthusiasts.

He notes, "To some extent, because of the [Throwback sound of the new single], people say 'that sounds like the Clash' or 'that sounds like punk records from the late '70s or early '80s.' You have a listen tape with a lot of different demographics... It increases the comfort level for all demographics.

Even the original line-up of "Roots Radical" available to select retail accounts in a single sleeve as a two-track giveaway CD single, mated with a second non-album song, of the Clash-reflector number called "I Wanna Riot." 

Greneitz says the single is now being shopped around with the album in a separate shipment. He says the single will go free with the single-full length, and it's really a good thing for fans."

TGW LINKS WITH WEATHER CHANNEL

(Continued from page 8)

sic, and shots of the city in the grip of the ferocious winter of 1965-64 are interwoven with shots of the Shamom and Orphues playing their hearts out.

Directed by Jen Cohen, best known for his E.M.I. videos, the clip's jagged slasher look combines a visual style for the Weather Channel, which usually broadcasts stand-up weather news for people, printed forecasts, and real storms.

"We're calling it paradigm-busting," says Kathryn Keene promotions manager for the Weather Channel, who also says that the station is "thrilled" about the partnership.

The channel already has a musical orientation, but the two have signed an eclectic playlist of instrumental selections used during its forecasts. Artists recently aired for the channel include Ray Obiedo, Shal- owaux, Russe Freeman & the Ripping- tons, Pyschogoras, Ray Lynch, and Beth Michaels.

As an example, some clips produced by Teldcer have appeared as drops on such cable channels as Bravo, A&E, and the Playboy Channel, but "The Four Seasons" will be a first for weather enthusiasts who stayed glued to those forecasts. And it may not be a last. Says Keene: "I think you'll see a lot more of this."

TACO BELL PROMO

(Continued from page 9)

celing its retail availability by several weeks.

"This form of fast-food promotion is just a continuation of an obvious trend that continues to develop," says Mar- cia Appel, VP of Communications, who declined further comment on the exclusive compiliation.

Representatives of both Caminet and of this form of promotion will be given the opportunity to comment on the exclusive compiliation.

DOTOMO, which is manufactured toy Sony Special Products, sells for $4.99 on CD and $3.99 on cassette, and may be purchased with a food purchase.

Approximately 50 cents from each unit will go to DO Something Inc., according to Nollau.

The compiliation, which went on sale Nov. 28, is being supported by a flurry of SPA spots airing on the Fox net- cima. The project features the covers of such classics as "Melrose Place" star and DO Some- thing co-founder Andrew Shue, and aired during the scoring credits of that show. He's also been associated with Forts' "90210" and "Models Inc."

In addition, paid radio and televisi- ons spots touting the exclusive prod- uct will air, with the end of the month as part of Taco Bell's December ad campagne.

It's a move to "provide a heck of a value for our customers," says Nollau.

"It does well, we expect more pro- motions like this."

COMPiled by a National Sample of Retail Store and Rack Sales Reports compiled, provided by

BILBOARD DECMBER 17, 1994
time to be handled by Disney Software, which will be folded into Disney Interactive.

Virgin Interactive had previously co-developed and distributed "The Lion King" and "Aladdin" video games. Sony Imageworks co-developed and distributed the "Mickeys Mania" video game.

The home video division is so dominant in mass-merchant distribution," said Frank. "We're looking to expand existing Disney sections in stores with product from this division."

McBeth told Billboard that Disney Software, formed in 1988, has five sales representatives who handle the 10-15 major computer chains. The unit also has placed CD-ROM product in Target stores.

While he expects the video division to expand CD-ROM into its mass-merchant accounts, the bulk of distribution will continue to be handled by the Software unit. The product will not be pushed as a retail rental opportunity, McBeth said. He noted that the software group will be joined with Buena Vista home video division. "Over time, we'll integrate both groups," said McBeth. "But the fact of the matter is, the software group's exist- ence now is not currently covered by home video.

The marketing efforts will fall under Disney Interactive, but the home video and software unit will handle in-store trade promotions.

In effect, Disney Interactive amounts to a name change for Disney Software. The name Disney Software, which previously was part of Disney, but it may continue to exist as a sub- brand, McBeth said. But all product will be marketed under Disney Interactive.

Outside distribution agreements will continue through the next year, he added.

To date, Disney has published 40 video game titles, 31 computer prod- ucts such as screen savers, and two CD-ROM products. All the video games will be distributed by third party companies, including Sony Image- soft, Virgin Interactive, and other li- censors.

Virgin shipped 1 million units of "The Lion King" video game, and 2 million copies of the "Aladdin" title have been sold to date, according to Disney Interactive.

McBeth said sales of Disney's CD- ROM versions of "The Lion King" and "Aladdin," for which Disney Soft- ware distributed, are more than 400,000 units.

However, McBeth said Disney has not sold its distribution agreements. "They've been extraordinarily successful, and it would be foolish to walk away from those relationships," he said.

Disney Interactive will market 20 products in 1996, including 15 CD- ROM titles. In 1996, the division will put out 35-40 titles, McBeth said. In addition to entertainment products, Disney Interactive will have an entertainment division, headed by Steve Fields, and an educational publishing division headed by Marc Teren. Both are Disney in- siders.

Although the Burbank studio is the last to announce an interactive division, Disney executives said the delay did not mean the company was skittish about new technologies.

"We've never been reluctant," he said. "We just didn't want to announce that we had bought a company in Sil- icon Valley for a one-day headline." said Frank.

Eisner said Disney Software numbering 100 employees, is actually larger than some of the companies the industry said it should have acquired two or three years ago. Another 200 employees will be added to Disney Interactive in 1996.

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DISTRIBUTING, SELLING PIRATE VIDEOS NOW A CRIME IN D.C.

BY BILL HOLLAND

WASHINGTON, D.C.—The District of Columbia City Council passed emergency holiday legisla- tion, 7-0, amending the city's commercial piracy code to make it a crime to distribute and sell video- cassettes of illegally duplicated mo- tion pictures.

Previously, D.C. police could only arrest street vendors for selling pir- ate tapes and counterfeit sound recordings.

The crime is a misdemeanor, punishable with a fine up to $10,000 and/or one year in jail. However, those maximums are usually reserved for distributors, not street vendors.

District citizens have been duped by vendors into buying bogus copies of popular video store titles as well as films that are greater hits such as "Interview With The Vampi- re," "The Santa Clause," and "Forest Gump."

"These tapes are produced by pirates who bring hand-held video cameras into moviehouses and tape not only the movie but, fre- quently, the heads, coffins, and laughter of nearby audience members."

The bill, sponsored by veteran Democratic Councilwoman Char- lene Drew Jarvis, will be taken up as a permanent measure next month, according to City Council officials.

Jack Valenti, president/CEO of the Motion Picture Assn. of Ameri- ca, said, "The council should be congratulated for helping to prevent their citizens from falling for such deceit and thievery."

Dozens of street vendors ped- dling thousands of obviously bogus videocassettes are a daily sight around the intersection of 16th and K streets N.W. which is within blocks distance of the three national hot spots, such as the White House, the Andrew Mellon Auditorium, and the Washington Monument.

After the Senate approval, Jack Valenti, president of the Motion Picture Assn. of America, reflected on the outcome, saying there had been tremendous disappointment in the European Union's unwillingness to commit to tearing down its trade bar- riers, the congressional passage of GATT is a positive step for the U.S. film industry.

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BIZ PLEASED WITH SENATE APPROVAL OF WORLD TRADE PACT

AT&T and the GATT members will be able to turn to the newly created WTO to make sure that nations follow through on the copyright protections enjoyed in Berne—or face trade sanctions.

"GATT is going to help everyone in the copyright community," says Ed McSFate, president of the National Music Publishers Assn. "To now have a world court for grievances, that's a real gain for us.

Although officials are pleased by the passage of GATT in the Senate, the occasion also brings back memo- ries of a bitter loss to WTO for further copyright and market gains.

Last December, U.S. GATT negoti- ations failed to win a "national treatment" provision sought by the record industry, as well as the market access and audio-visual assaults desired by Hollywood.

A national treatment provision would have given U.S. companies the same protection in any GATT member's country that is afforded to home- country companies. Market access would have removed restrictions that have prevented U.S. companies from further growth abroad.

The audio-visual restrictions, used to subsidize domestic film, videos, and TV fare in some European countries, put limits on foreign-produced reper- toire, which were interpreted here as being anti-American.

After the Senate approval, Jack Valenti, president of the Motion Picture Assn. of America, reflected on the outcome, saying there had been tremendous disappointment in the European Union's unwillingness to commit to tearing down its trade bar- riers, the congressional passage of GATT is a positive step for the U.S. film industry.

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UPCOMING IN

* YEAR IN MUSIC* ISSUE DATE: DECEMBER 24 CLOSED

YEAR IN VIDEO ISSUE DATE: JANUARY 7 AD CLOSE: DECEMBER 13

WINTER CES ISSUE DATE: JANUARY 7 AD CLOSE: DECEMBER 13

DANCE SUMMIT ISSUE DATE: JANUARY 21 AD CLOSE: DECEMBER 27

ISSUE DATE: JANUARY 28 AD CLOSE: JANUARY 3

MIDEM ISSUE DATE: FEBRUARY 4 AD CLOSE: JANUARY 10

CANADA ISSUE DATE: FEBRUARY 4 AD CLOSE: JANUARY 10

MI ISSUE DATE: FEBRUARY 11 AD CLOSE: JANUARY 17

ENTER*ACTIVE FILE I (Games) ISSUE DATE: FEBRUARY 18 AD CLOSE: JANUARY 24

UK SPOTLIGHT ISSUE DATE: FEBRUARY 18 AD CLOSE: JANUARY 24

CHILDREN'S AUDIO/VIDEO ISSUE DATE: FEBRUARY 18 AD CLOSE: JANUARY 24

NARM & SAN DIEGO ISSUE DATE: MARCH 4 AD CLOSE: FEBRUARY 7

ECHO AWARDS ISSUE DATE: MARCH 4 AD CLOSE: FEBRUARY 7

NY: 212-536-5004
LA: 213-525-2308
NASHVILLE 615-321-4294
UK & EUROPE 44-71-323-6686

BILBOARD DECEMBER 17, 1994

85
METALLICA STICKS WITH ELEKTRA

Metallica has settled its lawsuit with Elektra Entertainment and will continue to record for the label. Metallica filed a complaint against Elektra in September, asking to be dismissed from its contract, originally signed in 1984. At the heart of the band's thwarted attempt to finalize a joint-venture agreement it had negotiated with former Elektra chairman Bob Krasnow prior to his exit from the label (Billboard, Oct. 8). Band spokesman Dan Koreski said in a comment on the specifics, but said "it appears" the band and Elektra have reached a "mutual and positive settlement."

BANNER YEAR FOR VIRGIN

Virgin Records says it has had a banner year. The label has scored platinum-plus sales with Scarface's "The Diary;" Smashing Pumpkins' B-sides collection, "Pieces Indiana;" the Rolling Stones' "Voodoo Lounge;" and Enigma's "The Cross Of Changes." In addition, Janet Jackson's "You Want This" is her 15th gold single and breaks the tie with Aretha Franklin as female artist with the most gold singles.

PARNELL DISC TO BOW ARISTA LABEL

Arista records will announce a new country label shortly after the first of the year, the imprint's name hasn't been chosen yet. LeeRoy Parnell, who currently records for Arista/Nashville, will be the spinoff's flagship artist.

MCA MUSIC HEAD TO RETIRE

John McKellen confirms that he will retire from MCA Music, effective March 31, 1996, after more than 30 years with the company. McKellen, who has headed MCA Music in New York for the past three years, joined the company after it acquired Leedes Music from Lou Levy in the early '60s. McKellen, who immigrated to the U.S. from England in 1952 and joined PolyGram in 1958, will step down from his post as board member of ASCAP and the National Music Publicists' Association upon his retirement. McKellen's replacement is expected to be announced soon.

MCA INTL TO LOSE WATERSON?

Bulletin hears that senior VP Stuart Watson is leaving MCA Records International after 18 years to set up his own label in the new year.

BLUE EXITS MPL, FORMS NEW COS.

Helene Blue will leave her post as general manager of Paul McCartney's MPL Communications, to form a new publishing company, New York-based Anna Teresa Ltd. (ASCAP), named after her two grandmothers. She is also entering into a partnership, Music Enterprise International (BMI), with Ron Korn, formerly of Cema Special Markets. Blue, who joined MPL three years ago, says she will remain as a creative consultant to the company. Blue has just been re-elected as a board member of the National Music Publishers' Assn. She will remain in New York, while Korn will represent the partnership in Los Angeles.

COLLISION, GEFKEN END TIES

Ingram's Jorgenlsen moves on

Longtime Ingram Entertainment executive Marty Jorgenlsen will join MCA Entertainment as senior VP of marketing and purchasing, according to Ingram president Dan Rubin. Jorgenlsen replaces Robert Wittenberg, who is heading to MGM/UA Home Video as VP of sales.

3D 'KOMBAT' VIA NEW LINE

New Line Video Home Video will issue a direct-to-video animated version of "Mortal Kombat," featuring advanced 3D animation technology. Release of the video will coincide with the live-action theatrical version starring Christopher Lambert, scheduled for release next summer.

December 1994 (Oh, What A Record)

A SONG ORIGINALLY WRITTEN about the '30s but changed to the '40s, and which was a hit in the '50s, has set a new record in the '90s. When the Four Seasons returned to the Hot 100 Aug. 13 with "Oh, What A Night," their No. 1 hit from 1976, the group set a record for chart longevity. Recording under the name The Four Lovers, the quartet made its Billboard pop singles chart debut May 26, 1966, with "You're The Apple Of My Eye." That gives the Seasons a chart span of 38 years and 27 weeks, the longest of any act in the rock era.

Now Frankie Valli and company have set another record. "December 1963" is on the Hot 100 for its 46th week, longer than any other single in Hot 100 history. But don't count Tag Team, the previous title holder, out. The ubiquitous "Whoop! (There It Is)" was on the Hot 100 for 46 consecutive weeks, the longest nabbed runs, according to Billboard and others asked me why the weeks from the 1976 run of "December" have been included in the single's current chart status. The answer, courtesy of Billboard associate publisher Michael Elmes, is that the 1984 versions of three weeks or less. The exceptions: a new recording. If the Four Seasons had gone into the studio and recorded new vocals for "December 1963," the counter would have been set back to zero. But they didn't, and it wasn't, and the Seasons are in the record books twice. With "December," still in the top 30, the single has every chance of becoming the first title in Hot 100 history to break the 50-week barrier.

Y ES, INT'S READY TO WEAR: If you were waiting for Boyz II Men to break Elvis Presley's record for consecutive weeks at No. 1, you can stop. The Motown quartet will have to settle for tying the 16-week run achieved by two Elvis singles in 1956, as "On Bend Knee" falls to No. 2.

The new champ? "Here Comes The Hotstepper," the surprise hit of 1994 from Ini Kamoze. It's the first dancehall reggae hit to reach the top since "Informer" by Snow spent seven weeks at the summit in 1993, although some would distinguish between a white Caution artist and an "authentic" dancehall artist from Kingston, Jamaica.

"Hotstepper" will have extra exposure in the month, as it is included on the soundtrack to Robert Altman's "Ready To Wear," that's English for "Prep-A-Porter," the film's original title.

Kamoze's ascendance to the top of the Hot 100 means that there have been nine No. 1 singles this calendar year, still the fewest number of chart-toppers in any year since the rock era began in 1957.

To Larry Cohen of Triumph, Conn., for pointing out that only one No. 1 hit in 1994 has had a title with five words or more. Except for Boyz II Men's "I'll Make Love To You," every No. 1 title except for three weeks or less. The exceptions: Celine Dion's "The Power Of Love," Lisa Loeb & Nine Stories' "Stay (I Missed You)," and Kamoze's "Here Comes The Hotstepper." Cohen makes you long for the days of "Hey You Won't Play Another Somebody Done Somebody Wrong Song."

98 charts GROOVE: Sharp-eyed chart writer William Simpson of Los Angeles noticed that the doubled-sided "You Want This?/"70's Love Groove" is Janet Jackson's 8th straight top 10 single, tying her with Pat Boone for fifth place on the list of artists with the most consecutive top 10 hits.
Most things in life are optional. Some things are very necessary.

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