THE NEW FACE OF YOUNG COUNTRY

Montgomery 'Kickin' It Up' In No. 1 Slot

BY PETER CRONIN
and CRAIG ROSEN

NASHVILLE—For the second time
in as many weeks, there's a surprise
at the top of The Billboard 200, as
John Michael Montgomery's Atlantic
album "Kickin' It Up" knocks Alice
In Chains' "Jar Of Flies" from the No.
1 position. Montgomery is only the third
country performer to top The
Billboard 200. Garth Brooks
reached No. 1 with three albums:

Retail Weights Health Care Costs
New Expenses Seen In Clinton Plan

BY ED CHRISTMAN
and DON JEFFREY

NEW YORK—As the national
debate over health care percolates,
music and video chains and independent
merchants alike are watching closely;
the outcome could cost merchants
millions of dollars.

While at least seven health plans are
floating around Congress, the plan
proposed by President Clinton is
considered most onerous to retail, a
sector heavily reliant on part-time
and seasonal employees. Consequently,
the National Retail Federation,
a trade group, has been among the
most vocal critics of the Clinton plan.

SONY DISCOS MINES FOR GOLD
With La Mafia's 'Vida' Set

BY JOHN LANNERT

When La Mafia signed with Sony
Discos three years ago, the Houston
soul sextet was a respect-
ed Tejano act selling
about 60,000 to 70,000
units per record—
respectable numbers
for its genre.

Three albums later,
La Mafia has trans-
formed itself into a
pop band whose
upcoming re-
cord, "Vida," should
surpass 500,000 units in the U.S., a
statewide sales tally seldom reached by Lati-
no acts, claims Sony Discos VP/GM
George Zamora.

According to Za-
mora, La Mafia's 1991 album, "Estas
Tocando Fuego" (You're Playing With Fire),
hit 376,000 units, and its 1992
follow-up, "Abera Y
(Continued on page 101)

Classical Budget
Lines Gain Stature

BY NICOLAS SOAMES

CANNES—Budget classical catalogues
were among the top titles traded at
this year's MIDEM exhibition Jan.
30-Feb. 3, as major labels and
independent operators home in on
what has proved to be an enduring and
exceptionally lucrative market.

Newly formed label Discover,
(Continued on page 109)

Reggae Biz Responds
To Chart's Debut

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Billboard's
ew reggae chart ruled in Jamaican
music circles last week as debate
about its implications for the
music eclipsed other industry
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The introduction
(Continued on page 101)

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The introduction
(Continued on page 101)
CERTIFIED PLATINUM

300+ SHOWS Worldwide
and it ain't over yet!!

GRAMMY NOMINATED

THE NEW SINGLE
"BLACK SUNSHINE"
ON MTV
Ancient to the ears, yet too new for comfort, "The Latin Play-boys" (Slash/Warner, due March 8) is music a pop archaeologist might discover after kicking over the cobblestones of a long-forgotten wireless.

Random melody amidst the wreckage of a lost society, a relic recovered in a future we may never reach, it is a telepathic overtone of Latin America's chronicles as filtered through the static of an effectual radio.

Like the revered historical narratives of Eduardo Galeano's "Memory Of Fire" trilogy (Pantheon Books, 1987), in which the march of Latino civilization is recreated in sequenced amalgamations of traditional devices ("Century Of The Vipers & Masks") of brief ancestral vignettes, so "The Latin Playboys" al-

An album is an intuitive exposure of a sacred heritage. Raw and other-

And then the most strangled horror. Yet, Stop. Here Prophecy has become a masterpiece of found composition and experimental roll, jarring in short bursts with the ghosts of Montezuma, Jose Marti, Perez Prado, and the narco-ent and conduits that throw mad shadows on the walls of Latin Rock.

The fact that most of the album was recorded on a Tucson four-cam deck during Travis Turfights in the Whitter, Calif., living room of Los Lobos singer/guitarist David Hidalgo is central to the pathos and mystery of its overpowering spell.

"Coming out of [1960's] Kiko," says Hidalgo, "we were all really exhilarated by that creative process, and I hadn't dried up ideas-wise, so I kept putting my thoughts down as home demos, just following the feel. I was going for the innocence and early primitive folk recording, that humble setting where there's no pre-drink and it's music for the sake of simple human communication."

"For maybe 1-2 hours," he adds, "I'd sit up a couple of evenings a week, after my kids went to sleep, and let my impulses take me on a ride. I'd have the kids up so loud in the kitchen to draw electric bills with murder, pulling out a plastic bag of barbeque skewers that I shot in my lap for a certain noise, while I used butter knives and spoons as slides for my guitar. Then I'd grab for something else and go on without talking. I felt free of any expectations, and when I'd get the tapes to [Los Lobos drummer] Louie Perez I left space for lyrics."

"What I heard," Perez recounts, "was all this 'chance music,' a lot of the stuff almost Zen-like in its use of available materials. At the time, Perez was listening to a lot of the punk/bardish- explosionmatical of Rasaan Roland Kirk, whose free playing incorpo-

rates woodwinds and quarky instruments, many of Kirk's own invention. Perez also was rereading the poets of the Tang Dynasty, whose work he perceived as "snippets of something that's right in front of them, leaving no sense of an individual view."

And after 20 years of exploring Latin American music, Perez says Hidalgo's quest for improvisational that would "trend on the turf of poets" without leaving footprints.

"The music David had done for what became 'Same Brown Earth' really grabbed me—it sounded like the story of Creation. Many people may have heard this is kind of music Chicano or Latin people should make—but we didn't want to fight the natural- ness of it. I called [producer/keyboardist] Mitchell Froom, and he and I went out and we had this tape. It was so good, he even left our studio and he was dead set to record it as Dave to ever go back to a real studio to rerecord it. So I put myself on a

schedule each day at my place in Laguna Beach, writing lyrics to whatever the sounds suggested. Then I spent one evening trans-

ferring the feel. I showed it up for the studio with Mitchell carrying two cassettes of the demos and a stack of papers full of lyrics. Mitchell said he thought this could turn into a producer's nightmare, but we plunged in, with help from engineer Shadrack Tobin, and it just worked."

"I'd attach words where they seemed to fit, and we'd run the tapes through outdoor bullhorn PAs or some junk amplifier. We used a Chapman Stick [tape-loop devices, akin to a mllet], adding and subtracting whatever seemed right, during May and June of '93. But still, we didn't formulate anything, saying 'this is where the "head" goes, this is where the "feet" belong.'

What is plain to see is that the work became a project not just an artistically flexible frontiers of Los Lobos. "Other band members would say, 'What are you guys doing?"' his honest an-

swer always was, "I'm not sure myself." Perez recalls with a laugh. "Da-

ked and I never approached this project trying to stretch the limits of songwriting, but I think we did somehow."

Which is a modest way of announcing that "The Latin Playboys" is an enormously profound mark in rock music for the Gone Age, helping de-


Especially impressive is the range and tonal ring of the limpin-like effects Perez and Hidalgo brought to the tunes, the pongs and poundingons upon bottles, tom-toms, and assorted surfaces lending the backing of the tame to a dark pageant, only the imagination could attend. Received incana-

tions from the East L.A. ether on "Ten Believers" and the ill-boding "If" are mestizo promon-

ties in an African mirror.Painting a Toast to the Cinco de Mayo festival. "New Zanu" and "Chayan Sun" are weirdly handsome rocks that coalesce with the dry electricity of the Indian Los Muertos holiday. And like the canción ranchera (peasant song) style that flourished in the hushed viri Mexican adventure films of the 1930s and 40s, "Pink Steps" and "Manifold De Amor" sound as if they've spent their own self-indulgence in some modern urban caballero could ever find.

The Incas believed that history is a cycle of epochs divided by times of cataclysm called pachacuti, or "overturning of the world." The sum impact of "The Latin Playboys" is disturbingly correspondent. We behold hymns to an eunuch of bedlam, during which the lower world and the upper world reverse themselves. And while "The Latin Playboys" closes with the childish charm of "Forever Night Shade Mary," a crude serenade that speaks of a "moonbeam to light the way when the evening comes," even this piece seems to have lost its place in the order of things, offering a beginning where the end belongs. For it is the dread cacophony of opening song "Viva La Rosita" that seems the fated designation.

"As we were making this record, we couldn't define or explain it," says Perez. "And at the end of each day, when Mitchell Froom would leave the studio, he'd say the world seemed upside down. The music has a definite groove, an Afro-Cuban/Latin American thing, but of most all it reminds me of the rhythm of breathing, and the beat of hearts wherein the rhythm has flowered. It's a return to the way we now live, temp-}

"by Timothy White"
Music business attorneys, producers, managers, and others in New York have been accused of a large-scale employment scheme that at least in a gray area of legality, when assisting recording artists in obtaining record deals.

In New York, one who procures or attempts to procure employment for a musical artist, including the procurement of a recording contract, is considered to be a "cultural employment agency" and must be licensed by the commissioner of Consumer Affairs in New York City or the commissioner of Labor for the state.

Hence, the artist representative's common practice of "shopping tapes" violates the law unless the representative is a licenced employment agent, or the employer is an unlicensed employment agent, or the representative is an unlicensed employment agent.

One exception to the law only available to persons who are managing artists or performance. A surprising large number of music artists, agents, and other artist representatives are unaware of this law, and some even continue to ship tapes to potential record labels. Even more surprising is the fact that many labels continue to ship tapes to artists.

The "Incidental Booking Exception" is this exception available to those who are managing artists or performance. A surprising large number of music artists, agents, and other artist representatives are unaware of this law, and some even continue to ship tapes to potential record labels. Even more surprising is the fact that many labels continue to ship tapes to artists.

Recognizing that for many year's recording contracts have been procured by attorneys, producers, and managers—and that the licensed employment agencies, also known as talent agents, rarely get involved in shopping for record deals—a bill was introduced in 1988 to amend the employment agency laws of New York to permit persons without employment agency licenses to shop for record deals. In essence, this law created a recording contract exception to the employment agency licensing requirement, which was the same law that was amended in 1982.

Although the bill was supported by attorneys through the New York State Bar Association, Entertainment Law Section, it died in the Senate. The fact that there were a number of other, more compelling bills to deal with in the state legislature often is given as the reason this bill did not become law. However, the New York bill requires the attorney who ships tapes to New York may be doing so at their own risk.

Most agreements to shop tapes, including attorney, manager, and even some investors to finance or management, contain a disclaimer stating that the tape shop will not be held liable for the artist's representation. But the presence of such a disclaimer does not effectively circumvent the licensing statute. The court will look past the disclaimer and any purpose and the true intent of the purpose.

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HARRY NILSSON
1941-1994

"But somehow it isn't only not just the words isn't it"?
-PROF. SCHMILSSON M.E. (me)
LOS ANGELES—The surprise best picture nomination for “The Fugitive” this year’s Academy Awards competition has prompted Warner Home Video to consider upping its planned March 22-through-rental release. Observers say it is likely the release will be moved up at least two weeks, or earlier in March, but Warner Home Video executives decline to reveal a new release date. Although action/adventure films rarely receive Oscar nominations in any but the technical categories, “The Fugitive” received seven nods. Tommy Lee Jones, who played the FBI agent tracking Dr. Richard Kimball (Harrison Ford), was nominated for best supporting actor. Other nominations for the film include cinematography, original score, sound, sound effects, and film editing.

Other best picture nominees (and their companies) are “In The Name Of The Father” (MCA/Universal); “The Piano” (Live Home Video); “The Remains Of The Day” (Columbia/TriStar); and “Schindler’s List” (MCA/Universal). All the titles are still enjoying healthy box-office business and have not been scheduled for home video release. Although “The Fugitive” will be the only best picture nominee in stores at the time of the March 21 Oscar telecast, retailers should be able to capitalize on other contenders.


Prior to the Feb. 9 announcement of the nominations, Buena Vista Home Video switched the street date for “Farewell My Concubine,” a nominee in the best foreign film and cinematography categories. Originally scheduled for an April 13 release, the video will be released this summer.

Turner And PBS Negotiating Videotape Distribution Deal

NEW YORK—Turner Home Entertainment and Public Broadcasting Service are negotiating a deal that would give Turner rights to distribute prerecorded videotapes bearing the PBS logo.

Although none of the principals connected with the conversations sources say a final agreement is near. “All I know is that they are talking,” says Dave D’Onofrio, a PBS marketing and business affairs spokesperson, “I know they’ve renegotiated its 3-year-old agreement with PBS. Public Arts Foundation doesn’t necessarily require that it be a rocky shape financially, but acknowledges it is ending its ties with PBS because the PBS license fee and other support is ‘not in the best interest’ of the company. Los Angeles-based Public Arts laid off some of its 30-person work force in December and is considering a shift from video to multimedia, such as CD-ROM. Turner, meanwhile, is adding to its video repertoire, which will include output from New Line Cinema and Castle Rock, two independent producers recently acquired by parent Turner Broadcasting. If it takes on PBS as anticipated, Turner will face the same challenges in the legal arena that the RIAA has experienced. Although the RIAA has had the RIAA’s successful anti-piracy cases result? If I was in the business of anti-piracy, I’d throw a little bit of cash into the ring to get the product to the market,” says Turner President Bill Mattishes. Interactive cable, conversely, gets a better reception from Turner’s sharper. Consumers appear willing to pay an extra $11 a month for over-the-air multimedia services. “If I was in the cable business,” I’d say, ‘let me at ‘em,’” adds Mattishes, who thinks the data is good enough for that sector. He will have a chance to double-check the trend when Verity fields its second poll in June to a different sample. Mattishes considers video CD particularly vulnerable to retail disappointment. Forty-nine percent of his respondents said they would buy “not very interested”; 6% were “very interested.” Retailers, in contrast, greatly underestimated the former and overestimated the latter. The big sticking point is the price of the hardware: Dealers are much more confident they’ll find buyers for video CD players pegged at $300-$400 than potential.

(Continued on page 109)

Study: Public Not Yet Excited By Multimedia

NEW YORK—Suppliers and retailers beware: Consumers are not nearly as interested in multimedia as industry pundits have speculated, which could give VHS and laser discs a renewed lease on life. And while there’s plenty of interest in CD-ROM software, consumers want to be able to play those discs on personal computers rather than suffer the expense of a stand-alone unit.

That’s the essence of market research conducted by the Verity Group, based in Fullerton, Calif. Verity surveyed some 750 “product-literate” buyers of TVs, VCRs, video games, and the like to get their opinions on possible new-tech purchases, and compared those answers with retail expectations.

The result? “If I was in the business of anti-piracy, I’d throw a little bit of cash into the ring to get the product to the market,” says Turner President Bill Mattishes. Interactive cable, conversely, gets a better reception from Turner’s sharper. Consumers appear willing to pay an extra $11 a month for over-the-air multimedia services. “If I was in the cable business,” I’d say, ‘let me at ‘em,’” adds Mattishes, who thinks the data is good enough for that sector. He will have a chance to double-check the trend when Verity fields its second poll in June to a different sample. Mattishes considers video CD particularly vulnerable to retail disappointment. Forty-nine percent of his respondents said they would buy “not very interested”; 6% were “very interested.” Retailers, in contrast, greatly underestimated the former and overestimated the latter. The big sticking point is the price of the hardware: Dealers are much more confident they’ll find buyers for video CD players pegged at $300-$400 than potential.

(Continued on page 109)

50 Years With Verne. Announcing “Carnegie Hall Salutes The Jazz Masters: Verre Records At 50,” an April 6 event at Carnegie Hall, the New York-based PolyGram Classics & Jazz president Christopher Roberts, left, and Thirteenth/ WNET chief operating office George Miles, in front row, from left, are Festival Productions Inc. president/CEO George Wein, BET executive VP of corporate operations Sheila M. Johnson, and Carnegie Hall executive and artistic director Judith Arron. The event will benefit Carnegie Hall’s Jazz Education Program and will air May 18 on PBS “Great Performances.”

Pfeifer Takes Reins At Hollywood Records A&R Chief’s Promotion Seen As ‘Artist-Friendly’ Move

BY CRAIG ROSEN

LOS ANGELES—Possibly taking a cue from Capitol/RCA’s appointment of A&R whiz Gary Gersh as president/CEO of Capitol Records, the Walt Disney Co. has named its former VP of A&R, Robert Pfeifer, to head Hollywood Records.

Although Pfeifer’s A&R track record isn’t quite as impressive as Gersh’s, the move signifies an attempt by Disney to create a more artist-friendly environment at Hollywood. Pfeifer, like Gersh, is 38, which is relatively young for a label head. Hollywood’s former president was Peter Paterno, a music industry attorney who replaced Gersh as “The Time’s” Roses. Paterno left the label in November, after his contract expired (Billboard, Sept. 11, 1993).

Pfeifer, a graduate of the University of Miami, is a member of critically acclaimed Kent, Ohio, recording act Human Switchboard, which released a solo album, “A Place Where the Music Is Used Instead of Product.”

Pfeifer says he is in the process of evaluating the label’s roster and not yet ready to make a final determination on which artists he will work with the label, the label will not be “more of a number of people that work here.” Concerning future releases, Pfeifer says he is in the process of evaluating the label’s past successes with the catalogs of Queen and the Dave Clark Five, as well as soundtracks.

On March 10, the billboard 200 this week are Queen’s “Greatest Hits,” at No. 125 in its 73rd week on the chart, the soundtrack to “Act 2: Back In The Habit,” at No. 137; and the soundtrack to “The Three Musketeers,” at No. 174. The latter spawned the No. 1 single “All For Love” by Bryan Adams, Rod Stewart, and Sting. But A&M, the label that Adams and Sting record for, released the single. Hollywood released “Alternative NRG,” featuring live performances in its “Alternative Years With Verve.” The big question is: Are “not in the best interest” of the company. Los Angeles-based Public Arts laid off some of its 30-person work force in December and is considering a shift from video to multimedia, such as CD-ROM. Turner, meanwhile, is adding to its video repertoire, which will include output from New Line Cinema and Castle Rock, two independent producers recently acquired by parent Turner Broadcasting. If it takes on PBS as anticipated, Turner will face the same challenges in the legal arena that the RIAA has experienced. Although the RIAA has had the RIAA’s successful anti-piracy cases result? If I was in the business of anti-piracy, I’d throw a little bit of cash into the ring to get the product to the market,” says Turner President Bill Mattishes. Interactive cable, conversely, gets a better reception from Turner’s sharper. Consumers appear willing to pay an extra $11 a month for over-the-air multimedia services. “If I was in the cable business,” I’d say, ‘let me at ‘em,’” adds Mattishes, who thinks the data is good enough for that sector. He will have a chance to double-check the trend when Verity fields its second poll in June to a different sample. Mattishes considers video CD particularly vulnerable to retail disappointment. Forty-nine percent of his respondents said they would buy “not very interested”; 6% were “very interested.” Retailers, in contrast, greatly underestimated the former and overestimated the latter. The big sticking point is the price of the hardware: Dealers are much more confident they’ll find buyers for video CD players pegged at $300-$400 than potential.

(Continued on page 109)

Piracy Fight Sees Tape Seizures Down

BY BILL HOLLAND

WASHINGTON, D.C.—For the first time, the Recording Industry Assn. of America’s anti-piracy statistics, released Feb. 11, show a decline in counterfeit cassette seizures. The number dropped to 1,852 seizures, after 2,103 seizures of bogus cassettes seized, to 2.0 million last year in 1992. Over the past five years, those convictions have increased 140%, according to the RIAA. "There’s no doubt the drop in seizures is a tangible confirmation that we’ve made headway. Every sign shows it,” D’Onofrio says. “We’ve made definite gains not only at the manufacturing and distribution levels, but also noticeably because of programs targeted specifically at illegal street vendors,” he adds. “That’s all a result of the maturation of our programs.”

D’Onofrio notes that a number of pirate manufacturers “are going to jail, and a lot more are getting the picture and just getting out of the business.” Retailer and field investigator reports also show fewer complaints about piracy in 1993, says D’Onofrio. He says new state true name and address laws, along with the familiarity of federal and local law enforcement officers with RIAA staffers, have helped the program. The RIAA efforts have had the greatest results in the Northeast, especially in the New York area, which contributed 52% of the counterfeit cassettes seized.

D’Onofrio says 1994 anti-piracy efforts are geared toward making a bigger dent in illegal activity in the Southwest and West, particularly in the Los Angeles basin, where vendors ply their bogus wares at flea markets. “We’ve convinced some flea market owners to look more closely at the vendors, but not all of them. We’ll be using some new tools this year to deal with that,” he says.

In addition, D’Onofrio says the RIAA plans to continue its successful CD Plant Awareness Program.
premiering march 8

Sony Classical Film & Video is changing the face of classical music video with an inspired new "cinematic" approach to the medium. Produced by the award-winning team with 13 Emmys already to their credit, these new releases offer an intimate look at the world of music that will spark interest far beyond the classical audience.

**Vladimir Horowitz** "A Reminiscence"
A moving portrait of the master pianist. This film includes never-before-seen "home movie" and performance footage, creating the quintessential profile of one of the century's greatest artists.

**Wynton Marsalis/Peter Martins** "Accent On The Offbeat"
A fascinating cinéma vérité film about the making of JAZZ — a collaboration between trumpeter Wynton Marsalis and New York City Ballet Master in Chief Peter Martins. Highlights include a sensational original Wynton Marsalis score plus a dazzling full performance of the critically-acclaimed ballet.

**Dvořák In Prague: A Celebration**
A gala international concert event from one of Europe's most breathtaking cities, including performances by superstars Yo-Yo Ma, Itzhak Perlman, Frederica von Stade, Czech pianist Rudolf Firkusny, and the Boston Symphony Orchestra led by Seiji Ozawa. (Also available on CD and Cassette.)

Watch for national PBS broadcasts in March.

Release supported by major marketing and promotion campaign.

In-store merchandising includes 36-count VHS bin.

All titles on VHS and Laser Disc.

sony classical film & video
where music comes alive
Deep Forest Growing In Popularity

550's World Music-Dance Hybrid Charts

By CARRIE BORZILLO

LOS ANGELES—The unusual pairing of contemporary dance rhythms with indigenous vocal music of South America, the South Pacific, and Central Africa has made Deep Forest an unlikely mainstream favorite. The 550 Music/ Epic self-titled re-release moves 89-87 on The Billboard 200 this week, as the first single, "Sweet Lullaby," is bubbling under the Hot 100.

During the week of Feb. 12, "Deep Forest" became a Heatseekers Impact Artist as the title moved 82 positions to No. 89 on The Billboard 200. According to SoundScan data, 185,000 units have been sold.

Heatseekers Impact designates an album that advances from the Heatseekers chart of 200 to Top 15 or 20 to Half of The Billboard 200, the top 25 on Top R&B Albums or Top Country Albums, or the top five on Billboard's other popular format charts.

Additions to Heatseekers Impact include albums that have been on the chart for up to five weeks, and are moving up from the #50 to #89 slot. The Heatseekers Impact chart is now part of Billboard's Hot 100 chart family, and is the only chart that features impacts by albums that are not new to the Hot 100.

In addition, "Deep Forest" has received a Grammy nomination for best world music album this year.


Deep Forest is the work of two European composers, Michel Sanchez and Eric Mouquet, who combined with a group of participants from Central Africa to beef up the dance beat to create "Sweet Lullaby." Deep Forest also weaves music from the Solomon Islands, Burundi, the Congo, and South Africa into a bed of house grooves and ambient rhythms.

Mouquet has composed and arranged music for a number of French artists, including Herbert Leonard, Patsy, and Jacky Quartz. Sanchez is a classically trained pianist and organist who has worked as a session musician. Currently, he is working on a jazz instrumental solo album.

The project came about when Sanchez, an avid student of ethnic music, decided to try to combine African voices in a modern pop context. Mouquet, in turn, gave the music its ambient dance sound. The indigenous recordings used on the album were taken from a variety of archival sources.

A percentage of the proceeds from Deep Forest is being donated to the Solomon Islands-based Pygmy Fund, which aims to help the pygmies of Central Africa cope with their changing environment.

Mouquet says he's a bit surprised at the project's success. "When we began this project, it was not for commercial success," he says. "The idea was just to play the music we want and to preserve the emotion of the music. It was important for us to preserve the tribal voices and not let the music overpower it.

Initially, "Deep Forest" was released internationally by Columbia June 3, 1992. Epic picked it up and released it in May 1993 in the U.S. before handing the project over to its new imprint, 550 Music, in August.

The success of "Deep Forest" is unprecedented in the world music market.

James Reaps Rewards Of Foundation Laid By Mercury

LOS ANGELES—After 10 years and five domestically released albums, U.K. act James has found success in the U.S. with "Laid," on Fontana/Mercury.

Although the group has had hits in the U.K., "Laid" marks its biggest breakthrough in the U.S. The album's impetus is due largely to a television campaign and a variety of retail programs, in addition to touring and heavy radio airplay.

James became a Heatseekers Impact Artist as "Laid" cracked the top half of The Billboard 200 for the week of Feb. 5, moving 15 spots to No. 97. Last week the album reached No. 79 (Billboard Feb. 12); this week it falls to No. 95.

The album's title track and first single logs in at No. 8 on The Modern Rock Tracks this week.


The group hailed from Manchester, the same city that spawned the Smiths, the Buzzcocks, and Joy Division and its later incarnation, New Order.

James bass player Jim Glennie at (Continued on page 19)

Warner's Little Texas Takes Country To Pop Border

By ERIC BOEHLERT

NEW YORK—While the flow of high-profile country acts trying their luck at pop radio has thinned lately, Warner Bros. newcomer Little Texas is quietly building the first major crossover success story of the young year.

Thanks to the band's eye-catching videos, it's also securing an image with women as Nashville's dreamiest export.

The six-man band released its second album, "Big Time," last fall. The first single, the plaintive ballad "What Might Have Been," hit No. 2 on the Billboard Hot Country Singles & Tracks chart. That was followed with the rowdy "God Blessed Texas," which hit No. 4 and packed country club dance floors nationwide.

Thanks to big singles sales (108,000 units to date, according to SoundScan), "God Blessed Texas" hit No. 32 on the Billboard Hot 100 Singles Sales chart. The song eventually made it to No. 1 on the Billboard Hot Country Recurrents chart in January. "My Love," the band's current country single, is No. 25 on the country chart this week.

Last November, a radio promotion staffer brought "What Might Have Been" to the attention of Dinzo Baribas, VP of promotion for Warner Bros. in Los Angeles, who had been itching to try a country crossover. He decided the song, which boasts no steel guitar, was a straight pop record.

Since then, the song has climbed to No. 26 on the Top 40/Adult Aireplay chart in Billboard sister publication Top 40 Aireplay Monitor and 54 on Billboard's Hot Adult Contemporary chart. Warner Bros. is targeting mainstream top 40 stations for airplay and has submitted a black-and-white version of the "What Might Have Been" video to VH1.

"The record surprised me a bit. I thought it would be a nice little crossover record," says Greg Hewitt, MD at ACKYV St. Louis. "But it's performing very well."

At top 40 WKRQ Cincinnati, "What Might Have Been" is peaking at No. 3. Other markets where the single is No. 1 include WDSR Nashville; WZMX Atlanta; WUCQ Pittsburgh; WOKB Mobile; and WZOL Columbus.

The song is also a hit with women on AC WALK Long Island, N.Y.'s "WALK Pillow Talk." It's the nighttime request show, says MD/best Charlie Lombardo. Like KISN and others pushing the Little Texas tale of lost love, WALK rarely goes out on a limb for unproven records. (The station adds just two or three songs a week.)

"I listened to it for a while and even..." (Continued on page 99)

Virgin Bears Enigma's Cross To Global Acclaim

By PAUL SEXTON

LONDON—Virgin's sophomore release by Enigma, the pop/dance studio creation of producer and writer Michael Cretu, is rapidly writing its own international sales rule book.

Early reports indicate that the album, "The Cross Of Changes," and its first single, "Return To Innocence," may be international phenomenons (Billboard, Jan. 8).

The album was released in the U.S. Feb. 8 with units shipments of 500,000, and in the U.K. a day earlier, where 90,000 units were shipped, according to Virgin. These are the latest achievements in a series of sales feats around the globe.

"The Cross Of Changes" was released Dec. 6 across Europe, with the exception of the U.K., with releases covering eleven territories: Germany, with shipments of more than 500,000 units, Spain (50,000), Norway and Switzerland (25,000 each), Malaysia (15,000), and Taiwan (10,000), and moves to No. 1 in Denmark this week. "It really is everywhere," says Venghaus. "All kinds of people buy Enigma, basically..." The sentiment is echoed by Margie Cheske, director of artist development at Virgin in Los Angeles. "We're just thrilled, all of us. Its amazing the momentum this project has. Enigma is liked by everyone from kids buying Smashing Pumpkins to 70-year-old fathers buying 'The Three Tenors.'"

Virgin will try for top 40 adds for the "Return To Innocence" single on Feb. 21, but international activity on the track has caused some radio programmers to add it as an import, notably KROQ Los Angeles, KDBG Dallas, and KBBE Houston, according to the record company.

Airplay throughout Europe is strong on the single, which is No. 3 in Britain and vaults 13-5 on this week's Music & Media Eurochart Hot 100. In addition, "Innocence" has been chosen for 40 new country charts in countries like Austria, Belgium, Finland, Ireland, and the Netherlands, and has reached No. 1 on the airplay charts of leading Tokyo station J-Wave.

The single will be in stores in the U.S. March 8, says Cheske. Cassette and CD-S formats will be available, (Continued on page 19)
TRAVIS TRITT
IS EVERYWHERE!

GRAMMY NOMINATION
Best Music Video - Long Form
“A Celebration - A Musical Tribute To
The Spirit Of The Disabled American Veteran”

ACM NOMINATIONS
Entertainer Of The Year
Male Vocalist
Song Of The Year “Can I Trust You With My Heart”

SUPER BOWL
Co-star of half-time show in the most watched
television show of all time.
Star of “Super Bowl Saturday Night” on TNT
Host and Star of NFL’s Pre-Game Tailgate Party

“Take It Easy”...Travis Tritt’s interpretation of this
Eagles classic is on the triple platinum “Common Thread”
album. His video for that song brought the Eagles back
together for the first time in 13 years.

Featured This Month In...TV Guide (5 pages!),
USA Today and People and seen on David Letterman,
Entertainment Tonight (twice), CNN and more.

coming soon...

“Ten Feet Tall and Bulletproof”
...the book...the album...the video...the tour

Host of VH-1’s weekly
Country Countdown Show

Duet with Patti LaBelle
on the “Rhythm, Country & Blues” album

Duet with David Lee Roth “Cheatin’ Heart Cafe”

Appearing with Woody Harrelson and Keifer
Sutherland in Imagine Films’ “The Cowboy Way”

to be continued...
Zomba Acquires Brentwood Group
Secular Distribution Awaits Christian Indie

**BY BOB DARDEN**

The Zomba Group of Companies, the London-based parent of Jive Records and other holdings, has purchased the Christian music-oriented Brentwood Group Inc. No sale price was announced.

With reported revenues of more than $200 million in 1995, Brentwood was one of the last remaining contemporary Christian labels without a secular distribution agreement.

Under the leadership of founder Jim Van Hook, the 14-year-old, concept-oriented religious label—based in the Nashville suburb of Brentwood—had built an independent distribution network of more than 5,000 Christian bookstores and 3,000 general accounts—more than 40 countries. Van Hook has entered a long-term agreement with Zomba to continue running the operation.

By specializing and narrowing its product, Brentwood has been able to establish successful outlets in hospital gift shops, corner drug stores, and even some department stores and large retail outlets.

The company, which Van Hook says he began in 1980 with a $500 investment, now has more than 120 employees in Nashville.

Brentwood has seven "in-house" labels as well as a music publishing division said to be the second largest in the print andchoral music fields in the U.S.

Zomba chairman/CEO Clive Calder says Brentwood is Zomba's first entry into the Christian music market, the culmination of a decision-making process that began more than a year and a half ago. (Last year, Zomba made its initial move into black gospel with the signings to its New York-based Jive Records label of John P. Kee and Vanessa Bell Armstrong.) Calder says Zomba "rejected the idea of a 'start-up'—which is how we usually go into new arcs—because we recognized quickly the necessity of having strong, experienced management in a specialized area that was new to us," he says.

Calder also was attracted by Brentwood's "well-established" product lines and catalog and the fact that the company "controls its own destiny in every respect other than manufacturing."

Brentwood will continue to handle its own warehousing and distribution (Continued on page 18)

**Imago Signs On Spoken-Word Label**

**P&D Deal For New NuYo Imprint**

NEW YORK—Imago Records has finalized a production and distribution deal with NuYo Records, a new label specializing in spoken-word recordings.

The New York-based label's principle owners are poets Bob Holman, director of the NuYorican Poets Cafe, and Sekou Sundiata, both of whom have a documentary recording of San Francisco's National Poetry Slam, a rap-meets-poetry compilation, and a soundtrack of Sundiata's talking book concert, "Mystry Of Love," which will be produced at the American Music Theatre Festival in Philadelphia in May.

Staffing will be limited to the label's four principals, with Imago providing support for each project. BMG will handle distribution. A portion of the profits from Imago's releases will go to the NuYorican Poets Cafe.

Holman says the opportunity to start the label "comes at a wonderful moment, with America thirsting for words with meaning.

NuYo's first release will be "No More Mr. Nice Girl," by Maggie Estep, who is appearing on MTV's 20-date spoken word college tour, the network's first such undertaking. The album will go to retail April 26. Also in the works is a documenary recording of San Francisco's National Poetry Slam, a rap-meets-poetry compilation, and a soundtrack of Sundiata's talking book concert, "Mystry Of Love," which will be produced at the American Music Theatre Festival in Philadelphia in May.

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Larry Flick

**Univ Shuffles Staff In Overhaul Of Audio Distribution Arm**

**BY J.R. REYNOLDS**

LOS ANGELES—In a move that adds 20 new field personnel and re-focuses the mission of others, Uni Distribution Inc. has restructured its audio distribution arm. The change goes into effect immediately.

John Burns, president of Uni Distribution, says the move is designed "to respond to the changing landscape of retail and communication technologies, and strengthen our sales and marketing position of Uni." Uni manufactures and distributes recorded music in the U.S. and Canada for MCA, Geffen, DGC, and MCA-associated labels Unidisc, Gasoline Alley, Silas, Radioactive, Impact, Decca, Varese Sarabande, MCA/GRP, BBR, Margaritaville, and Savvy.

Formerly composed of five regional branches, Uni has been restructured into three regional sales and marketing divisions: Western, Central, and Eastern.

Each division has a sales manager and a marketing manager who reports to Burns.

Bob Schniekers, senior VP of branch distribution for Uni, will oversee the three sales divisions, while Eddie Gilbreath, senior VP of marketing for Uni, will oversee the three marketing divisions.

Burns cites the continuing consolidation of retail distribution and the growing importance of the independent retailer as the motivation for the restructured.

"Today, national and even international headquarters of [retail and rack] corporations are located in small market areas, as opposed to big cities, and purchasing is done out of these markets," says Burns. "So we restructured our organization to accommodate these accounts."

The three sales managers of the new divisions are Denise Fanelli, Western division; Jim Weatherston, Central division; and Rich Grover, Eastern marketing division. Their marketing counterparts are Roger Burns.

(Continued on page 9)

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Jean Riggins is named senior VP of black music for Arista in New York. She was VP/GM of black music for Capitol.

Greg Thompson is appointed senior VP of promotion for EastWest Records America in New York. He was VP of national promotion of the EMI Records Group.

Jill Glass is promoted to VP of marketing at A&M Records in Los Angeles. She was executive director of marketing.

David Gales is named VP of label operations for Epic Records in Nashville. He was VP of strategic development at RCA in New York.

Jozou Knol is appointed European director of sales and marketing for BMG Classics in Munich. He was managing director of Deutsche Schallplatten Berlin.

Dr. Theodoro Lap is named director of international marketing for Teldec Classic International in Hamburg.

He was product and promotion manager of Warner Classics Netherlands.

Perspective Records names Don Eason senior VP of urban promotion and marketing in Los Angeles, Sheila Coates VP of artist and product development in Los Angeles, and Juanita Steffing as VP of publicity in New York. They were, respectively, VP of urban promotion and marketing at A&M, senior national director of marketing for MCA, and VP of artist development for Mercury.

The EMI Records Group promotes Jayne Groom to senior director of A&R administration and Sheira Rosenberg to director of advertising and merchandising. They were, respectively, director of A&R administration, EMI Records, and manager of advertising/merchandising, ERI.

Priority Records in Los Angeles appoints Scott and Randol national directors of R&B promotion, Kelly Wooten director of mix show promotion, Rod Edwards director of college promotion, and Anne Marie Bregg director of pop promotion, and Shelly Fontana director of video promotion. They were, respectively, mid-Atlantic regional promotion manager for Priority, rap artist manager at the Gavin Report, associate editor of rap music charts at the Gavin Report, founder of her own independent marketing/promotion company, and executive assistant to Priority's marketing VP.

Maureen D'Amato is promoted to senior director of R&B promotion for Mercury Records. She was national director of R&B singles sales.

Michael Wijnen is named GM of Carrere Music in Paris, an affiliate of Warner Music International. He was director of international at WEA Music France.

**DISTRIBUTION.** Sony Music Distribution promotes Ron Piccolo to VP of field sales in Rego Park, N.Y., and Jim Haw to VP of national accounts in Cleveland. They were, respectively, New York branch manager and mid-central branch manager.

**PUBLISHING.** Kenny MacPhee is promoted to senior VP of creative services for Warner/Chappell Music in New York. He was VP of creative services.

**Warner, Capricorn Declare An End To Joint Venture**

**BY CHRIS MORRIS**

LOS ANGELES—Warner Bros. and Capricorn Records are ending the joint venture they began when the latter was revived by president Phil Walden in 1991, according to sources at both labels.

The Warner-Capricorn split—effective March 31—marks the second conclusion of a Warner joint venture in recent weeks: On Feb. 1, the company announced it was severing its ties with Prince's Paisley Park Records (Billboard, Feb. 12).

Sources indicate that Nashville (Continued on page 108)
As usual, Billy Joel is making waves.

A #1 Album, "River of Dreams"
A Hit Single, "The River of Dreams"
Four 1994 Grammy Nominations
Joining ASCAP

ASCAP is proud to license the music of Billy Joel's "River of Dreams".

THE NAME BEHIND THE NAMES
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
Artists & Music

**Prosecutors Appeal Federal Ruling In Revised Isgro Case**

**BY CHRISS MORRIS**

LOS ANGELES—U.S. prosecutors are appealing a federal judge’s ruling regarding a key witness in their resuscitated case against one-time music and entertainment promotion power Joe Isgro, delaying a new court date until at least this fall.

In an unrelated action, a Justice Department prosecutor says that senior counsel William Lynch, whose conduct at Isgro’s first trial in 1990 was exonerated by the trial judge, has removed himself from the case.

Last December, U.S. District Court Judge James M. Iden ruled that Dennis Di Rico—a crucial witness against Isgro and his codefendants, former Columbia promotion VP Ray Anderson and Isgro associate Jeffrey Morale—would not be allowed to testify at a new trial (Billboard, Jan. 8). Iden also ruled that the government could call no new witnesses to plug holes left by Di Rico’s absence.

Isgro and his codefendants are collectively charged with paying radio stations with cash and off-the-cuff, filing false tax returns, obstructing justice, money laundering, and racketeering activities, among other offenses.

Evidence of wide-ranging conduct, and possibly perjured testimony by Di Rico at his own money-laundering trial and before the Isgro grand jury led Iden to dismiss the previous trial (Billboard, Sept. 15, 1990).

Assistant U.S. Attorney Drew Pitt says the government will appeal Iden’s ruling, which is in the 9th Circuit.

(Continued on page 108)

**Collision Course: New Label Promises Diversity**

**BY CRAIG ROSEN**

LOS ANGELES—Derek Shulman’s Collision Arts imprint will bow April 15 with “For Madmen Only,” the debut album from Houston-based hard rock act Atomic Opera. That release will kick off Collision Arts’ release schedule, which promises to be diverse, says label president Shulman.

The New York-based imprint, a partnership between Giant Records and Warner Bros., was announced last year (Billboard, March 6, 1990).

Eric Clapton, Jeff Beck, and Paul McCartney are all associated with his label—which is currently distributed by Epic—though McCartney would not be allowed to testify at a new trial (Billboard, Jan. 8). Eric Clapton was also ruled that the government could call no new witnesses to plug holes left by Di Rico’s absence.

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(Continued on page 108)

**Whitney Houston Basks In AMA Spotlight**

**BY DEBORAH RUSSELL**

LOS ANGELES—Whitney Houston basked in the spotlight Feb. 7 at the 21st annual American Music Awards, as she collected eight trophies and bowed before multiple standing ovations at the Shrine Auditorium here.

Houston won seven of the eight awards for which she was nominated, and took home the annual award of merit. Buoyed by the success of the multi-million-selling “Bodyguard,” Houston was named the favorite female artist in the soul/R&B and pop/rock categories. She also won in the soul/R&B and pop/rock categories for favorite single, the soundtrack’s No. 1 hit, “I Will Always Love You.” In addition, the soundtrack picked up the favorite album award in three categories: soul/R&B, adult contemporary, and pop/rock.

Other multiple winners included rockers Aerosmith, newcomers Stone Temple Pilots, and rapper Dr. Dre. Each walked away with two awards. The show was hosted by the soul/R&B act and rhythm and blues star. The show was a huge success for ABC.

(Continued on page 108)

**Composer, Musical Innovator Raymond Scott Dies At Age 85**

**BY PAUL VERNAS**

NEW YORK—Composer, inventor, performer, and musical trailblazer Raymond Scott died Feb. 8 at age 85, leaving behind an estimable legacy of recordings and rare instruments.

Scott was best known for his eccentric, often surreal jazz vignettes, which received massive exposure when Warner Bros. music director Carl Stalling used them throughout his scores for the studio’s pioneering Bugs Bunny, Daffy Duck, Roadrunner, and Porky Pig cartoons.

Ironically, they are often classified as “cartoon jazz.”

Scott was no less a pioneer in instrument design than he was in the creation of music. He anticipated such technological advances as the synthesizer, sequencer, multitrack recorder, sampler, electronic keyboard, and radio-station scanner with inventions that performed many of the same functions as those machines only years earlier.

Scott also was a prolific composer of music for films, commercials, and TV shows, and served as pianist for the CBS Radio Orchestra and for his own Quintette (actually a six-member ensemble). He later led the house band on the popular “Your Hit Parade” radio show of the late ‘40s and ‘50s.

Scott recently came to public attention when a team of fans and archivists, led by Raymond Scott Archives founder and trustee Sam Hohlfeld, launched a project to restore his voluminous recorded works, which have been stored under adverse conditions at the late artist’s Van Nuys, Calif., estate (Billboard, Dec. 18, 1989).

Because Scott suffered a series of strokes in his early years, he was unable to care for these recordings, which consisted chiefly of fragile and irreplaceable acetate discs. Furthermore, Scott’s aversion to writing his music on paper heightened the archival significance of these “recorded manuscripts.”

Under Chudis’s supervision, the project received funds to travel to Scott’s former recording studio this spring to the Mariani Archives at the University of Missouri, Kansas City, where it will be cleaned, cataloged, and mastered.

Among the names on the board are Devo co-founder Mark Mothersbaugh, veteran journalist Mr. Bonzai, noted producer Hal Willner, author-jazz historian Will Friedwald, Mix magazine editor David M. Schwartz, Warner Bros. veteran Lee Herschberg, synthe pioneer Robert Moog, David Harrington of the Kronos Quartet, Andy Partridge of XTC, avant-garde clarinetist Don Byron, film critic Leonard Maltin, WNYC personality David Garland, music entrepreneur Larry Gurland, and “Ren & Stimpy Show” creator-director Bob Camp, who uses Scott music frequently in the Nickelodeon cartoon series.

Scott was born Harry Warnow in Brooklyn Sept. 10, 1908, according to Scott’s not for “The Story Of Raymond Scott: Reckless And Turbulent Twilights,” a 1992 Columbia compilation of Scott music.

Harry’s musical gifts were sufficiently apparent at a young age to convince his older brother, Mark Warnow, then conductor of the CBS Radio Orchestra, to pay Harry’s tuition to the Institute Of Musical Art—now Juilliard—under Mount Olive Steinway. Upon graduation in 1931, Harry joined the CBS orchestra and changed his name to Raymond Scott to avert accusations of favoritism.

Scott’s oddball compositions received a lukewarm reception at CBS, prompting him to leave and form his own recording unit, the misleadingly named “Raymond Scott Quintette.” From 1937-1950, the group played and recorded the music that, in 1943, would make its way onto the Warner Bros. cartoon series.

In the early ‘40s Scott moved on to a big band format, and he later wrote prolifically for commercials, films, TV, and radio. (Continued on page 108)
No More Longing For New Raitt Set
Capitol Builds On Star's Recent Success

BY MELINDA NEWMAN

NEW YORK—With the 1989 release of “Nick Of Time,” Bonnie Raitt fired an audio shot heard around the baby-boomer world, and wound up not only netting a passel of Grammy Awards, but also selling 4 million units. Her 1991 set “Luck Of The Draw” followed the same path, garnering three Grammys and, just last month, reaching the 5 million sales mark.

Now, with her new album, “Longing In Their Hearts,” coming March 22, Capitol Records is doing everything it can to turn a triple play.

Or, as Capitol VP of A&R Tim Devine says, “In the last several years, Bonnie has clearly become a household name. Now our goal is to get that name into even more households.

Like the majority of albums Raitt has recorded in her 20-plus-year career, “Longing In Their Hearts” misses territory ripe with love and life’s myriad pratfalls and joys, all filtered through a knowing eye. Raitt’s trenchant vocals are accompanied by her sly guitar work.

Since the beginning of her career, Raitt has sought out or written songs that resonated with truth and spoke for where she was in her life. “I believe every lyric I sing, because I have to go out there and sing it every night. I think that’s what makes people be able to respond to you over this year’s model,” she says. “You’re singing about real stuff, so they’ll follow you through until you’re 85 as long as you’re singing about what it’s like to be 85.”

Despite the fact that she had her pick of material for “Longing In Their Hearts,” Raitt says finding quality songs was not an easy task. “There’s a lot of stuff that gets sent that people imitating other stuff I’ve done—as if I’m too stupid to figure out there’s supposed to be a slide guitar here, they put the slide guitar on the demo. And a lot of the words are just parodies and caricatures of things that I’ve already said, so it’s disappointing in how much substantial material is out there with a publishing name on it. That was a surprise to me.

In the final mix, Raitt ended up with five self-penned originals, as well as covers of tunes by Richard Thompson, Paul Brady, and other writers. Among the most affecting of Raitt’s tunes is “Circle Dance,” which details the pain she felt as a child when her actor father, whom she recently invited into the Theater Hall Of Fame, was gone for long periods of time. The song also details the patterns we take with us from our relationships with our parents to our partners.

“To play that for my father was very moving and was how much money I was able to spend on it. In fact, he wrote me a beautiful note about how proud he was that I could put such painful feelings into words.”

(Continued on page 17)

Warner Leads Morrissey Toward The Pop Spotlight

BY DAVID SPRAGUE

NEW YORK—He’s never had a hit single in America, and his best-selling album to date—1992’s “Your Arsenal”—peaked at No. 21 on The Billboard 200. Still, with more than a dozen fanatics devoted exclusively to the minutiae of his career, and sold-out theaters greeting him in every major market, it’s clear that few artists engender the sort of adulation afforded Morrissey.

The former Smitha leader, whose fifth solo album, “Vauxhall And I,” will be released March 22 on Sire/Reprise, recognizes the dichotomy between his career in Europe (where he regularly tops the pop charts) and the States, where his following is fervent but of a moderate size. Still, the Mancunian bristles at being referred to as a “cult artist.”

“The term is not necessarily demeaning, but at least dismissive,” he says. “I’m not certain why I never had a hit single in America, but I don’t think about it at all that much. I would rather be cut off at the knees than be perceived as selling myself.

“I am not even vaguely interested in the idea of being a pop star or a rock star or wearing leather trousers and telling everyone that I am the most wonderful person on earth. I’d like to think that in some way, I’m helping nuove pop music away from those notions.”

(Continued on page 16)

30 Years Of Magical Mystery Looking Back On Beatlemania’s Origins

YOU SAY HELLO: It was 30 years ago this month that the Beatles arrived on U.S. shores, and perhaps no other landing, other than Apollo’s sojourn to the moon, has been as heralded in modern history.

As a fairly recent addition to the States myself—to the entire planet, actually—in 1964, my firsthand memory of this historic event is non-existent. In fact, you have to zoom ahead to 1988 for my first cognitive Beatles memory, which is that of my older sister screaming at me because, as a toddler, nascent artist, I felt sure that the black and white Beatles sketches on the cover of 1966’s “Revolver” would look much better once I took my crayons to them.

All it took was Paul McCartney innovently placing his hand on his knee to make a point during an interview more than 25 years after the band’s initial domestic assault, and my resulto quiver, to understand everything I ever needed to know about Beatlemania.

When the Beatles pulled up to the Plaza Hotel Feb. 7, 1964, their first charting single, “I Want To Hold Your Hand,” had just debuted on the pop charts two weeks earlier, and the LP “Meet The Beatles” had bowed on the album chart Feb. 1.

Once the industry realized just how great the Beatles were, the terrific run from their Fab Four flight from London could captivate our senses so completely today. My sad conclusion is, surely not.

Given the global village that we now inhabit, we would have seen so much of the Beatles via CNN and MTV that by the time they pulled up to the Plaza Hotel, we probably would have just shrugged our shoulders and said, “Get over the way—you’re blocking traffic.”

Additionally, instead of treating the band’s U.S. arrival as the news event, “Hard Copy,” “Inside Edition,” and probably even “20/20” would be doing exposés on “forgotten Beatles” Stu Sutcliffe and Pete Best or asking the Beatles if they inhaled. Made-for-television movies would be planned on all four networks within a month of their departure. (“See George Maharis and Peter Graves as you’ve never seen them before in ‘Lennon And McCartney: The Миниер,”)

Astonishingly, according to RIAA certifications, none of the Beatles’ albums has reached that rarefied 10 million-unit sales pinnacle already surpassed by such artists as Del Leppard, Garth Brooks, Bruce Springsteen, and Fleetwood Mac. No offense to Whitney Houston, but I simply can’t come to grips with the fact that more homes in America have copies of “The Bodyguard” soundtrack than “Stg. Pepper’s Lonely Hearts Club Band.” There oughta be a law...

THIS AND THAT: R.E.M. will be the first recipient of the “Patrick Lipsett Award” at the Feb. 28 Rock And Roll Hall Of Fame benefit in New York. The award, named after the organization’s president, who died last year, honors the band for its work with Rock The Vote and for encouraging political activity among its fans. MTV will host the reception... The Genesis Awards, which recognize members of the artistic community for spotlighting animal issues, will present Paul McCartney with the “Doris Day Music Award” at a March 13 awards ceremony. McCartney earns the honor for his song “Looking For Changes,” featured on “Off The Ground,” which decries animal testing... Yes, in its current incarnation featuring Jon Anderson, Tony Kaye, Trevor Rabin, Chris Squire, and Alan White, they’ll release a new album on Victory/FLG March 22... Channel Thirteen WNET has named Joe Venezia to the new position of director of cultural and arts programs. He will continue to preside over the PBS series “Great Performances,” as well as spearhead new shows on popular culture.

ON THE ROAD: Blind Melon goes back to school for a college tour starting Feb. 12 at Fordham University in New York... US3 is coating its way onto the road; it kicks off in New Jersey Feb. 21 in the city’s Paramount Theater... Tool started its own headlining tour Feb. 2 in Fort Lauderdale, Fla.
Alison Moyet Getting Career Back In Gear With Columbia Set

LOUISIANA—When Alison Moyet plays at an industry convention in San Francisco in mid-February, it will be only her third live performance in recent years. As the young veteran of several 20th hits—both with Yaz and as a soloist—pre-pares to launch her fourth album, "Duets," on Columbia Records, Moyet admits that her career has been in low gear for a long time. "I've always been a bit of a lazy cow," she says with typical frankness in her first interview in two years. "I won't even attempt to touch it for longer than two weeks. It doesn't bother me if I sell 500,000 records or 5 million."

The lead track from "Duets" is "Whispering Your Name," a Jules Shear song. A radio remix of the tune-goes-to-alternative radio March 8 and in April, a melodramatic Europop version of the track, remixed by former Yaz colleague Vince Clarke (now with Erasure), as Moyet says, should sell well with her traditionally strong gay audience—will be serviced soon to U.K. radio with an eventual eye toward U.S. release.

"That remix might do really well," says Ryan Reynolds, rock buyer at Tower Records in Chicago. "Yaz still sell well here. She's always done pretty consistently, but never had any cross- overs." Reynolds expects interest from the store's high gay clientele, which he puts at 20%-30% of business. Moyet, 32, has been recording for 12 years. Now, however, with children ages 9 and 5, she blends her musical aspirations with her home life. Nevertheless, hope is high at Columbia that "Duets," due after her home country northeast of London, will help regain the high ground she held in pop and modern rock circles in the '80s. Columbia East Coast VP of marketing Jay Krugman feels that the album will reach out to Moyet's longtime fans through the college and alternative marketplace. "We've been setting the album up for some time, using the power of the Guinness Book of World Records, which has her as a real artist with an immensely strong core audience."

The U.S. trip for a performance at the Gavin Seminar, will also include press and promo stops in New York and London. Columbia will look to previous radio supporters such as modern rock WBUR, Providence, R.I., to get behind "Essex." "We played a couple of songs from 'Hoodoo,'" recalls MD Frank Huang, "and she did a Christmas concert for us in 1991. She's one of the people that's been in the format for a long time, and I'm definitely looking forward to hearing the new stuff." Moyet rose to prominence as the voice to Clarke's synths in Yaz (known in Britain as Yazoo). The pair had 18 dizzying months of success in 1982-83, including the U.K. No. 2 album "Upstairs At Eric's" and the chart-topping "You And Me Both." The duo also became U.S. dance-doyennes via such club-friendly outings as "Situation" and "Don't Go."

She made her solo debut for CBS in 1984 with the top 10 U.K. hit "Love Resurrection" and a No. 1 British album, "All," which sold 3 million copies worldwide. Five further U.K. top 10 singles and the No. 2 album "Raindance" followed in 1987, but Moyet found the going much tougher when she returned to recording in 1991. "Hoodoo" was in and out of the British chart within six weeks. That album "didn't happen, but that gave me more strength, and a great couple of years," says Moyet. "Don't you have a hit, and your life's your own." SoundScan reports U.S. sales of 722,000, but that was for the album's extended remix. As of the time of this writing, no report of this release had been filed with this publication.

(Artists & Music)
Atlantic Brings The Charlatans Up To Date
Manchester Scene Vets Return With Third Album

BY JON CUMMINGS

NEW YORK—Remember the Manchester scene?
It's been four years since the music press boiled over with tales of mop-topped British teen-agers dancing their cares away at all-night raves, fueled by strobe lights, ecstasy, and the techno-pop of bands such as the Stone Roses, the Happy Mondays, Inspiral Carpets, and the Charlatans U.K.

Some of the Manchester acts have made quick trips to the where-are-they-now files, but the Charlatans return this spring with their third album, "Up To Our Hips," due March 22 from Beggars Banquet/Atlantic. And Atlantic executive VP/GM Val Azzoli says the label is ready to bring the group into a new era.

"We've got to establish this band all over again," Azzoli says. "Everybody knows they came out of Manchester, but they've survived that, and now they're making music that's even better than what they were doing then."

The Charlatans—who have dropped the "U.K." appellation that had been used to set them apart from Dan Hicks' '60s outfit of the same name—were one of the most popular groups to emerge from the scene, scoring a No. 1 album in the U.K. with their 1990 debut, "Some Friendly," and registering one of the era's more hooky U.S. modern rock hits with "The Only One I Know."

But Atlantic faces the challenge of reversing the sophomore slump suffered by the band's 1992 album "Between 10th And 11th," which spent only two weeks on The Billboard 200 and has sold only 92,000 copies, according to SoundScan.

To begin that process, Atlantic will service a CD single of lead track "Can't Get Out Of Bed" to modern rock and college programmers Monday (14), and take the song to album rock March 4. "We want to get it out there while [college] kids are still in school, and build it from there," Azzoli says.

Charlatans vocalist Tim Burgess says that the classic pop urgency of "Can't Get Out Of Bed" is the result of a concerted effort to write "really strong songs." "The last album had more long, techno-y jams on it, but this one is a lot different," he adds. "We were trying to get the piano and organ to really work together. We got finished with 'Can't Get Out Of Bed' and 'Easy Life,' and we thought, we haven't heard anything like this since [Bob Dylan's] 'Highway 61 Revisited.'"

Azzoli says Atlantic's plan to push "Can't Get Out Of Bed" at album rock reflects the differences between the band's new music and the house/techno direction of the its previous recordings. "They're much more mature now," he adds, "and this new music reminds me of classic '60s stuff in a lot of ways—the Rolling Stones, the Faces."

Whether or not album rock bites, modern rock programmers say they expect to welcome the Charlatans back with open arms. However, Richard Spada, PD at KTIS (Love 105) San Francisco, tempers his enthusiasm with a skeptical note about the band's (Continued on next page)

THE CHARLATANS: Mark Collins and Tim Burgess.

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A&R Execs’ Realization Leads To New Indie Firm

REALIZATION OF Realization: Music publishing is a long way from the era when it basically contacted A&R people by phone obtaining a recording of a song. Seeking artists who both write and perform commercial material is an A&R function that music publishers have integrated into their own setups. It’s no surprise, then, that two veteran A&R label staffers have entered the music publishing fray with a new independent company, Realization Music Publishing.

Because the company’s co-founder and president is Denny Cordell, Realization is calling Dublin, its home—form 1981-91, his “track rec,” if you will, was breeding and training thoroughbred race horses in Ireland. Co-founder Kate Hyman will operate the company’s New York office New York when operations kick off March 1. A London office will open May 1.

“the reality that publishing and A&R are now hand in glove,” says Cordell. “I suppose that the vast majority of major publishing houses have merged with money banks. Once a writer is involved in [that situation],” nothing much happens. We hope to change that,” said Hyman. “The company’s writing staff is likely to engage in good old collaborations with each other. “All writers go through various patches or writer’s block. Our writers will retain their independence, but hopefully we can form a common mental bond and work with each other.”

Cordell has had a 30-year career in A&R, having been associated with some such acts as such legendary acts as The Moody Blues, Procol Harum, The Move, and the first four albums by Joe Cocker. He also owned and operated Petula Clark’s Record company, Music Publishing from 1969 to 79, where his A&R activities brought into the fold Marianne Faithful, T Rex, Johnny Nash, Leon Russell, J.J. Cale, Phoebe Snow, and Tom Petty. Some of Shelter’s publishing interests will be integrated into Realization. As for the Shelter masters, many are now owned by Dunhill Records in London.

Tom Petty owns his own PolyGram owned J.J. Cale. Cordell was A&R chief at Island Records before leaving for Shelter.

Hyman started her career as a Shelter A&R staffer in the mid-70s, moved to A&R slots at MCA, PolyGram, and, most recently, Imago Records as A&R chief. She has been associated with such acts as Suicide, Rickie Lee Jones & the Coconut Band, Brenda K. Starr, Was Not Was, Aimee Mann, and Basehead, among others.

The announcement of Realization’s initial roster of talent is due shortly. It is expected that Cordell and Hyman’s past roles in artist development will bring them into the studio for acts they are associated with.

Two for the Money: BMG Music has signed two major acts: Ace Of Base and MS.6.3; (the latter has two top 20 singles off a major album, “The Sign,” and Wu-Tang Clan (Lo Record), the A&R/rep act hitting The Billboard Chart with its disc, “Enter The Wu-Tang (36 Chambers).” The rights to Scandinavia’s Ace Of Base cover North and South America, and Japan, reports RPM, senior VP.

Although Rai...
JAMES REAPS REWARDS OF MERCURY MARKETING PLAN
(Continued from page 8)
tributes the band's success partly to Mercury's support. "We didn't have the opportunity to come over and play live so much with our last label," says Glennie. "And that's what we're about. We learned that patience is the main thing...musically, things just seem to have clicked on this one."

Mercury Records senior director of marketing Josh Zieman says the initial plan was to focus its marketing efforts at mom-and-pop retail outlets in airplay markets (Billboard, Oct. 30, 1993).

"As the album began to develop and we began to see commercial alternative monitored BDS play really develop in November and December, we put together a plan to focus on markets with play and created tools to impact SoundScan," says Zieman.

Since MTV initially did not run the "Laid" clip, Mercury used it in a TV spot complete with an MTV-like chyron in the corner. The spot aired in November and December. At the same time, Mercury did a snipe poster campaign in retail stores and on the streets with the image of the band and call letters of stations playing "Laid."

In addition, Zieman says a video compilation featuring six clips culled from "Laid," "Seven," and "James," along with a profile of the band, was given away with the purchase of the "Laid" CD at mom-and-pop stores and accounts with developing artist programs. Approximately 500 videos were disseminated in 10 markets, including Washington, D.C., Seattle, Baltimore, Los Angeles, and New York, according to Zieman.

Zieman says MTV added the clip for "Laid" in December. It's now in active rotation, and James taped a special edition of "120 Minutes" Jan. 16.

Also in December, Tower Records stores featured "Laid" in their listening booths and raked the videos in the stores. Sound Warehouse featured the album in its listening booths in January.

In November and December, the label saw sales increase by about 40,000 units, according to Zieman, who bases the information on SoundScan data. "The combination of radio and TV advertising and the posters and video giveaways really did begin to spark awareness at stores," Zieman says.

According to SoundScan data, sales increased steadily in late 1993. In the week ending Nov. 14, 2,500 units were sold. For the week ending Dec. 26, weekly sales were up to 8,000 units; sales to date total 58,000 units.

"DEVELOPING NICELY"
Mercury will continue to work James into developing-artist programs with Musicland and Camelot in February and March. North Canton, Ohio-based Camelot VP/purchasing Lew Garrett says "Laid" is "developing nicely."

The title is also doing well at wholesale Entertainment, based in Torrance, Calif. New release buyer Bob Bell says, "It's almost a cliche about taking the artist to that next level, but they actually seem to have done it this time."

KROQ Los Angeles APD Gene Sandhloom says "Laid" is one of the slowest-building records of the year. "But it developed into a big hit for us. We're real happy with it. We've been playing James for four or five years, and they've had pretty good luck with a few singles. We knew this song was very cool and they were a highlight on the WOMAD tour, so we stuck with it."

In addition to playing last summer's WOMAD tour, James did a theater tour with Duran Duran in January and began a headlining tour of large clubs and small theaters Feb. 4. That trek will include a March 19 stop at the National Assn. of Recording Merchandisers convention in San Francisco.

Zieman also credits touring and a Jan. 13 stop at "Late Night With Conan O'Brien" for contributing to the success of "Laid."

With MTV play and continuing support from modern rock radio, Zieman says the label is in the midst of launching "Laid" on top 40. Meanwhile, Mercury is working to keep its base at modern rock radio; the label issued the follow-up track "Some-times" Feb. 7.

CARRIE BORZILLO

ZOMBA ACQUIRES BRENTWOOD LABELS
(Continued from page 10)
for the U.S. religious market. Distribution for the secular market will be handled by BMG, which manufactures and distributes product for Jive.

"Another attractive facet of the deal," says Calder, "is that Brentwood's music publishing division has some pretty terrific copyrights. I've got people in our Los Angeles office who spend all day working in the film, television, and cable areas trying to get our copyrights used. I can't see any reason why those same people can't carry Brentwood's material in the same area."

NO COMPROMISE
Van Hook says the acquisition will likely mean additional positions opening at Brentwood in the days ahead. He also says that the partnership with a mainstream company will not compromise Brentwood's basic religious orientation.

"We'd entertained several earlier offers, but I liked the fact [that] Zomba is privately owned. That enables Clive Calder to look and think long-term, rather than get caught up in what sometimes happens at publicly owned corporations where they get caught up in a quarterly outlook. Brentwood did a nice job with its concept albums, including the platinum "Smoky Mountain Hymnals" and the "Kids Sing Praise" collection, which the label claims has sold 500,000 units. Its only artist-oriented label is the Essential Record Group, established in August 1992. Essential's roster includes Bill Medley (formerly of the Righteous Brothers), Lanny Cordola, Magdalen, Chuckie Perez, Imagine This, Uthanda, Syco, Brian Goodell, and Dream Of Eden.

Brentwood is the fourth large Christian label to be purchased in the past year. The Sparrow Corp., Word Inc., and the Benson Music Group were sold to EMI, Thomas Nelson Publishers, and M.E.U., respectively.

TURNER, PBS NEGOTIATING DISTRIBUTION DEAL
(Continued from page 6)
effort on those releases." The public broadcasters, at the very least, would get essentially the same terms from Turner as they received before, sources report. Turner reportedly will pay a 6.5% fee to PBS for the logo and 157-25% to stations supplying the programs. The level depends on the size and clout of the PBS outlets, which will be asking for advances against royalties.

Outlays can be stiff, as measured against sales volume that is closer to 10,000 units per title than 100,000. Producer Ken Burns, whose "Civil War" series has been PBS's only six-figure release, is said to be seeking a $5 million advance for his multipart epic "Baseball," which airs on PBS in September 1994. Last year, Burns told home video suppliers responding to a solicitation letter that he wanted $8 million, one company tells Billboard. "We didn't take it any further than that," says an executive. "Someone's going to go broke on this."

Burns' search is indicative of one of the problems facing Turner. Unless the contract differs from the one with Pacific Arts, there is no guarantee Turner will get every title it wants. "We are free to choose any deal we can get," says WNED's Oiken. Pacific Arts "has an opportunity to talk to us, and we would do what we could for them."

But WNET has employed "any number of video distributors," he notes, including Time-Life Video and Shanachie Entertainment, which released its "The Nature Of Sex" series. Pacific Arts has one WNET show, "Nature." The station got an advance but has not seen further revenues from that release, Oiken notes. "It's niche business. Video returns as small a part of our investment."

Oiken doubts an output deal like the one being negotiated with Turner "is the way to go. We try to find a distributor who understands the product." Turner may be seeking what Oiken calls "contractual mandating," but he doesn't think the concept would survive station scrutiny.

SETH GOLDSMITH

GLOBAL ACCLAIM FOR ENIGMA'S 'CROSS'
(Continued from page 8)
with the latter featuring the first album's smash hit "Sadness" as a bonus track. Anticipation for the new album also has boosted sales of the band's 1992 album, "MCMXA.D.," which has returned to the top half of The Billboard 200 and this week logs its 156th week on the survey. That album has sold 2 million units in the U.S., according to SoundScan data; the record company says it has sold 7 million units worldwide. "We could theoretically have two albums in the top 100 soons," says Cheiske.

The striking video for "Return To Innocence," directed by Julien Temp le, is in heavy rotation at MTV Europe, although the station's American counterparts have yet to add it. The clip recently was added at the Box. Venghaus reports that the promo is receiving "great support" from the new German music TV station VIVA, with a place on the A rollist, guaranteeing at least 30 plays a week.

Virgin U.K. head of press Jeremy Silver says British press coverage thus far has been limited to a handful of phone interviews with Cretu. However, the artist has had a higher interview profile in other territories, according to Venghaus. "We did an [electronic press kit] with Michael which was featured on MTV... Before the album came out, he played host to some journalists in Ibiza in November, then he went to Australia on holiday and stopped off to do a press conference in Singapore, and he did a series of phoners last week."

Other Enigma marketing activity has included a poster campaign in Germany in late December and early January and, in New Zealand, a promotion in which winners could win lingerie sets.

In the U.S., Virgin took full-page advertisements in major Sunday newspapers Feb. 6, and will follow with TV advertising, posters, and counter stands.

"A lot of people say they like this record more than the last one," says Cheiske. "The reaction is just amazing."

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BILBOARD FEBRUARY 19, 1994

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<td>19 MARTINA MCCIBRIDE</td>
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**ART OF Booming:**
Here's a strange situation. Without having an album out in the U.S., the Boomers are getting airplay on several small-aura albums nationwide. In fact, the group is garnering No. 1 positions in at least five stations, including KQPT Sacramento, Calif.

In June, Wea Canada released the band's sophomore effort, "Art of Livin," in Canada and Germany. However, U.S. labels, including the Wea labels, have passed on signing the group to a U.S. deal, according to group manager Charly Prevost.

KQPT MD David Anderson is even pitching the album to labels. "I've never seen this happen. People are calling up, asking where to get it." The buzz began last August at an adult album alternative convention, where cuts from the album were played to a panel of programmers.

Prevost cut a deal with Cargo of Presto or Cargo so they can buy the album. KZON Phoenix PD Jim Trapp says the Boomers are the biggest adult alternative success story of 1994 so far.

**BANDS OF WATCHING:**
Possum Watching, a Seattle-based act Possum Dixon has been climbing Modern Rock Tracks steadily. "Watch The Girl Destroy Me," from its self-titled debut, moves to No. 13 with a bullet. The band, named after an "America's Most Wanted" fugitive, appears Friday (18) on "Late Night With Conan O'Brien."

The Obsession also landed the opening slot on the White Zombie tour, which kicked off Jan. 23 and wraps up March 9. The single "Streetside" and album track "Blind Lightening" go to metal and college radio Feb. 15.

Additional reporting was provided by Brett Atwood, assisted by Silvio Pietrolocco.
Hammer Pursues Street Credibility On Giant Set

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**ByPrimaryKey:**

LOS ANGELES—When Hammer's "Too Leg To Quit" stalled at No. 2 in November 1991, with the biggest marketing plan in Capitol Records history behind it, many perceived it as a flop and said the rapper was yesterday's news—even though the album went on to sell more than 3.4 million copies, according to SoundScan data.

"The 'Funky Headhunter'" which drops March 1, Giant Records and Hammer will attempt to prove that the artist is still a force to be reckoned with. The album marks the rapper's debut for the label and his first release in more than two years.

Hammer's label affiliation isn't the only thing that has changed; the rapper also has altered his sound. The album includes tracks co-produced by several notable artists, including Teddy Riley, G Bomb of Grand Jury Records, Das and Kurupt from Snoopy Dogg Dogg's Doggspound, and the Whole B, which produced D.R.U.'s "Gangsta Lean."

"Says Hammer, "It's a more aggressive album. The music is much funkier, and that was the intent.""

The "Funky Headhunter" was recorded between March and November 1993, during Capitol's executive changes, including the departure of president/CEO Hale Milgrim and VP/GM of black music Jean Higgins.

Although Hammer technically was still signed to the label during much of the recording process, he says no one at Capitol heard any of the tracks.

"Says Hammer, "We kind of outgrew each other. We agreed to disagree, and we both felt it was time to go our separate ways."

After parting ways with Capitol, Hammer hooked up with Giant (Billboard, Oct. 30, 1993). Giant's president of black music, Cassandra Mills, says the label was interested in Hammer for several years, "We did spring-home-work," she says. "First of all, he is an incredible entertainer... Secondly, after some investigation, we found that Hammer's last album sold [multiplatinum], although the industry perception was that it was a flop. You don't have to be a rocket scientist to know if you sell [multiplatinum], it's not over."

Hammer was equally impressed with Giant. "[Giant chairman] Irving [Azoff] and Cassandra had a game plan," he says. "They were happy with the material, and they had ideas and concepts to bring it home."

"Says Mills, "Our first goal was to take away that layer of hit-you-over-the-head hype and let the music speak for itself."

Another part of that plan, according to Mills, is to solidify Hammer at urban and street levels. "Hammer has a strong urban base built for him," says Mills. "He's always been a pop artist, and that was one of the things we wanted to change. We were taking it to urban first."

The double-A-sided single "It's All Good?/Pumps & A Bump" went to urban radio and clubs in mid-January. That strategy seems to be paying off, as "It's All Good" is climbing into the upper regions of the Hot R&B Singles chart, while the "Pumps & A Bump" videoclip—which features Hammer bumping and grinding poolside with a backdrop full of bikini-clad women—is garnering airplay on the box.

Another element of Giant's strategy is to take Hammer to the people. He embarked in January on a three-week promotional tour of branches, radio stations, and key retail accounts. "A lot of what you read about him is not true," says Mills. "We knew it was important to take him around and let the people get to know the guy."

Hammer's first single "Knockin' On Heaven's Door" appeared on Twn Joyner's nationally syndicated radio show, and a special Hammer edition of "Armenio," set for Feb. 7, will air the rapper's first concert. A concert trek dubbed the "Pay Back Tour," is set to kick off in May.

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**ByPrimaryKey:**

OAKLAND—Denzell Foster and Thomas McElroy, under the new moniker FMF, have created "Once In A Blue Moon," a new album on EastWest that could signal a more prominent role for producers in the swelling hip-hop/jazz genre.

As the creative nucleus behind 2-ThuF-E-Nuff Productions, Foster and McElroy have produced such successful acts as Lab Nouveau and Tony Toni Toné, and are perhaps best known for their work with En Vogue.

Martin Bobb, EastWest's senior VP of A&R, notes that the label's strong support of producer-driven projects like "Once In A Blue Moon" furthers the creative direction of the label. "It has always been a part of the EastWest vibe to nurture creative talent," he says, noting the label's support of artists/producer Gerald Levert and his Trevel Productions team. Bobb adds that EastWest trusts Foster and McElroy to continually come up with unique, hip musical styles.

When discussing the timing of the project, McElroy is adamant that FMF is not jumping on the hip-hop/jazz bandwagon. "To me, (our music) sounds different than a lot of the other jazz/hip-hop that's out there," he says. "When I listen to Guru, or Digable [Planete], or Tribe [Called Quest], it doesn't sound like our stuff."

(Continued on page 21)
### Hot R&B Airplay

**WEEK ENDING FEBRUARY 19, 1994**

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### Hot R&B Singles Sales

**WEEK ENDING FEBRUARY 19, 1994**

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<td>9</td>
<td><em>I DON'T WANT TO WORK</em></td>
<td>John Anderson</td>
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<td>10</td>
<td><em>TIME TO SAY GOODBYE</em></td>
<td>John Anderson</td>
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**Notes:**
- Tracks moving below the top 30 are also noted on the Hot R&B Singles chart for 20 weeks and have dropped below the top 30.
Kay Gee Helps Make Name For Zhane; Luke Talks Label Biz & The New Crew

WHAT'S MY NAME? Zhane isn't a rap group. It's a pair of singers named Jean Norris and Renee Neufville. Still, the duo have been spinning the same sound as some other R&B stars because they have the debut of their album, "Promounced Jah-Nay," in Kay Gee, from platinum rap act Naughty By Nature. His style, however, wasn't exactly ignored by critics and pop rockers. It just got drowned in a jungle of phrases giving praises to Naughty by Nature's rapper, Trench.

On "Promounced," the gals sing sweet everythings, including polite commands to "listen to the vibe" and instructions in the lost art of true love.

Meanwhile, Kay supervises songs that are, by turns and/or at once, exquisitely bumpin', melodically rich, and buoyant and juicy enough to satiate fans of Anita Baker. With his seapile, the producer/surgeon creates unique beats.

The rhythmic tracks, as well as the softer ones, have strong hooks that torment the hell out of my mind. (Would somebody please tell this record to leave me alone? Maybe not.)

Unlike many hip-hop-inspired R&B producers, Kay Gee went the extra step and made a record that can last close forever. He's walking toward that lofty spot inhabited by deities of the mixing board.

On & On: Last weekend, Luke Records hosted a release party in Miami for "Back At Your Ass For The Nine-4," an album by the New 2 Live Crew. Two members of the old crew have split, and Verbi joins Luther "Luke" Campbell and Fresh Kid Ice in the new act.

Besides the trio, H-Town and Pois- son Clan were at the bash. And, unlike previous 2 Live functions, no hired his- zozes were in da hizzouse, a place named Miami Nights.

In a back room at the club, Luke spoke about the album, the group, his label, and more. He described the album as "colorful, a variety." And after discussing queries about the whereabouts of the ones who walked, he Verbi (a former associate of Disco Rick & the Twins) brings "more of a hip-hop flavor."

He and Kid Ice contribute variations on the Miami bass style. The album also contains languid ragga elements and R&B. He said, "The key to keeping this group together is balance." Then he moved on to the subject of mating habits. He remarked that two women, Toni Braxton and Pepa, from Salt-N-Pepa, would be dream dates.

Getting back to business, he said that thanks to H-Town and others, 1983 was Luke Records' "best year ever." As for '94, besides a new H-Town album, which is due in April, sets are expected from male vocal groups U-Myne, Poison Clan, and new jill singer Treni.

EASTWEST'S FMOB
(Continued from page 20)

McElroy says the FMOB sound has more of a "1990s Blackbirds" flavor, adding that, as producers, he and Foster concentrate on creating a groove and then add other session players to sit in with the band. All of the musicians are from the San Francisco area, and most of them will be able to tour.

An appearance in the video for the En Vogue single "Runaway Love" was a debut of sorts for FMOB, starting a buzz on the group. The song has a smooth, jazzy feeling unlike previous En Vogue studio cuts.

"We did the track at the same time we were doing the FMOB [album] tracks, and we really didn't want to shift gears," McElroy explains. "It was almost like an FMOB track with En Vogue singing on top of it."

EastWest has serviced the Feb. song to radio but different formats, including college and jazz stations, which received advance copies of "Once In A Blue Moon," released in late November. The first single, "We Came To Move Ya," went to urban radio Jan. 24, and adult alternative stations also will be part of the first quarter.

Karen Mason, director of urban marketing at EastWest, says the catchy emphasis on radio exposure "allows for strong radio development and testing in the marketplace."

She says heavy emphasis will be placed on obtaining high levels of in-store play to develop consumer awareness, particularly at the independent retail level, including hip-hop stores.

Foster and McElroy have a busy year ahead. Soon they will begin working on the debut project of Something For The People, a male trio of artist/producers who are shopping for a major-label deal.

The duo also will begin work with a Florida group called the Backstreet Boys, whose album itself, which McElroy describes as "a mix between Boyz II Men and New Edition." The pair also is negotiating future film soundtrack projects.

The producers also will record En Vogue's next album.

**BILLYB** FEBRUARY 19, 1994
### Top R&B Albums

**No. 1/Greatest Gainer**

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<td>6</td>
<td>54 53 52 25</td>
<td>EIGHTBALL &amp; MICHAEL BLACK 57 55 54 52</td>
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<td>7</td>
<td>42 37</td>
<td>RALPH TREVANTWAVE 438912 (9/98/15.98) IT'S GON' DOW</td>
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<td>8</td>
<td>55 38 35</td>
<td>JOE MERCURY 510519 (9/98/15.98) EVERYTHING</td>
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<td>57 56 55 46</td>
<td>BRIP 4446 (9/98/15.98) STRICTLY A M.F. IS A G-A-2</td>
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<td>50 53 49</td>
<td>KISS-DIME 47157 (9/98/15.98) RETURN OF THE BOMP BOMB</td>
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<td>56 44 13</td>
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<td>ERICK SEVERINO RUSHCOURSES 57460 (9/98/15.98) NO PRESSURE</td>
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**New**

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<td>K.C. JONES K. 11707 (9/98/15.98) SWING BATTLE SWING</td>
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<td>20</td>
<td>72 83</td>
<td>TEDDY PENDERGRASS 54313 (9/98/15.98) A LITTLE MORE MAGIC</td>
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<td>21</td>
<td>67 57 56</td>
<td>PATRA EPIC 53743 (9/98/15.98) QUEEN OF THE PACK</td>
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<td>78 57 56</td>
<td>FOURPLAY WARNER BROS. 45340 (9/98/15.98) BETWEEN THE SOUTHES</td>
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**Hot Shot Debut**

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<td>22 21 64</td>
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<td>30 28 15</td>
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<td>BRIAN MCKNIGHT EPIC 53191 (9/98/15.98) GREATEST HITS OF BRIAN MCKNIGHT 45</td>
</tr>
</tbody>
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The new single: *Where's Ya Little Sista?*

**Single add date:** February 14 & 15

From the explosive second album, *It's Not What U Wear, It's How U Play It.*

**Executive Producers:** Michael Kevin and Kevin Walz. 
**Producer:** Kenny "Kush-K" Tannor for Un reimbursable Entertainment. Co-producer: David "Phats-Ras" Whitington

**Attractive Females:** Platinum album sellers seek attractive female with style, a good sense of humor and a younger sister.
By Larry Flick

Former Twins Bailey & Currie Erect Tower Of Babble

Babble on: After years of treading the pop star mill as the Thompson Twins, Tom Bailey and Alannah Currie found themselves in need of renewed musical motivation. The confines of the entity that spawned worldwide hits like "Hold Me Now" and "In The Name Of Love" apparently had become too restrictive.

"We had all of these ideas that did not fit into the parameters of the Thompson Twins," Bailey says. "But it's really important that we get to do one, too. Otherwise, the single becomes a complete rejection of everyone but the band."

Besides Babble, Tony Garcia and Peter Daou both nicely re-touch "Take Me Away" with cool trance sensibilities.

As the label swings into promotion mode, the Stone Byerly is plotting the course of its second album. That set likely will be a reflection of New Zealand's music and culture, which is where the band is currently building a recording studio.

"I don't think you'll see us touring anytime soon," Bailey says. "We'd rather wait until we have more Babble material. Besides, I prefer being in the studio—it's where I feel most inspired."

As for the future of the somewhat defunct Thompson Twins, Bailey's rule of thumb is never say never.

"It's hard to say when or if we'd ever go back to that period of our lives again," says. "It would mean going back to more than a type of music; it means trying to live the life of a pop star, which is not the most attractive thing to any of us right now."

Clark in Motion: Keeping up with Loni Clark on the eve of a major international club trek supporting "U," her second 12-inch single on New York's Nervous Records, requires a bottomless well of energy. Besides the usual packing and itinerary confirmations, the New Yorker must tend to the needs of her daughter and tie up the various loose ends of her second musical career, as one of the ever-touring Marvelettes.

"Whoever said the life of a diva is an easy one, I'm here to tell you that I'm not," laments the charming and charismatic artist. "Actually, I feel so fortunate that people are interested in what I'm doing. I can't tell a lie. I've been waiting for this moment for a long time."

Long before Clark parked dancefloors last year with the worldwide smash "Rushin,'" she toiled away in assorted groups, including West End recording act Sparkare. Listen carefully, and you will hear her wailing away on the disco-era evergreen "Let's Go Dancing." Clark's longest-running gig prior to launching her solo career was as the leader of the Marvelettes, a role she only recently admitted playing.

"It's a completely different life," she says. "You know, the big gigs, sequined gowns, the whole works! We get up there and sing those great old songs, and it's a blast. But it's not totally how I see myself as a performer."

The Mood 11 Swing-produced "U" is actually closer to Clark. The track comes in two different but complementary versions. There is a disco/house incarnation that is quickly being embraced by club DJs as a peak-hour anthem, and a pop/R&B version that chugs with a radio-savy funk flavor.

As a full package, the single is working quite well. It is sputtering up the pop charts overseas, where it has been issued on A&M Records. The Nervous pressing in the States is making inroads at mix-show and crossover radio levels. This success is easily paving the way for the full-length album that is expected to be completed later this year. According to both Clark and her mentor, Nervous president Michael Weiss, the set will temper club-intensive tunes with softer soul compositions.

The Single Life: Michelle Weeks sure does get around. In addition to belting admirably on current records by Diva Convention and Skeew W., she is the vocal centerpiece on "Show 'Em How We Do It" by Interaction (Class-X, New York). She shines with considerable star power (when is a major label finally going to give her an album deal?), while producer/songwriters "Bonzai Jim" Caruso and Eric Bentley surround her with frothy keyboard sounds, fluttering house beats, and a hook-lined tune. Relaxed newcomers Caruso and Beall are developing extremely well, and should become a formidable club force before ya know it. Rounding out the strength of this slammer is the presence of the ever-fab Tommy Musto, who drops a couple of lip-smackin' remixes. Essential.

Tara Kemp, who clicked at radio and club levels a while back with "Hold You Tight," is out to prove that pop/dance chippers do have more than one musical life to live with the rock-solid "Come Correct" (Nerve, San Francisco). Produced by Jake Smith and Tuhin Roy, this track is a downtempo, funk-spiced pop/chop/dance-y froth that works on the strength of a kickin' chorus and Kemp's mature vocal. She takes on the role of hardened, no-nonsense siren to fine effect. Of equal interest to club and crossover radio programmers.

Chantia Renee's earnest and soulful vocal quality fuels a house-injected cover of Luther Vandross' "Never Too Much" (Mystique, Bronx, N.Y.). Though she is not as polished as much of her competition, Renee's endearing vibe (and a contagious giggle) are hard to resist. She is bolstered by a spare deep-house groove that should please underground tastes. A Flesh-lier mix could spark mainstream club and crossover approval.

Tips On...: Trance/ambient masters the Future Sounds Of London return to U.S. dancefloors in May with the album "Lifeforms" on New York's Astralwerks/Caroline Records. The set will be preceded by the title track, featuring guest appearances by Robert Fripp and Liz Frazier, on 12-inch (Continued on next page)
DANCE TRAX
(Continued from preceding page)

single. Kudos to the A&R staff as Astralwerks for its continued creative vision. Among the other recent signings is "Quixote" by Seefeld, which is getting justifiable props in the U.K. for its blend of agile guitar noodling over trance/house grooves. That set is planned for April release...In an effort to expand the audience for the parky and Naugthy, Getie Elton John/RuPaul duet "Don't Go Breaking My Heart," MCA Records is offering a second 12-inch of remixes. Roger S., Marc "MR" Kinchen, and England's Serious

ROPE step up to the plate with interpretations that range from deep to gospel-spiced revelry. Wicked...Speaking of Kinchen, his indie label, Area 10, is about to release the juicy classics "4 You" and "Just A Dream" by 11th Measure. Men. Out of print for nearly two years, the tracks will now be available on limited-edition blue vinyl, and will be complemented by the inclusion of a fresh remix of "4 You," as well as a jam, "Givin'...What a difference several weeks make. When Georgie Porgie's current single, "All Because Of Me," was issued on Chicago's Vibe Records eight weeks ago, it seemed destined to hang solely at club level. We're pleased to report that the pop-soaked ditty, which is rumored to be taken back to his DJ roots and currently hosting radio shows on WBLS in New York and Chio 96-FM in London. When does he sleep?...The club scene continues to inspire a variety of cool and quirky fanatics. The better new publications to bow in recent days is "The Underground Mag," a digest-sized look into rave and ambient culture. Based in Liver more, Calif., the 'zine dares to go where its larger counterparts may not. We cannot get enough of it...Finally, one of the more interesting unsigned demos to come across our desk in recent weeks is by Prodigal Son, a New York-based trio of singers Andrew Renshaw, Matt Levin, and Chris O'Connor. Masterminded by producer/songwriter De Harris, the act effectively works a club-savvy hybrid of pop/funk to la Color Me Badd and George Michael. Several smart major-label reps are eagerly sniffing around "em, plugging into the tasty look and phat dance groove of "Keep On Loving You" as the slick retro-seal quality of "Don't Stop." With their smooth voices and a camera-ready look, we fearlessly predict that the public at large will be jammin' before the year is over.
The Latest Of Country's Guilty Pleasures
On "Piece Of My Heart," Hill Plays The Blame Game

GLORIously GUILTED-EDGED: It had to happen. Whether it was by way of John Hartford's 1984 version or through Faith Hill's current (and uncountably pondered) interpretation of the rock classic, "Piece Of My Heart" was destined from its conception to become a country song. You know why? It is such an unadulterated immerse of guilt. Jewish and Catholic co-

medians are quick to maintain that their cultures are the wellsprings of all guilt. But when it comes to the art of causing others to wail and gnash their teeth in self-hating, country music looks inward for its inspira-

tion.

We may theorize that country's fascination with guilt has something to do with the low social status of those who once created and listened to this music. Those who consistently lack control routinely learn to blame—both themselves and others. And from this in-

cessant blame grows incessant guilt. We may be helpless in betraying our own lives, country song-

ists, guilty or not, but at least we can take or ac-

cept full credit for creating our own misery—for

not living enough, abstaining enough, foreseeing enough, praying enough.

Out of such a mindset have come some truly wonderful songs that tear at our own hearts or at the hearts of those we think have done us wrong. June

O'Hara's "Ineffably mournful and relentlessly self-ac-

cusatory "Cold Hard Truth" is guilt-gardening at its best. But we are also reminded of such other high-

water marks of the genre as Vern Gosdin's "Do You Believe Me Now," Travis Tritts "Nothing Short Of


However, for the most heart-wrenching example of country-colored guilt, we have to imagine that we're back in the war-ravaged year of 1944 listening to Ernest Tubb perform "Soldier's Last Letter." Song as it was, it received a new life when sent to his mother before dying in battle, the song goes, "I'm writing

down this in a trench, Mom/Don't scold me if it's not too neat/The way that you did when I was a kid/

And I'd come home with mud on my feet.

Take another little piece of my heart, indeed. If there's any of it left.

MAKING THE BOUNDS: The Country Music Hall of Fame will move from its Music Row location of the past 25 years to a site in downtown Nashville near the still-to-be-built civic arena. There are no details yet on what it will be like to build and equip a new Hall Of Fame, nor when the project will be completed. The new facility will be about twice as large as the current one... George Mallard has been named VP of Entertain-

ment Artists and Bobby Benson has been promo-

ted to agent at the booking company. Headed by Dan

Wojcik, Entertainment Artists books Chris DeLoux,

Pirates Of The Mississippi, Evangeline, the Hill-

billy Romeros, Jeff Chance, and Nicolette Larson, among others. Before moving to his new ap-

artment, Mallard worked for Keith Fowler Attractions... Jo Pienek and Rick Kelly have been added to High Five Productions Tuesday's staff. Pienek was with the trade maga-

zine Radio & Records; Kelly was with RCA Records.

In the How-We've-Come Depart-

ment, we note that it will take eight trucks to carry the staging and lighting equipment for Heba

McEntire's 1994 tour... "Arista Records' Pam Til-

lis has won an Ampex Golden Reel Award for the sales and artistic achievement of her al-

bum, "Put Yourself In My Place."

Bluegrass and folk music giants Ralph Stanley and Doc Watson will appear at each other's festivals this spring: Stanley at the Merle Watson Memorial Fes-

tival in Wilkesboro, N.C., April 28-May 1, and Watson at Stanley's 26th Memorial Festival near Coeburn, Va., May 26-28... The Ladies Auxiliary of the Veter-

ans Of Foreign Wars will confer its Better World Award on comedian Jerry Clower March 25 during its national convention in San Diego... Clint Black and Wy-

onna will perform "A Bad Goodbye," which earned them a Grammy nomination for best country vocal collaboration, during the Grammy telecast March 1 on CBS.

Prominent Nashville entertainment attorney Malcolm Mimms has been signed to establish and head the Nashville office of Lob & Loeb. Headquartered in Los Angeles, the law firm also has offices in New York and Europe. The musical comedy team of Williams & Ree has taken its booking to its in-house agency in Nashville, Paul Cowan Management.

SIGNINGS: Buddy Knox to D&D Records & Productions, Beaverton, Ore. ... Charlie Black to Hot House Music Group, Nashville, for publishing.
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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<td>BMI</td>
<td>ASCAP</td>
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<td>BMI</td>
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| "The Call of the Wild"
"Missoula" | "Blowin' in the Wind" | BMI | ASCAP | Sony/ATV |
| "Convinced" | "I Love (Augie Duke)" | BMI | ASCAP | Sony/ATV |
| "Country Roads"<br> "Take Me Home, Country Roads" | "Every Time I Think of You" | BMI | ASCAP | Sony/ATV |
| "Country Roads (Castle inGeorgia)"<br> "Technical Difficulties" | "A New Day Has Come" | BMI | ASCAP | Sony/ATV |
| "Crazy"<br> "Me and Bobby McGee" | "Blame It All on My Youth" | BMI | ASCAP | Sony/ATV |
| "Dying"<br> "On My Own" | "Ringo"<br> "Hole" | BMI | ASCAP | Sony/ATV |
| "Eating"<br> "My Life" | "Billy Ray Cyrus"<br> "I Still Believe" | BMI | ASCAP | Sony/ATV |
| "Every Time I Think of You" | "Wrong Time, Right Place"<br> "My Big Break" | BMI | ASCAP | Sony/ATV |
| "Family"<br> "The Whole World's Falling Down" | "Holdin' 'Em Close, Holdin' 'Em Tight" | BMI | ASCAP | Sony/ATV |
| "Flowers in the Attic" | "Blowin' in the Wind" | BMI | ASCAP | Sony/ATV |
| "Friend of Mine"<br> "Here We Are"<br> "It's a Man's World" | "A Time for Love" | BMI | ASCAP | Sony/ATV |
| "Gonna Let You Go"<br> "I've Never Been to New Orleans" | "A Girl Named Sue"<br> "Satin Doll" | BMI | ASCAP | Sony/ATV |
| "Good Times"<br> "It's a Man's World"<br> "I've Got the Light of Love" | "You're the One That I Want" | BMI | ASCAP | Sony/ATV |
| "Greatest Hits"<br> "Don't Stop Believin'"<br> ".rollback the Clock" | "A Whole New World" | BMI | ASCAP | Sony/ATV |
| "Greatest Hits"<br> "Take Me Home, Country Roads" | "Every Time I Think of You" | BMI | ASCAP | Sony/ATV |
| "Green, Green Grass of Home"<br> "Pride and Joy" | "I Hope I'm Wrong" | BMI | ASCAP | Sony/ATV |
| "Green, Green Grass of Home"<br> "Pride and Joy" | "I Hope I'm Wrong" | BMI | ASCAP | Sony/ATV |
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**IS NASHVILLE READY FOR BOB WOODRUDD?**

(Continued from preceding page)

In turning country music on its ear in the late '60s by helping to usher in a new-traditionalist movement that all but dominated Nashville today.

Although Lehning shuns any comparison of the two artists, his experience and his own innovative programming views already are coming into play. Woodruff is being handled by the Bobby Roberts Co., managers of country star John Anderson.

And the company has prised the country radio pump by sending Woodruff out in early January on a monthlong nationwide radio promotional tour, where the one-two punch of the singer's music and personality had a positive effect.

"He strikes me as different than a lot of the new stuff coming out of Nashville, but not difficult to the point where it will be hard to work him into what we're doing right now," says Brad Chambers, PD at KLAC (106.7 FM, Dallas). "It's different, but not in an alarming way."

On that same promo tour, Woodruff will be showcasing curios for WEA distributors and local retailers at WEA branches in Los Angeles, Dallas, Atlanta, and Chicago. Many retailers were already familiar with Woodruff's music through a five-song CD sampler and promotional buttons that Asylum had sent to retail. While these moves are not extraordinary, Asylum senior VP/GM Kenny Hamilton, who accompanied Woodruff on the tour, believes they don't have to be, and also believes retail will embrace Woodruff just the way he is.

"The reaction we got was that it was a wonderful record," says Hamlin. "And if you've listened to the whole album, it's definitely a country record."

With the annual Country Radio Seminar convention March 5 in Nashville, a month after Woodruff's return, Asylum's timing on the promotional tour couldn't have been better. Woodruff is being courted and greasing-already-familiar faces at the seminar, and the singer is surprised by how much he's enjoying his new role as a country music diplomat.

"I've never been a salesman, but I certainly don't mind promoting this," Woodruff says. "I want these songs to have a life."

---

**COUNTRY ARTISTS & MUSIC**

**COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan, Inc.**

<table>
<thead>
<tr>
<th>WEEK Ending FEBRUARY 19, 1994</th>
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<tbody>
<tr>
<td>ARTIST</td>
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Catalogs and sales are in constant flux as changes in sales methods and new products are added. Releases are in constant flux as changes in sales methods and new products are added.
### Billboard's Hot Country Albums

#### Chart Notes
- The chart is compiled from a national sample of retail, store, and rack sales reports collected, compiled, and provided by SoundScan.
- The chart includes sales of retail and radio airplay units.
- Chart rankings are based on sales data provided by Nielsen SoundScan for the previous week.
- Prices are suggested list prices and reflect the companies' suggested retail price.
- Prices are subject to change and may vary by retailer.
- The chart is updated weekly and reflects sales data through the previous week.

#### Top Country Albums

<table>
<thead>
<tr>
<th>Week</th>
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<th>Title</th>
<th>Label</th>
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<tr>
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<td>Various Artists</td>
<td>$19.98/24.98</td>
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<td>Various Artists</td>
<td>$19.98/24.98</td>
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</table>

#### Cover-To-Cover Country

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a #1 hit

GRAMMY NOMINATION
Best Country Vocal Performance, Female
"Walkaway Joe"

ACM Nominations
Best Female Vocalist
Song of the Year, "The Song Remembers When"

Headline Appearance at MIDEM

Just back from a highly successful European Tour

"The Song Remembers When..." is approaching Platinum

"Wild Heart," Trisha's fragrance line is a hit and she continues as a spokesperson for Revlon

Duet with Aaron Neville on "Rhythm, Country & Blues"

Headlining US tour kicks off February 19th
### HOT COUNTRY SINGLES & TRACKS

**Compiled from a National Sample of Airplay Supplied by Broadcast Data Systems' Radio Track Service. 129 Country Stations are Electronically Monitored 5 Hours a Day, 7 Days a Week. Songs Ranked by Number of Detections.**

#### HOT COUNTRY RECURRENTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FAST AS YOU SLEEP</td>
<td>Dwight Yoakam</td>
</tr>
<tr>
<td>2</td>
<td>I DON'T CALL HIM DADDY</td>
<td>Doug Supernaw</td>
</tr>
<tr>
<td>3</td>
<td>GOD BLESSED TESSES</td>
<td>Little Texas</td>
</tr>
<tr>
<td>4</td>
<td>MY BABY LOVES ME</td>
<td>Martina McBride</td>
</tr>
<tr>
<td>5</td>
<td>ONE MORE CHANCE</td>
<td>Vince Gill</td>
</tr>
<tr>
<td>6</td>
<td>WHAT'S IT TO YOU</td>
<td>Clay Walker</td>
</tr>
<tr>
<td>7</td>
<td>CHARLIE'S ANGEL</td>
<td>Tracy Lawrence</td>
</tr>
<tr>
<td>8</td>
<td>RECKLESS</td>
<td>Alabama</td>
</tr>
<tr>
<td>9</td>
<td>SHE USED TO BE MINE</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>10</td>
<td>EASY COME, EASY GO</td>
<td>George Strait</td>
</tr>
<tr>
<td>11</td>
<td>ALMOST GOODBEANS</td>
<td>Mark Chesnutt</td>
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<tr>
<td>12</td>
<td>HOLDIN' HEARTS</td>
<td>Tracy Byrd</td>
</tr>
<tr>
<td>13</td>
<td>AMERICA'S MOST Wanted Man</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>14</td>
<td>MERCURY BLUES</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>15</td>
<td>NO TIME TO KILL</td>
<td>Blackie Lawler</td>
</tr>
<tr>
<td>16</td>
<td>HALF ENOUGH</td>
<td>Lorrie Morgan</td>
</tr>
<tr>
<td>17</td>
<td>SHOULD'VE BEEN A COWBOY</td>
<td>Alabama &amp; Evelyn Mendez</td>
</tr>
<tr>
<td>18</td>
<td>DOES HE LOVE YOU</td>
<td>Tracy Lawrence</td>
</tr>
<tr>
<td>19</td>
<td>HE JUST WORTH LOUS BLESSING</td>
<td>Reba McEntire</td>
</tr>
<tr>
<td>20</td>
<td>THANK GOD FOR YOU</td>
<td>Jimmy Rankin</td>
</tr>
<tr>
<td>21</td>
<td>A THOUSAND MILES FROM NOWHERE</td>
<td>Alabama &amp; Evelyn Mendez</td>
</tr>
<tr>
<td>22</td>
<td>PROP ME UP BESIDE THE JUKEBOX (I FEEL)</td>
<td>Joe Diffie</td>
</tr>
<tr>
<td>23</td>
<td>CAN'T BREAK IT TO MY HEART</td>
<td>Alabama &amp; Evelyn Mendez</td>
</tr>
<tr>
<td>24</td>
<td>WHY DON'T I THINK OF THAT</td>
<td>Tracy Lawrence</td>
</tr>
<tr>
<td>25</td>
<td>JUST LIKE THE WEATHER</td>
<td>Sue Boggess</td>
</tr>
</tbody>
</table>

**Recorded Page showing an increase in detections over the previous week, regardless of chart movement. Any song awarded to those records which within 7,000 detections by the first time. **

Music singles are available from the following services:

- Broadcast Data Systems (BDS) 800-543-2773
- Satellite Radio Systems Inc. (SRSI) 800-775-2786
- CRS/Gracenote (800-331-5810)
- Rhythm (800-438-1837)
- Broadcast Data Systems Canada Ltd. (800-268-3000)

---

**Notes:**

1. The above chart is for chart date 2/19/1994.
2. **Hot Recurrents:** Tracks that have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.
3. **Video Dance:** Available from the following services: BDS, SRSI, CRS/Gracenote.
4. **Video Dance:** Available from the following services: BDS, SRSI, CRS/Gracenote.
Now.
All The Pieces Fit.

Jesse Hunter
"Born Ready" Single Add Date-February 14.
Album Street Date-April 26.

Moress/ Nanas/ Shea 615-329-9945
Artists & Music

Classical KEEPING SCORE
by Is Horowitz

DIVA DANDER: There are few record producers, A&R people, or label promotion execs whose professional contacts with Kathleen Battle haven’t left them with scarred egos. But for months of torment were applauded away. Her enormous talent and commercial appeal thickened the corporate skin.

The soprano’s latest tangle with the musical establishment hit page one of the New York Times Feb. 8, when the Metropolitan Opera summarily dismissed her from a scheduled performance of Donizetti’s “Daughter Of The Regiment” for professionalism. Misbehavior at rehearsals was charged.

It’s not likely that this newest example of temperamental excess on Battle’s part will lessen her hold on a devoted public. After such behavior is expected from super divas. Or is it? More cordial relationships with colleagues may be an asset of sorts, but not a necessary ingredient of success.

SHARE THE WEALTH: Support for contemporary American music continues to come in generous measure from the Aaron Copland Fund for Music. Sixty-five organizations share $286,000 in the fund’s latest distribution. All are said to demonstrate a “substantial commitment” to the performance of works by American composers.

Top grants of $15,000 each went to the Cleveland Chamber Symphony and the San Francisco-based Women’s Philharmonic. The Pittsburgh New Music Ensemble, the Sun Francisco Contemporary Music Players, and the Gregg Smith Singers each received $12,000.

Among the six groups that received the smallest individual grants—$1,000—is Friends And Enemies Of New Music, located in New York.

The average grant was about $4,000. In all, 135 applications among more than $1,400,000 were received, says Ellis Freedman, a director and officer of the fund.

Last fall, the Copland Fund distributed $600,000 in support of recording projects devoted to new and recent American music (Billboard, Oct. 9, 1983).

The late composer provided for the establishment of the fund and willied it the bulk of his estate. Royalties and other revenues from his works continue to support it.

ALBANY MUSIC has targeted the religious market to seek broader marketing opportunities for liturgical music produced by many of the labels it distributes.

In its initial drive, Albany is highlighting six CDs produced by Studio 5M, a French label whose product generally has not been available in this country before. Included is a set of two Gregorian chant discs performed by monks and nuns in various European locations. The label has a catalog of more than 200 titles.

Albany’s chief executive Bob Jenkins says that of the 95 labels her firm currently handles, some two dozen are active in music of liturgical interest, spanning the Gregorian era to the present.

Marketing support for the campaign will encompass in-store, radio, and print promotion, she says.

KUDOS: The BBC International Classical awards, telecast Jan 21 in London, named the New York Philharmonic orchestra of the year. Honored as conductor of the year was Herbert von Karajan.

Best opera recording honors were slated to Stravinsky’s “Oedipus Rex” on Philips, conducted by Seiji Ozawa and starring Peter Schreier and Jesse Norman. Thomas Hampson and London’s Cecilia Bartoli captured best singer awards, and early music honors went to Frans Bruggen and the Orchestra of the 18th Century, on Philips.

Jazz BLUE NOTES
by Jeff Levenson

IT’S A GOOD THING Xavier Roy apologized. Roy, chief executive of MIDEM and the man who presided over this year’s awards presentation in Cannes for music-related films, tapes, and videos, offered a public mea culpa for organizing a show that was so bad it actually crossed into parody—missed cues, botched spots, soundtrack clips, supposedly “bubbled smoke, Spandex, and lame (or is it lame?) production values that could make the likes of “Wayne’s World” look like “Citizen Kane.”

Bill Murray would have done well here (“That’s the way, uh-huh, uh-huh, I like it.”)

Too bad. The jury members (present company included)—who spent four days sequestered in a dark room screening programs, then debated, bickered, and ultimately chose winners among the less-than-stellar entries—deserved a better cap-off to their efforts. Thank goodness the selection process was its own reward—a rich one, at that. And thank goodness, too, that distinguished jury head Ryuichi Sakamoto never buckled under the strain of shepherding us disparate nationals through a maze of often obscure and perplexing entries.

Among the 62 programs, in which many musical styles were represented, a few stood out: “Thirty Two Short Films About Glenn Gould,” from Canada; England’s “The Music Of Terezin,” documenting the triumph of the spirit, but not much else, in this Nazi death camp; and “Don’t Fool Around, America,” a vi-
**FOR WEEK ENDING FEBRUARY 19, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/RECORDED LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloria Estefan</td>
<td>USA 53017/Sony</td>
<td><strong>No. 1</strong></td>
</tr>
<tr>
<td>Gipsy Kings</td>
<td>ELEKTRA 61315/Elektra</td>
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<td>ELEKTRA</td>
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**Greatest Gainer**

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<td>ELEKTRA 61315/Elektra</td>
<td><strong>Rey Ruiz</strong> Sony Tropical 61315/Sony</td>
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<td><strong>Gaby Ayala</strong> Sony Tropical 61315/Sony</td>
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<td>ELEKTRA</td>
<td><strong>Anita Cabra</strong> Sony Tropical 61315/Sony</td>
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<td>ELEKTRA</td>
<td><strong>Jorge Macho</strong> Sony Tropical 61315/Sony</td>
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<td><strong>Luis Miguel</strong> Sony Tropical 61315/Sony</td>
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<td><strong>Sevillana</strong> Sony Tropical 61315/Sony</td>
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**Pacesetter**

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<td>ELEKTRA</td>
<td><strong>Gaby Ayala</strong> Sony Tropical 61315/Sony</td>
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<td>ELEKTRA</td>
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**Hot Shot Debut**

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<td>JET 619</td>
<td><strong>De Mi Luna</strong></td>
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<td></td>
<td>ELEKTRA</td>
<td><strong>Javy &amp; Los Chacallos</strong> FREDD 1652</td>
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<td><strong>Banda Machos</strong> Fonovisa 6161</td>
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<td><strong>Juan Luis Guerra</strong> KAR 1202</td>
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<td><strong>Carlos Valdivieso</strong> VAI 1657</td>
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<td><strong>Julio Igleisas</strong> Sony Tropical 61315/Sony</td>
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<td>ELEKTRA</td>
<td><strong>Fama</strong> Sony Discos 801000/Sony</td>
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<td><strong>Fama</strong> Sony Discos 801000/Sony</td>
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<td><strong>Juan de Dios</strong> Sony Tropical 61315/Sony</td>
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**Latin Artists & Music**

**Gloria Trevi**

"Mas turbada que nunca"

74321-18876-2/4

**Orquesta La Luz**

"La aventura"

74321-17399-2/4

Glory Trevi, the most famous Latin diva in the world, has obtained big international success, and this title is one of those that comes to those who have been marked with success. She is a mixture of the surprising and shocking and has been applauded by her most fervent critics, who recognize her audacity and talent.
but at the "Verde E Rosa" Carnival Ball held Feb. 5 at the Grand Hyatt Hotel New York, Jamelão—the 80-ish patriarch of famed samba school Manaus—sounded his muscular baritone to a cornucopia of Carnival standards. Among the 1,500 in attendance at the all-night free, promoted by the Brazilian Percussion Events Group, was producer Eurípedes Brito.

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A GHOSTLY INVASION

1993's REVELATION LATIN MUSIC GROUP

LOS FANTASMAS DEL CARIBE

IS SAILING TO DOUBLE PLATINUM SUCCESS IN 94'

...MAKING GREAT LATIN MUSIC WITH PLATINUM TECHNOLOGY

Now Distributed by uni distribution corp.
Top Gospel Albums

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<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>MALACO 6013 IT REMAINS TO BE SEEN</td>
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<td>MISSISSIPPI MASS CHOIR</td>
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**Artists & Music**

To BE NO. 1: Just last week, Platinum Entertainment, which owns CGI and Light Records, announced that it has signed a letter of intent to acquire Diadem Inc. (which serves as the parent company of both Diadem and Tribute Records). The acquisition will be viewed as a great foray for Platinum Entertainment into the Christian distribution arena. Prior to the move, Platinum (which is distributed to the secular market through PolyGram Group Distribution) had contracted Diadem for distribution in the Christian marketplace. In a written statement, president/CEO George King noted that “the PolyGram connection, new capital, and a parent company with an aggressive posture all make this a wonderful fit for Diadem.” Platinum president Joe Thomas stated, “The acquisition of Diadem will round out our family of labels giving us a broader base of operation for growth and market penetration.”

Continues Thomas, “Light [Records] brought us history and catalog, and the meteoric growth of CGI Records has made us a household name in gospel. The combination of PolyGram Group Distribution’s effective national distribution, coupled with Diadem’s access to the Christian bookstore marketplace, is another step toward our goal to become Christian recorded music’s world market leader. We also acquire the contracts of some of contemporary Christian music and gospel’s biggest stars, such as Yolanda Adams and Ray Boltz.” Other artists’ contracts acquired in the deal included Ben Tankard, the Alabama State Mass Choir, and Derrick Brinkley. With the deal, Platinum Entertainment also was given an option to purchase the Lexicon print publishing division.

DATELINE—LOS ANGELES: Bellmark Records hosted its second “Gospel & Inspirational Music Celebration” at the Airport Marriott Hotel Feb. 9. Entertainment for the kickoff at the Urban Network Power Jam V was provided by Candice Staton, Willie Neal Johnson & the Keys, the Rance Allen Group, Bud Williams, Ed King, and Nicholas. Bellmark president Al Bell hopes to spin off this celebration into an annual “Gospel & Inspirational Music Convention” set for launch later this year.

**Golden Oldies** GMWA executive director Ed Smith, in conjunction with leading Christian composer Illi Gaither, invited more than 200 gospel pioneers and luminaries to a three-day video taping session Jan. 22-27. The session, held in Gaither’s Alexandria, Inl.-based Pinebrook Studios, attracted some of gospel’s biggest legends, including Albertina Walker & the Caravans (Dorthy Norwood, Inez Andrews, and Cassette George), the James Cleveland Singers, the Gospel Harmonettes, Richard “Mr. Clean” White, Jesse Dixon, the Harrell Sisters, Esther Smith, Jennifer Holliday, and Walter Hawkins. Proceeds from the as-yet-untitled video will benefit a fund for African-American gospel pioneers. No release date has been set.

In THE MEANTIME: Vibe magazine publisher Teresa Hairston is spearheading a “Salute To Gospel Music” that will culminate in a special edition of Vibe (May/June) to coincide with Black Music Month. A major component of the salute, which is designed to broaden gospel’s appeal, targets urban radio in an effort to promote “Inspirational Moments.” The latter will showcase the commercial appeal of more urban-oriented gospel to younger demographics.
Top Contemporary Christian

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<td>BILL WITHERS</td>
<td>&quot;Gospel Lecture&quot; by Bob Darden</td>
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HAS IT REALLY BEEN 10 YEARS? The first weekly "Gospel Lecture" appeared Feb. 18, 1984. The column was switched to bi-weekly a couple of years or so ago, but ever since that first incumbent, there has been a Gospel Lecture in each issue in which it was run (to save the one column that got lost somewhere over the Atlantic Ocean). That week in 1984 actually was a pretty momentous week. Things hadn’t really changed. Finally bumped Amy Grant’s "Age To Age" out of the No. 1 spot on the charts after her run of more than a year. But Petra’s reign wasn’t to last long: Amy’s "Straight Ahead" debuted that same week!

Ten years later, whoever is No. 1 in April will have to face yet another Grant album. You heard it here first: I predict that it, too, will be No. 1 shortly after its debut and will enjoy a long, healthy run atop the contemporary Christian charts.

It was a kinder, gentler world, in 1984, pre-Toni Harding, pre-Love babies, Bobbitt, pre-David Koresh (who once, in his musician wannabe days, sent me a note, mentioning that I used his name in a song titled, appropriately enough, "Mad Man In Waco"). For instance, the lead article in the first week read "U.S.-Made CDs Within Seconds." Gee—I wonder how that turned out!

Although I had written for Billboard for several years, the column meant that I joined a staff that included Irv Liebhauer as editor and Is Horowitz and Bill Holland on the editorial side. Most of the rest of the editorial staff were so good, I was sorely missed. When I went from editing to his present position as executive editor in chief (signed on after Feb. 18, 1984, Lots of pretty special people have come and gone. Lots of pretty special people are here now.

And LOTS OF EQUALLY SPECIAL, people have been featured in this column during that time, too—way too many to mention, much less list all of them.

That first column, by the way, contained my bold predic- tions on the upcoming religious-oriented Grammy Awards. The brush young columnist fearlessly picked several upset winners and scared the Academy for leaving off a host of more worthy, more contemporary entries. Hmmmm... not that much has changed.

But in truth, the 1984 debut of Gospel Lecture didn’t mark any particular earth-shattering epoch in contemporary Christian music—though Billboard’s recognition of the genre did turn a few heads in the mainstream media.

No, if you want to pinpoint a moment when what was then called "inspirational music" turned the corner, you have to go to a time 86 weeks earlier than Feb. 18, 1984—the week "Age To Age" was released. Nothing has been the same since. Credit for forcibly dragging gospel music into a brave new world has to lie with Amy Grant, Brown Bannister, Bruce Carroll, the studio musicians, and the marketing and sales folks at Word Inc. And don’t forget then-Word president Jarrell McCraken. He’s the guy who first authorized, then paid the darn bill!

I have to admit that I’ve been on a steady upward curve since then; there was a serious slump in the late 80s. However, I don’t think any of us predicted that contemporary Chris- tian music would be as big as it is now.

Just how BIG IS IT? It’s hard to say, really, since many of the companies have been privately held until recently and really only required to release their year-end numbers. But the best figures I’ve seen have gospel music comprising somewhere between 4.5% and 6.5% of the total market and doing about $440 million in business during the last 10 years. If we excluded school and church, I think the numbers would be small enough to justify jazz and classical music in the U.S.

Those numbers are due to a number of factors: the first-rate distribution systems the labels have established in Christian labels, and the agreements with various mainstream labels that have placed religious product in secular outlets. Increased coverage in the mainstream media; better production values in the product itself; and, of course,Amy Grant.

Many places have become a contemporary Christian music industry without Grant? Yeah—but I don’t think anyone believes it was that big. That same kind of cosmic accident that put the right person, with the right talent, with the right record company at the right time. The amaz- ing thing is, Grant still has her head screwed on straight. She still handles the pressures of her position with style and grace and elan. Not many of us would have fared as well.

So I guess it is only fair that we dedicate the first decade of Gospel Lecture to Amy Grant. May she—and we—have many, many more.

RED Takes REX Acts Into Mainstream

By BOB DARDEN

Relativity Entertainment Distribution and religious-oriented REX Music have signed a distribution agreement that will take select REX metal and hard rock acts as well as some REX pop-influenced rock artists to the mainstream marketplace.

RED is one of the largest national independent distribution companies in the U.S., best known for its success with such rock acts as Joe Satriani, Steve Vai, and Ugly Kid Joe on the Relativity label. Other labels distributed by RED include Metal Blade, Roadrunner, and Mammuth.

Alan Becker, VP of product development for RED, says the company has "closely watched" REX’s success in the contemporary Christian market and is "excited about taking that success into the general market."

"The heart and soul of it is we were really focused on to them through their music," Becker says. "We weren’t looking for another label. But once we heard what they had, met some of their people, we found people who were really committed to their music. We wanted to be able to turn their artistic successes into com- mercial successes. We just thought if we could help them get that music into the right hands, the right stores, the music would speak for itself."

Since early 1993, Nashville-based REX has released a number of critically acclaimed contemporary Christian music projects, including work by Jan Krist, Circle Of Dust, and Six Pence None The Richer. Although de- clining to reveal unit sales figures, REX reports 1998 sales of $1 million in the Christian bookstore market, an amount of $1 million in the mainstream marketplace.

"The first release through RED is Circle Of Dust’s “Brainchild,” which came out Feb. 8. Other releases include PASSAFIST, the Jericho Project, Living Sacrifice’s “Inhabitant,” with an April 26 release date, and Sixpence None The Richer’s “The Fatherless And The Widow” due May 10.

Becker says RED is formulating “extensive” marketing plans, with heavy emphasis on the college, alter- native, and metal markets for each release. PASSAFIST includes former Chagall Guevara members Dave Pe- rkins and Lynn Nichols.

Diamante Music Group will remain REX’s sole distributor in the Chris- tian bookstore market. Diamante also distributes REX’s Storyville folk-ori- ented label, which is not part of the REX distribution agreement.

Under president Sal Licata, who was appointed last year, RED downsized its label base and beefed up its sales and marketing divisions. REX is one of a few labels added during the company’s restructuring.

In markets outside the main- stream, “everybody wants to be quick about judging new music,” Becker says. “You have to have a certain amount of credibility to move into that market. We thought we could help REX get over that hurdle quickly with our expertise there."

EXECutive director Gavin Morkel says that the company’s original goal was to “take the art of Chris- tian music to the world.”

“The distribution agreement helps fulfill a significant portion of our mission statement,” Morkel says. The REX deal encompasses the mainstream markets in the U.S. and Canada; in Europe, the company is distributed through German-based Koug International.
Country Series Hits ‘The Road’
Shows To Feature Stars, Developing Artists

BY DEBORAH RUSSELL

Los Angeles—Country music on television goes mobile this fall, as VH-1 continues its “Rock & Rollfields” and “Tribune Entertainment roll into production with the new performance/documentary series “The Road.”

The project is designed to roam the globe, as its crew stages live concerts and documentary shoots to get a peek at some 66 country artists in the course of more than 20 hour-long programs. Tribune will syndicate the show to about 90 million homes in September.

“It’s a mammoth undertaking,” says Bud Schaetzel, president/CEO at High Five. He also is executive producer and director/writer for the “The Road” series. “We wanted to create a state-of-the-art, well-thought-out, multimedia platform for country music on TV.”

To that end, Schaetzel and his crew have assigned a writer, director, and producer to each artist featured on “The Road.” (The company isn’t naming any names, but “commitments” are in place from at least 15 performers, says Danny Petritis, High Five’s director of artist and media relations.)

“In each one-hour show, we’ll pick three acts—a superstar, a mid-range set, and a new face—and we’ll produce 15-minute films about these people, about the country lifestyle,” says Schaetzel. “We’re trying to prove to the kind of country programming we’d want to see ourselves.”

The elaborate, non-linear production schedule is precisely structured, scripted, and planned, says Schaetzel, noting that “this is like shooting one long 20-hour movie.”

The directing team includes Schaetzel, Michael Salomon, Michael McCann and Linda Miskow, while the writing staff comprises Schaetzel, Rebeca Crawford and Randolph Moorman. Directors of photography are Toby Phillips and Larry Muttoboo. Martin Fischer is producer; Brett Wollcott is associate producer.

A team of traveling crews already is lending 16mm footage to complement each artist’s filmed performance, while the first of several “super-concerts” is set to roll in April. About eight arena shows are planned, with sets of five acts set to perform in front of live audiences in each major market. Bob Cotwyn, a veteran rock’n’roll tour producer who has worked with David Bowie and Diana Ross, is director of production.

“We’ll have one main camera look for each concert, but our challenge is to make each performance look significantly different from the others,” Cotwyn says. “Most of these acts will have better staging and lighting than they’ve ever had. Our task is to create everything around quickly enough so we don’t lose the energy of the audience.”

The traveling traveling crew, including about 180 staff members and 10 semi-trucks, will construct sets—complete with sequence and 40 different sizes of rolling risers—in each major venue. The visual team includes designers Dean Tschetter and Jeremy Raitt, lighting designer Allen Brennan, and scenic coordinator Michael Tant.

The live shows will run between three and four hours, says Cotwyn. Each bill will mix superstars with rising stars.

Fans will be able to purchase tickets for the concerts at a price of about $17, says Cotwyn. Gigs will be scheduled for the weekend, and tickets will clearly indicate that each performance is being filmed for TV. The crews will shoot most of the closeups in dress rehearsals to give the audience’s view of the stage during the actual production, Cotwyn notes, but 12-15 camera angles still will be “flying around” to capture the action.

A number of smaller shows staged in theater and nightclub settings also will be the talent of the show. Cotwyn expects that the concert crews will be shooting through October, with postproduction completed by January.

The “The Road” actually is an umbrella term for a number of country and acoustic-based activities currently in development at High Five, says Schaetzel.

Tribune will syndicate a radio version of “The Road” beginning in August, he says. In addition, High Five is producing a 10-hour historical series about country music, in the vein of High Five’s “Women Of Country” TV program that aired last year. Michael, also, the company hopes to produce a live, touring version of “Women Of Country” in theaters nationwide. The multimedia presentation would blend film, literary material, and live music into one artistic overview.

PRODUCTION NOTES

Los Angeles

• Freddie Foxxy’s new video “So Tough” is a Mosas Mfg. production directed by Mark Gerhard and produced by Ulla Hoeller. The clip is the first single from the rapper’s new Flavor Unit release.

• Colombo productions director Nina Whittington shot Motown’s Identity Crisis in the 80’s & The Family Stone video on “It’s Just A Song.” Troy Smith directed photography on the clip; Steve Willis produced.

• Johnson produced Ice Cube’s video “Really Doe,” directed by F. Gary Gray. Aaron Schneider directed photography. Also, Colombo’s Sean “Puffy” Combs filmed Jodeci’s Uptown video “Cry For You.” Daniel Poulter directed photography, and Philip Atwell produced.

New York

• Original films director Millicent Shelson reeled the Hi-Five video “Faithful” for Jive Records. Joe Osborne produced.

• Director Brett Ratner is the eye behind the latest Das EFX video “Backtalk.” Adam Nimol directed photography on the EastWest shoot; Jason Taragon produced.

F.M. Rocks’ Jeffrey W. Byrd directed Ed O. And the Da Bulldogs’ “Love Comes And Goes” in chemis/tracy/Mercury. David Waterston directed photography; Craig Fanning executive produced.

Other Cities

• Scene Three Inc. producer Marc Bolland lensed Tracy Lawrence’s latest Atlantic video, “If The Good Die Young.” Angel Beccia directed photography on the Concord, N.C.-based shoot; Anne Grace produced.

• John Warden and Pete Konczal co-directed the ZZ Top debut video “Demon Juice” for Megaforce Entertainment. They shot the clip in the band’s hometown of Portland, Ore.

• An Ionia, Mich.-based prison is the site of D.C. Talk’s new Front Video “The Hardway.” Ken Carpenter directed the shoot. He also co-produced with Peter Larson.

Blood Sucker: One Heart Productions director Jeff Richter lensed the Scorpions’ new Mercury video, “Woman,” which stars actress Karina Lombard as a vampire and John Corbett from “Northern Exposure” as her boyfriend who is left temporarily widowed after his, or are the Scorpions’ Herman Rarebell, Rudolf Schenker, Ralph Rieckermann, and Matthias Jabs; director Richter; producer/ Tammyra Wells; and the Scorpions’ Klaus Meine. Seated in front are Corbett and Lombard. (Photo: Steve Granitz)

Box’s ‘Playola’ Revisited; Trittt’s At Home On VH-1

Putting the cards on this week’s Billboard, we have recently received a video/print presentation regarding The Box’s “Great Playola Scheme Of ’94.”

Box teases its “music television you can buy” cost $27,300, a price that nets 42 prime plays on one clip during guaranteed week airplay otherwise. The Box will program a buyer’s video at the top of the hour, three times between noon and midnight, every day during the 14-day period. Each time the clip plays, it will be tagged as a “paid” presentation on behalf of the label financing the airplay.

In addition, the network is creating a promotion (title unspecified) to identify the various “playola” videos and detail the specific times the clip will be played. Throughout the day, six 30-minute spots will promote the Xposure feature of the week, with those clips as videos the network is presenting, free of charge, as a value-added bonus to the viewer.

Some labels describe the plan as a “brilliant scheme to generate revenue,” while others see it as a step backward in this age of “intertransactional TV,” in which cable operators, phone companies, networks, and labels join forces to generate and share income. All the cash in this venture goes to the Box, and the Box alone.

The Box claims it’s just responding to a need the labels have expressed regarding exposure. “Some artists need a little push at the beginning, and this is a small investment for developing artists that may not get guaranteed airplay otherwise,” says Tamara Walters, director of advertising sales at the network.

A few label representatives tell us they’re having trouble justifying the price: “I might as well go out and buy $27,000 worth of albums,” says one major label promotor, while another says, “I could make the phone calls myself, and it would be cheaper.”

In fact, it’s not uncommon for labels to hire outside firms to log video requests at the Box, and this campaign just allows the labels and Box to put all of their cards on the table, says Walters.

“The labels wouldn’t be making the phone calls they’re making if this exposure wasn’t important to them,” she says. “This just brings it up front, puts everything on the table, and allows you to guarantee a spokesperson in a legal way.”

But one independent promoter is asking how the Box will be able to improve such pricey (albeit guaranteed) airplay has an impact on record sales. And yet another label executive wonders how the paid play self play with the Box’s audience: “I wouldn’t show any video to the Box until I got it played, kids aren’t going to think that’s cool.”

Walters notes the Box provides tracking to labels, market research, and the “playola” campaign will give promoters a chance to examine the results and of required at the paid single really generates during the time in which the clip appears in “heavy rotation.”

This campaign actually will give a very true picture of what the video is doing, says Walters.

She says the Box has “playola” commitments with all of its label partners, although she wouldn’t name names. She says the first of its new videos should hit the airwaves around midmonth.

Country Time: Singer-songwriter Travis Tritt adds emcee to his credits as he debuts Saturday (2) in the role of permanent host at VH-1’s “Country Countdown.”

The show’s producers had been using a slate of revolving talent since the countdown’s debut last year, but they decided to anchor the program with one of its most popular hosts.

“Travis is a real pro. He straddles that country/rock fence and will bring something really new and exciting to the program,” says Stephanie Walter, producer/writer of the show.

Since Tritt’s touring schedule is so tight, the VH-1 crew often will take the production to him, shooting his segments back stage at his own concerts, in clubs around the country, at his home, and elsewhere.

Tritt hosted the show last season and says he jumped at the chance to sign on permanently. He hopes to follow in the footsteps of other stars who’ve become a household name with VH-1’s generation.

“Look at Rosie O’Donnell,” he says. “She was a struggling comi- cian who had her own show on VH-1, and now she’s everywhere.”

Plus, Tritt is convinced he can bring a hip sensibility to country and bring anyone any bias the VH-1 viewer may have against the genre.

“A lot of people watching the show may not be familiar with coun- try music,” he says. “I can bring them an understanding from a guy who also knows the Black Crowes and ZZ Top.”

Lois Ruben, director of music programming, says country has become so popular with VH-1 viewers that “High Fives” has been a featured artist of the month for March.

Real News: LA’s Propaganda Films has signed video directors Tom Merilion and Pascal D’Oraente to its video/commer- cial roster.

B I L L B O A R D F E B R U A R Y 1 9 , 1 9 9 4

www.americanradiohistory.com
Garth Sits Out The Dance; Hot Air In The Windy City

BY ERIC BOEHLENT

MOVIE MOVES: The Feb. 25 movie release “8 Seconds,” starring Luke Perry (convincingly as real-life cowboy bull rider Fred Stiles), cries out for inclusion of either Garth Brooks’ “Rodeo” or “The Dance,” if not on the MCA soundtrack then at least as part of the movie-going experience. After all, it was in the video for “The Dance” that Brooks paid tribute to the late Fred and cemented the cowboy’s place in country history. (It’s safe to say that without the popularity of “The Dance” video, the Brooks act never would have been told on the big screen.)

MCA executives did approach Brooks and Liberty Records about using his rodeo anthems, but were unable to formulate a licensing agreement. Fortunately, Brooks has been reluctant to sell his songs for movie use.

TOUGH TOWN: While the mercury plummeted and stung the city by the lake last month, the pages of the Chicago Sun-Times were packed with personal attacks and challenges.

In his year-end publication, Chicago Reader columnist (and sometime Billboard writer) Wyman wrote a piece praising the efforts of hometown acts (Smashing Pumpkins, Urge Overkill, etc.) who hit the big time in 1993, and knocking disoriented locals who tried to tear them down.

A few weeks later the paper printed a blustering, 600-plus-word response from the city’s best-known underground spoken word (not to mention Pixies and Nirvana producer), who ripped both the acts and the writer.

The newspaper correspondence concluded: “Clip your year-end column and put it away for 10 years. See if you don’t feel like an idiot for reading it.” It was signed: “Fuck you, Steve Albin, Evanston.”

MATTER OF PERSPECTIVE: Much of Ed Diamond’s new book, “Behind The Times: Inside The New Times,” is devoted to what was an “in” magazine that in order to land new, younger readers, The Times has abandoned its aging, serious past and turned to editorial guidance to research pulled from focus groups. For instance, Diamond quotes disapponted Times veteran many of whom began the observation that the “40s and ’50s, who think that, at the expense of serious music, rock and roll has gained too much importance and play at the paper.

But Warren Hogre, who served as assistant managing editor of charge of cultural coverage during the ’80s, and was a promoter of youth at The Times, “was particularly proud of the efforts of the ambivalent staff of [people]... critics... [and] had special praise for the work of John Pareles, Peter Watorstorm, and Stephen Holden,” writes Diamond. Combined, that cadre of “young” writers has been contributing to The Times for more than 30 years.

WHY IS THIS COUNTRY DANCING? A ONE-MAN SAMBA TO THE BEAT OF BRAZIL

By John Krish

(Toochatone/Simon & Schuster, 812)

1994 has been an international boom year for the Brazilian beat. Author John Updike’s recent visit to Sao Paulo, Rio de Janeiro, and the Amazon has inspired his controversial 1963 novel, “Brazil.” Gilberto Gil will see his “Acústico” album, from his MTV Brazil “Unplug”-ed special, issued soon by Atlantic in the U.S. and by Warner Germany for Europe. Warner Bros.’ debut domestic release by Milton Nascimento is imminent, as is Electra Nonesuch’s much-anticipated “Tropicalia” 2” release by Gil and Caetano Veloso.

Those lurking for agado alloy of the fact and fancy, music and mysticism, politics and passion of Brazil’s irreplaceable polyglot society will want to pick up a copy of the paperback edition of San Francisco reporter John Krich’s triumphant travelogue of what one bygone poet termed this “amoorous flower of three sad races.” The Native Americans, Portuguese colonials, and African slaves who founded the social and cultural accommodation in this nation of 150 million are recalled with sagacity by this gifted appreciation of Brazilian cultural rhythms, which wisely expands each chapter with mini-discographies of “Music To Read By.”

If the purpose of travel reporting or music journalism is to spark curiosity, engender humility, and embolden humanitarianism by confronting the differences that make us strong, then Krich succeeds with the alacrity of the guitarra (dance-hall) he celebrates in the chapter “Tonight We’re All Equal.” A musical journey of a thousand tempos between the lines of a page.

TIMOTHY WHITE

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY THE WALL STREET WEEKEND EVENING JOURNAL FOR THE WEEK ENDING FEBRUARY 12, 1994

T HE CLIP LIST

B ILLBOARD FEBRUARY 19, 1994

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French Indie Dealers Band Together
New Group Gives Retailers Not ‘Yelling’ Voice

BY EMMAUNUEL LEGRAND

PARIS—Independent specialized retailers, who represent some 10% of France’s total record business, met Jan. 22 to create a dealers’ organization to be known as Syndicat des Détaillants Specialistes du Disque (SDSD).

The goal of SDSD is “to represent a business before it will have completely disappeared,” according to its president, Max Debard, who owns the store L’Audito in the northern city of Le Havre. He says the existence of SDSD will allow retailers “to part of the current discussion involving all the music industry, especially the Ministry of Culture on key issues such as the debate on the price of records or the implementation of new Value added Tax on records.”

Debard adds, “Instead of each store going its own way, it is important to have one single voice representing retailers. We are not asking for financial help. We simply want to be able to do our business in a normal way which allows us to have decent margins and revenues, which is hardly the case at this moment.”

Debard says that from a personal point of view—the question has not yet been debated within the group—he is not in favor of “minimum mandatory retail prices on records as considered by the record industry and the Ministry of Culture.” He explains, “I don’t see how it can be severely controlled and there is, first, a real problem of the time limit on the fixed price.” Also, there is the problem of imports.

“I don’t see how you can block goods such as records at the border of a country which is part of the European Union, and be prevented from selling them at a lower price.”

Founding members of SDSD are L’Audito, Nigsteg (a 60-floor store chain), whose president, Yves Portal, is SDSD’s VP, Madison (a chain whose president, Francis Caussois, is treasurer), Virgin Retail (its managing director, Pierre Delmas, serves as secretary), and the group of indie stores Stéphane Portner, newly created in its formation by Max Debard, is “open to all the stores for which record sales are more than 50% of their turnover. It means that we really represent the specialized retailers, and it excludes the general stores or the hypermarkets.”

This means that it will not include FNAC, which grails 25% of France’s total record sales, nor any record distributors in Europe or the U.S. Some major companies already have stopped servicing him on the grounds that they don’t want to work with a retailer who bypasses them with foreign orders.

The aims of SDSD are primarily national, but its formation is likely to add another piece to the international jigsaw. The presence of Debard as president of SDSD might create some irritation within the industry. Debard is often considered an outlaw by record distributors because he orders many of his records from outside distributors in Europe and the U.S. Some major companies already have stopped servicing him on the grounds that they don’t want to work with a retailer who bypasses them with foreign orders.

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The new Belook store will have an area of about 10,650 square feet and will stock roughly 130,000 CDs, says Tower Far East MD Keith Cashon. Set to open March 10, the store will be in the new P-Parco shopping center, right beside Ikebukuro Station. The new two-floor location will put Tower in head-to-head competition with HMV, whose Ikebukuro store is on the station’s west side, on the Tobu department store’s Metropolis Plaza complex. Virgin, meanwhile, plans to open (Continued on page 48)

French CD plant located in the Vouges region, which belonged to LorDisque before it was taken over by Duraco. Sources say the material includes Beatles, Bob Dylan, Simon & Garfunkel, and Elvis Presley recordings. Sources also say there is evidence that these CDs were channelled through a mainstream distribution system in France, including several stores in the Paris region. It is the first time that, with an investigation and information our anti-piracy unit has gathered, we have enough complete evidence on a complete chain of piracy that includes manufacturer, wholesaler, big retail chains, and record stores,” Laurent says.

The Duraco plant had already been visited by police forces prior to MIDEM, and ancillary books were taken as evidence.

Calls to Duraco in Holland had not been returned by press time.

Commenting on the event, Laurent said it shows that “the activities of pirates during MIDEM have had their limits,” and she praised the “trustworthy cooperation between event organizers and MIDEM and the SCPP on this case. ‘I think everyone is now convinced MIDEM cannot be a market for pirates,’ ” said Reed MIDEM says it sent a letter to all companies attending the event Jan. 11, reminding them that piracy and counterfeiting were criminal offenses in France.

Antipiracy action at MIDEM this year was substantially lower than at the 1993 show, when three companies were expelled in a high-profile action. One of them, Tring International, was reinstated and eventually won a French legal battle over its expulsion.

It is known that IFPI officials were greatly displeased by this year’s MIDEM, and action may be taken within the next week on the basis of product exhibited there. Legal experts from major record companies also were collecting evidence on piracy and on which international distributors were exporting their product.

Assistance is preparing this story by Emmanuel Legrand.

Country On The Croisette. The CMA and CMT held a reception at MIDEM Jan. 31 as part of its 1994 international push for country music. Seen here at the party, from left, are Fritz Partner, newly appointed CMA representative for GSA territories, Juegen Kramer, A&R director for Germany’s Intercord, Hal Willis, VP & general manager, CMT; Jeff Green, CMA international director; Klaus Schmalenberg, VP, strategic marketing, BMG International, and Mike Rollins, president, Music City USA, Nashville Chapter.

Dureco Head Detained On Piracy Charges

BY DOMINIC PRIDE

CANNES—French police raided the Dureco stand in the Palais des Festivals during the MIDEM conference here Jan. 31 and took company president Xavier Pelgrims de Biegand into custody, where he remained until after the show closed. Pelgrims has since been released, but is still under the French equivalent of bail. The Dureco stand remained open for the rest of the exhibition.

The action follows a complaint lodged last April in a Paris court by French collecting society SCPP, which acts as an anti-piracy organization in France, and the international divisions of BMG, Sony Music, and EMI.

Monique Laurent, managing director of SCPP, says the action is “based on unauthorized reproduction of phonograms, of which copyrights belong to our members or to their parent companies.”

Dureco is believed to have pressed items that are "back catalog records of major international superstars" in its

Stores Expand Thru Recession
Foreign Chains Compete In Japan

BY STEVE MCCULRE

TOKYO—Recession? What recession?

That seems to be the attitude of foreign retailers HMV, Tower, and Virgin toward the Japanese market as they push ahead with expansion plans despite the faltering economy.

Following Toshiba’s 1992 purchase of its 16th Japanese store, in the southwestern city of Fukuoka (Billboard, Jan. 25), the U.S.-based chain is upgrading its presence in Tokyo’s Ikebukuro district by moving to a new site double the size of its existing store there.

The new Ikebukuro store will have

Dutch Vid Chief Arrested
On Suspicion Of Fraud

BY WILLEM HOOS

AMSTERDAM—Rudi Wijnants, one-time managing director of Holland’s CNR Records, has been arrested on suspicion of having defrauded Dutch electronics company Philips out of more than 50 million Dutch guilders (US$5.4 million).

Since leaving CNR in 1981, Wijnants has owned a number of companies, most of which have gone bankrupt. One of them, Advideo Benelux, distributed blank PDM audio and video tapes in the Benelux countries between 1982-92.

Fully owned by Philips, PDM had its headquarters and plant in the southern Dutch city of Oosterhout. Since 1992, Philips has handled Benelux distribution of PDM tapes.

In the spring of 1993, Philips discovered Advideo had defrauded a large company in 1994.

Philips apparently discovered Advideo’s bad bookkeeping so late because Wijnants had created an intricate web linking Advideo’s accounting with its other companies.

Willem Koops, the public prosecutor of the Court of Justice in the southern Dutch city of Breda, has told the media that Wijnants and his lawyer have been arrested on suspicion of fraud and forgery.

A spokesman for Philips refused to comment on the case because it is “sub judice.”

Wijnants left CNR in 1981, and a year later formed Advideo Benelux. During the mid-1980s he received publicity when it initiated prestigious sponsorship deals between PDM and leading European cycling teams.

In March of last year, Advideo Benelux went bankrupt as did a number of other companies that had been set up by Wijnants, including Adtrade, Adsales, Videofilms, and Ivo Holding.

In the spring of 1993, Philips contacted justice authorities, suspecting Advideo Benelux of fraud.

According to Koops, the preliminary investigation lasted about a year. It is not yet known when Wijnants and his lawyer will appear in court.

In the first week of January 1999, CNR Records, with Kees Baas as managing director, was purchased by Dutch multinational record company Arca shortly after CNR Records and its video division, CNR Video, had gone bankrupt. CNR merged with record company Indisc, a division of Arcade. The name of the new company was changed to CNR/Indisc, with Baas as managing director.

The name CNR/Indisc was recently altered to CNR Music. A week before the change of name, managing director Baas left for unspecified reasons, and it is not known if he plans to continue in the record business. He was succeeded by Robin Simonse, former managing director of Warner Music, Holland’s leading music publishing company.

Moore & More. Stockholm Records dance artist Stakka Bo (a.k.a Johan Renck) and former James Bond alter ego Roger Moore taste the UNICEF Thru Recession which raised funds for water in Nepal. Moore will host a series of programs on European pay-TV channel FilmNet, while Stakka Bo is releasing a specially written single, “Liven It Up.”

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BILLBOARD FEBRUARY 19, 1994

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New Blood Invigorates MIDEM Confab

BY ADAM WHITE

CANNES—Even as the organizers of MIDEM 1994 declared record-setting attendance figures, it was clear that the annual event continues to benefit from the steady flow of fresh blood into the music business, drawn from new and established markets alike. At this year's market, which ran Jan. 30-Feb. 4, 348 exhibiting companies—including 112 newcomers—crowded into the Palais des Festivals. The first-timers included participants from the U.S. (which yielded 20 debut firms), the U.K. (15 newcomers), France, Germany, and the Netherlands. Other newcomers came from Indonesia, Hong Kong, Mexico, India, and several Eastern European countries. Of the latter, Reed MIDEM Organization chief executive Xavier Roy says, "Five years ago, we had just the official state representatives from Eastern Europe. Now you see independent producers and people from individual record companies from Russia, Poland, Hungary, and more. Next year, I'm sure we'll have still more, and I expect to see greater participation from Latin America, too."

The final tally for this MIDEM, according to Roy, was 9,477 attendees (up from 8,700 last year) from 2,581 companies (up from 2,274), representing 72 countries (up from 71).

BRITAIN'S HOUSE OF LORDS has upheld earlier court rulings against EMI Records U.K. over the Beatles' "Red" and "Blue" albums. The ruling concludes a case begun in 1991 when the label sought to issue the albums on CD under the terms of a 1989 royalty agreement with Apple Corps. EMI settled the matter last year when the albums finally were issued on CD, although the courts continued with the legal process.

NIMBUS RECORDS and Nimbus Technology president Count Alexander Numa Labinsky died Jan. 28 at his home in Wyeestown, Wales. U.K. Count Labinsky pursued a career as a singer under the name Shara Gehman before founding Nimbus Records. His interest in recording perfection also led him to explore pioneering developments in CD engineering. Labinsky was 70.

POLYGRAM FRANCE is denying reports that its joint venture Remark has struck a deal to buy FNAC Music, the label owned by the FNAC retail chain, which recently underwent ownership changes (Billboard, Nov. 20, 1993). Press reports say that Remark, run by former PolyGram France MD Marc Lombrosso, is to pay owner Altus Finance $30 million francs ($15.5 million) and take on $60 million francs ($30 million) in debt. Despite denying a final deal, PolyGram confirms that talks are being conducted.

DSS MANAGING director Joszua Knol has left the former East German record company. Its pop catalog was sold to BMG late last year. Knol will become BMG Classics sales & marketing director in Munich.

TIME WARNER Entertainment in Japan has denied press reports that the company's stockholders—trading house Itochu Corp., Toshiba, and Time Warner—are about to launch an interactive cable service. A spokesperson says the idea is under study.

LONDON-BASED Turner Page Music is to restore and relaunch the former BBC TV theater in London, calling it the "Shepherd's Bush Empire"—its original name. The venue, retaining much of the infrastructure of a TV studio, is slated to open March 16 with a capacity of 2,000.

ITALY'S STATE broadcaster RAI has canceled its chart compiled by AGB, the Milan researcher that had has had the contract for 15 years. AGB'S Raffaele Conti says RAI is ending the chart due to restructuring and cutbacks. The RAI listing was viewed as the most accurate of Italy's three charts.

SONY PRESIDENT Norio Ohga was quoted recently as saying he has no intention of resigning and also denied rumors of a top-level reshuffle at Sony in the wake of chairman Akio Morita's cerebral hemorrhage last November. Morita has recovered to the point where he can speak short sentences and write his name.

HOLLAND'S NORTH SEA Jazz Festival will be organized and promoted by Mojo Concerts' Leon Ramakers, following the death of the festival's founder Paul Acket last year.

CASTLE COMMUNICATIONS has formed a publishing joint venture with Sanctuary Group, a U.K. entertainment and management group. Both companies say they needed a "flexible commercial publishing alternative." It will be called Felix Music, after the Canossa restaurant where the deal was struck.

UB Heroes! Virgin Records execs accosted UB40 after a January date at London's Wembley Arena, to present the group with gold and platinum discs from around the world. Virgin estimates that UB40's "Promises And Lies" album has racked up international sales of 5 million for the lads from Birmingham. Among the Virgin top brass present were Ken Berry, Ray Cooper, Jon Webster, and Paul Conroy.

(Continued on next page)
International

High Court Clarifies Parallel Import Law In Singapore

BY PHILIP CHEAH

SINGAPORE—A recent clarification of Singapore’s copyright law may do much to boost the parallel-import business worth about $5 million annually or 10% of the music market here.

Parallel imports of copyright product will not only be allowed into Singapore if the items are manufactured by local copyright owners or with their consent. Chief Justice Yong Pung How’s Feb. 1 decision clarifies, for the first time, the republic’s 1988 Copyright Act with respect to legitimate goods manufactured and sold overseas, but imported without the consent of Singapore copyright holders.

The action has applications in other copyright cases, including book publishing and computer software. The chief justice said that if the goods are made without the local copyright owner’s approval, he can block their import.

The decision followed the high court’s overturning of the district court’s acquittal of two co-owners of Valentine Music Centre last fall (Billboard, Sept. 25, 1993). In an action involving the IFPI, the store principals were charged with stocking copies of CDs legally manufactured overseas but imported without the consent of the Singapore copyright holder.

The 1988 Copyright Act was unclear about whether the term “infringing copy” meant to include goods imported without the consent of the Singapore copyright holder, or without the consent of the copyright owner in the country of manufacture.

The chief justice said that if the only consent necessary was that of the foreign copyright owner, the law would be impossible to enforce. As many items do not indicate the origins of their manufacture, the Singapore copyright owners would find it impossible to prove beyond a reasonable doubt the place and country from which the article was imported.

The local copyright owner also would have to know the copyright status of the foreign country, and the cost of taking such an action is too onerous an obligation on the party seeking to enforce his intellectual property right in Singapore.

Executives at the local affiliates of multinational labels welcomed the clarification. J.C. Gouw, the IFPI’s regional director, could not be reached at press time, but the federation’s regional counsel, Leong May See, was quoted locally as saying, “It is a good ruling.” Also, it does not limit consumer choice, because parallel imports of authorized products are still possible.

A senior executive at one major-label affiliate told Billboard that the judgment would allow Singapore companies to reap “protection-gap” revenues from Europe. Legitimate imports of front-line releases by major artists are expected to continue.

A spokesperson for Valentine Music Centre had no comment, saying the case is still being appealed at the district court. It will be heard in March.

The chief justice’s ruling may not be the last word on the matter, however; legislative action is possible. He wrote, “In my opinion that the formula of Singapore’s policy on parallel imports should rightly be the task of the legislature, and should not be entered into by the judiciary.”

Already, the Consumers Assn. of Singapore and The Straits Times, the only English-language daily newspaper, “will ‘pose a significant market opportunity,’ says Banga. The station will lower its listener to take in the 25-plus demo- graphic and to freshen programming.

The allocation of the second FM frequency to the U.K.’s Classic FM, which has promised to broadcast a mix of 90% classical music and 10% jazz, angered a large section of the Dutch radio community, which felt that all potential advertising income should be kept in Holland. A notable loser in the frequency battle, the Ruprecht Mierlo-backed Sky Radio, has asked that the criteria for awarding the frequencies were arbitrary, and that “commercial broadcasters were not taken seriously.”

Before December 1992, Holland’s media law forbade private commercial broadcasting on Dutch soil and terrestrial frequencies were monopolized by public broadcasters.

Nordzee Wins Nat’l License

BY CHRIS FULLER

AMSTERDAM—Controversial Dutch radio station Radio Nordzee National has won one of the country’s first nationwide commercial terrestrial licenses.

Owned by Dutch TV production company Mediasport, the Dutch-language adult standards station became embroiled in controversy last year when it was revealed that it had received a series of loans from authors’ rights collection agency Buma/STEMRA, worth an estimated $1.8 million. Music distributors’ body NMUV has initiated legal action against Buma/STEMRA, claiming the loans ran counter to the rules of use of distributors’ and authors’ income.

The involvement of Holland’s author’s rights society in a commercial venture also raised concern among international publishers, unhappy at a collection body underwriting a radio station that will have a strong bias toward Dutch productions.

Radio One station chief Martin Bango claims the loans were for much less than has been widely reported—his estimate is $200,000—and that “nothing improper took place.” He adds, “With the FM frequency we will move into profit and speed up repayments.”

The Dutch government awarded the frequency licenses Jan. 21. Of the 27 applicants for two FM “bundles” of regional channels—which effectively offer national reach—the winners were Nordzee National and, surprisingly, London-based classical music station Classic FM. An odds-on favorite to win an FM slot given its heavy promotion for national pop and adult standards, Radio Nordzee National will be able to exploit opportunities in the country’s first nationwide commercial terrestrial licenses.

Following the success of the 1992 Echo Awards special issue, Billboard is pleased to announce “Echo 1993.” Our March 26th issue will provide indepth coverage of this year’s Echo Awards featuring the German music market, to take place on March 8th in Frankfurt.

Coverage will include an analysis of the results, a profile of the winning artists and a look at the role of the Echoes in the German music industry.

A BILLBOARD SALUTE

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 4

FRENCH INDIE DEALERS

(The Clarinet des Disquaires in the late ‘80s. However, with retailers starting to communicate on an international level, the need for such an organization has been met.

In the last year, U.K. retailers’ federation BARD has affiliated with NARM, which in turn has assisted in establishing an Australian federation. BARD is also communicating with its German counterpart GDM, NVGD as Holland and Austrian and Swiss organizations.

NEW BLOOD INVIGORATES MIDEM

Also, Roy notes that MIDEM now works “in partnership with” the IFPI to repel pirates, despite past differences with the international label group. “We will continue to say to pirates, "What have we said for the past three years: ‘Go away,’ We hope they’ll get that message.”

Not everything at MIDEM ‘94 went according to plan. Roy admits that the visual awards ceremony “was not of the quality we expect of such events.” Critics say it was rambling, uncoordinated, and excessively protracted this year. “The quality of the jury was excellent, as was the overall award winners,” Roy says. “To have more than 4,000 participants from 40 countries in our first year was a huge success.” He also cites the strong mix of top executives from different publishing fields, “traditional-to-electronic.” He adds, “They were not used to talking to each other. We helped them do that.” The next MIDMA is set for Jan. 18-19, 1995.

Roy says that MIDEM MIDMA 1994 revenues of 195 million francs ($31.5 million) from six events, including the debut MIP Asia TV market in Hong Kong in December. This compares with last year’s revenues of 160 million francs ($25.5 million).
Threat Of Discovery Draws Biz To MIDEM Showcases

FROM THE CROWDS, lights, and buzz of the Palais des Festivals in Cannes, you could walk just a few hundred feet—and back a hundred years or so—to find the Roman esque church of Notre Dame de Bon Voyage tucked away on a side street. Festooned on the fourth evening of MIDEM showcases, the church was packed, not with badge-swinging confederates and 24-hour-world-tour people from Cannes and envirors, listening to a slight woman with a heavenly voice.

Of course, you might think a local audience would be drawn by an artist here with French repertoire. But the music sung by Sr. Marie Keyroux, accompanied by the enchanting drone of five male vocalists and Middle Eastern instrumentation, were Maronite chants rooted in the Syrian Orthodox church, from the earliest centuries of Christianity. Sr. Keyroux has captured this music on albums for the Harmonia Mundi label.

The performance proved not only how delightfully serenely this discovery of new music during MIDEM showcases can be, but also the increasingly international scope of the showcases, coordinated by MIDEM artistic director Cathy Bilton.

Here, a random sampling: While Mexicans account for the largest share of the 40 million or so visitors to Spain every year, according to the Spanish national copyright society SGAE, the nation’s music has not always translated to the Spanish market. Two likely exceptions will be the Mexican rock band Mana and the Mexican-Indian quintet La Tacona. En route to support releases in Spain, the two acts signed to Warner Music Mexico staged an exuberant opening-night showcase at MIDEM, the first time artists from a Latin American market received such high-profile exposure at the conference. No longer content to be importers of Western pop, the major-label affiliates in Spain hope to produce home-grown talent acceptable to European and U.S. audiences. Witness the separate and slyly set up by Sony artist Nokko and MCA’s Mari Hamada. Both offered dance-pop that has sold significantly in their native market, albeit with a particularly distinctive cultural flair... Hamada was part of the most stylistically and geographically unusual bill at MIDEM, courtesy of MCA. The Japanese star opened A Concert Trilogy, which also boasted Nashville's Trisha Yearwood (part of a major U.S. country music presence this year) and Kim Wilde, who kicked off a "greatest hits" tour in Cannes and nearly closed her set with a cover of "Real Wild Child"... Coming off a year when the platinum-plus U.S. sales of Dublin's Cranberries put many new British acts to shame, the Irish music business was riding high in Cannes. With powerhouse sets by veterans Stiff Little Fingers and Energy Orchard, an Irish music showcase was highlighted by the sharp, muscular rock of the Stuning, with a new disc on Solo Records, and Afternoons, teeming sa, fiddle, and acoustic guitar on their CBM Rec-ords debut... South African jazz pi- anist Bbeki Mseleku played the im- timate venue of MIDEM's Jazz Club as part of a European theater tour to promote his new Verve Records album, "Timelessess." A moody, moody, moody performance with his trio at the Palm Beach Conference Center was joined marred only by the un-fortunate juxtaposition of dance showcases booming through from an adjacent hall... Be- fitting its impact on the international pop scene last year, dance music enjoyed considerable focus in this year's showcase lineup. Germany's Cul-ture Beat proved to have the live personality to back up the hits "Mr. Vain" and "Anything..." while Italy's lovely Spagna showed off her vocals on a ballad that suggested potential be-yond her uptempo style. Both Cul-ture Beat and Spagna are Sony acts, incidentally. On a bill with Duran Duran and Eternal from the U.K. and US3 from the U.S., Liane Foly, the first French artist to appear at the annual MIDEM concert by EMI Music Publishing. Along with a range that stretched from a husky alto to an operatic soprano, Foly was one of several Dave Virgin Records stagers. Foly also showed promising panache for sing- ing in English, her repertoire to do so raises again the nagging question of how long the Anglo-American markets will require English-lang-uage repertoire to admit talented artists from the European continent and beyond... Detroit's compelling funk'n'roll band Majesty Crush didn't have the opportunity to play MIDEM; its U.S. record label, Cha-neleon Records, folded just as the band's debut disc, "Love 15," was garnering critical raves and alternative airplay. But the band gets the D.I.Y. award of this year's conven-tion, with a particularly distinctive B strother working the Palais him- self while on a European trip to get "Love 15" licensed abroad.

Home & Abroad is a biweekly column spotlighting the activity of the International music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E 7LA, or faxed to 071-323-8311.

Germany's Alabama Marks 10th Year

MUNICH—In a country where music shows on TV have become few and far between, it is an achievement for one particular German program to be cele-brating its 10th year on the air. In 1984, "Live Aus Dem Alabama" (Live From The Alabama) started out as a regional broadcast from Munich-based Bayerischer Rundfunk and was soon picked up for nationwide broad-cast via various regional channels.

The past decade has seen many suc-cessional youth-oriented music shows, such as video clip show "Formula 1" (BR) or "P.O.P." (BR), come and go. Meanwhile, "Live..." has managed to withstand three location changes due to venues being torn down or reno-vated. The Monday night show pres-ents 50 minutes of music and features on current and sometimes controver-sial topics directed at adolescents. "Live..." has gained approximately 400,000 viewers nationwide and can be viewed across Europe via S-SAT.

"Live..." has upheld a balance of presenting established acts while de-buting upcoming talent. TV talent Juergen Barto boasts, "We are proud to say that it has always been our ambi-tion to present budding talent and keep ahead of trends. Many international acts such as the Cure, R.E.M., Leney Kravitz, Les Negresses Vertes, Mano Negra, UB40, the Nita, Candy Dulfer, Viva Con Dios, Eros Ramazotti, Gianna Nannini, Los Lobos, and Rox-ette achieved their breakthrough in Germany by performing on our show. Upcoming local acts who have mean-while become successful include Bap, Trio, Die Aertze, Camoufage, the Jer-emy Days, Element Of Crime, Plan B, comedy group Erste Allgemeine Ver-unsicherung, and folks-rock musicians Handlind and Hubert von Goisern, just to name a few.

Artists from all over the world have performed on "Live..." and the show itself has written a piece of music his-tory. Veteran performers include Joe Cocker, King Crimson, Roger Chap-mann, Stevie Ray Vaughan, etc., as well as bands such as Wet Wet Wet, Working Week, Style Council, and Herbie Han-cock.

This year "Live..." will present acts such as Smashing Pumpkins, Swiss singer Stephan Eicher, Spain's Seguir-tad Social, and Berlin-based Luna Luna.

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Viva is proud to introduce its new unique jewel box featuring a hassle-free pop-up mechanism that allows easy and safe release of the compact disc from the tray. A new trend is about to start. Call us for more details. Our decade of experience can help determine your success.
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**NEW ZEALAND**

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Rankin Family Leads Juno Nominees
Group, Up for 4 Trophies, To Perform At Ceremony

By LARRY LUBLANC

TORONTO—With four Juno nominations, EMI Canada's the Rankin Family leads the pack of nominees for Canada's 23rd annual Juno awards, to be held March 20 at the O'Keefe Centre here.

The Celtic-rooted, Cape Breton-based group is nominated for top single for "Fare Thee Well Love," as well as top group, country and traditional Canadian Entertainer awards.

Runners-up in 35 Juno categories with three nominations each are Rush, Snow, Roch Voisine, Celine Dion, the Tragically Hip, Jian Arden, Leonard Cohen, and classic ensemble Telmumsk.

The two-hour program, to be televised nationally by CBC-TV, will feature performances by the Rankin Family as well as the other nominees and others still to be announced. In addition, there also will be a lengthy tribute hour honoring the trio's three-year period in Canada.

"The show is going to be real solid in terms of the number of musical impressions, and the number of exposures for mainstream and rising Canadian stars," says Dave Charles, president of the Canadian Academy of Record Arts and Sciences, which is co-producing the event with CBC-TV. "There will be more musical moments than last year.

"The Rush tribute is going to be the centerpiece of the show," says executive producer John Brunton.

While there might be more music on the Rush side of performance spots, as at previous Junos, there are conservative choices. However, with the U.S. tour of their comprehensive television program bringing in 2.2 million viewers, the highest rating in the award's history, and pulling the trio's album out of sales slump, organizers have understatedly opted to keep things simple. Reaching to lead the program are last year's production team of Brunton and director Joan Tosoni.

"Having the event's continued conservative stance, Charles stresses that the program also will feature ample spotlighting of fringe and new talent. "In the coming performance set, there's going to be a new artist feature," he says. "We're going to have a Canadian artist who's been in some kind of trouble. The bumpers going into all the spots featuring a lot of the groups playing at the Canadian Music Week here. In addition, there have been some live segments as well."

At the Feb. 8 Juno announcement meeting, members of the Rankin Family were unable to announce a host. "We're coming down to the wire," admits Charles. "We've tried the hard way to find someone, worked out due to movie commitments."

Whoever acts as host, a decision which is expected to be announced shortly, his or her role will be far more limited than in previous years. "We want to take the empha-

"site off the host," says Charles. "We've realized we need someone who's going to be a quarterback and make sure the show runs smoothly.

Among the expected battlegrounds this year are: the top group category in which the Rankin Family, McFly Frivous, Blue Rodeo, the Jeff Healey Band, and Rush will compete; top female; with基于 on year-based McLaughlan, Anne Murray, and Alannah Myles fighting it out; and the Canadian Entertainer award with Barenaked Ladies, Dion, the Rankin Family, the Tragically Hip, and Michelle Wright going head-to- head.

One aspect of the Junos is that nominee lists are maddeningly erratic due to varied category restriction and convoluted nomination procedures. Despite sizeable streaming of the categories and nominating procedures this year, including new categories for abo-

naked Ladies are entirely shut out of minority nominations.

Perhaps both groups can empathize with Rush which, despite its Hall of Fame honor this year, has fallen short of the Top group award since 1978. Also, the 19-year-old power trio has never won a Juno for top album.

Here's a partial list of 1994 Juno nominees:

• Canadian entertainers: Barenaked Ladies, Tragically Hip, Michelle Wright.
• Group: Blue Rodeo, the Jeff Healey Band, Moxy Miflwan, the Rankin Family, Rush.
• Female: Celine Dion, Rita MacNeil, Sarah McLachlan, Anne Murray, Alannah Myles.
• Male: Stéf Carace, Daniel Ianos, John McDermott, Snow, Roch Voisine.
• Album: "12 Inches Of Snow," Snow (EastWest); "The Future," Leonard Cohen (Co-
• Group/duo: the Blues Shadows, Cassanda Vasik and Russell de Cante, One Horse Blue, the John Brothers, the Rankin Family.
• Songwriter: Jann Arden, Leonard Cohen, Jim Cuddy/Greg Keelor (Blue Rodeo), Sarah McLachlan, Jane Siberry.
• Producer: k.d. lang/Ben Mink, Daniel Ianos, Geddy Lee, Alex Lifeson, and Neil Peart (Rush), Jane Siberry, Steven MacKinnon & Murray.
• Best new solo artist: Jann Arden, Meryn Carlion, Charlie Major, Marco Pelchat, Jim Wil-
• Best new group: Jukebox the Gods, Sloan, the Tea Party, the Walters.
• Best-selling francophone album: "Al-
• Best-selling import: "Bat Out of Hell II: Back Into Hell," Meat Loaf (MCA); "The Bodyguard," Whitney Hous-
• Bestselling album: "Fare Thee Well Love," the Rankin Family (MCA); "Keep The Faith," Bon Jovi (Mercury/Jamico).
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**NRM Reports Jump in Net Income**

**Comp-Store Gain Not Enough For Teitelbaum**

**BY DON JEFFREY**

NEW YORK—With sales up and costs under control, National Record Mart Inc. reports that net income rose 20.6% in the third fiscal quarter, to $2.6 million from $2.1 million a year earlier.

For the three months that ended Dec. 25, the Carmegie, Pa.-based operator of 117 music stores says net sales increased 9.8%, to $30.1 million from $27.4 million in the same period the year before. Sales for stores open at least one year were up 4% in the quarter.

But Bill Teitelbaum, chairman of the company, says he is not pleased with the 4% increase. “I was expecting comps to be higher,” he says. “My expectation was that the new-release schedule for the calendar fourth quarter would be very strong ... but there were no ‘Bodyguards.’” The year before, the soundtrack to “The Bodyguard” was topping the album charts and delighting retailers.

In the third quarter, operating income (before interest, taxes, depreciation, and amortization) rose 13.9%, to $5.1 million from $4.5 million.

Although profits were up, the gross profit margin in the quarter fell to 39.5% of sales from 40.1% the year before. The company attributes the decline to a higher proportion of sales from CDs, which carry lower margins than other acts. For the six-month period that ended Dec. 25, CDs accounted for 52.5% of total sales, compared with 47.7% a year earlier.

Cost controls enhanced profits. Selling, general, and administrative expenses as a percentage of sales fell to 22.3% in the quarter from 23.4% the year before. Teitelbaum says, “We’re very cognizant of controlling costs, especially where gross margins are being attacked.” He mentions personnel costs at headquarters and occupancy expenses as areas in which savings were made. “The lease itself is the easy part,” he adds. “It’s the extra charges like utilities that you have to define carefully in leases.”

Another reason profits went up is that interest expenses declined to $109,000 in the quarter from $289,000 the year before. The company paid down some debt, and “because we were in better financial condition,” adds Teitelbaum, “we were better able to use vendor-credit programs.”

The retailer reports a net gain of 16 stores in the year for a total of 117. Teitelbaum says the chain will open six more mall outlets by the end of the fiscal year in March.

“I think you’ll see us look for prudent opportunities,” says Teitelbaum. “We’re not going to get into the rat race for very highly expensive mall space. Those particular locations are most susceptible to Best Buy competition.”

(Continued on page 52)

**Used CDs Still Controversial At Ariz. Chain**

**Zia Remains Loyal To Its Initial Second-Hand Market**

**BY ED CHRISTMAN**

TEMPE, Ariz.—Last year’s used-CD controversy may be a dim memory for most dealers and vendors, but in the Phoenix area the battle rages on.

Brad Singer, owner of the eight-unit Zia chain and the Impact Music one-stop, says he is still in heated discussion with Cema over used CDs.

“When the manufacturers stopped their fight against used CDs, Sony and the others just dropped their policies,” says Singer, who has stores here in Phoenix, and in Tucson. “But Cema’s replaced their policy with one that is still very much punitive and very dictatorial.”

Cema’s policy disallows merchants from mixing used CDs with new ones. Also, any store dealing in used product cannot return defective CDs.

But, according to Singer, Cema already has built-in policies to discourage or penalize merchants abusing returns. If someone is abusing that policy, the distributor has ways to measure and deal with it.

“I disagree with all elements of Cema’s policy,” Singer says. “They won’t accept defects and won’t give us advertising money.

“I disagree with any vendor who is going to dictate how I merchandise product,” Singer adds. “I have been very successful for the last 14 years, and I don’t see any reason why I should bow to Cema as to how I sell product.”

Singer is loyal to the used-music market because that’s what got his company where it is today. In 1979, after working for years as an employee in a variety of record stores, he opened his first Zia outlet. The store dealt exclusively in used vinyl then.

From the beginning, Singer took a different tack with used products. “We tried to present it as new records,” he says. “We even shrink-wrapped albums. But customers didn’t perceive the product as new albums, since all the store carried was used product.”

The store was a hit in Phoenix from the beginning, he says. But at the same time, Singer notes that the music industry considered its store a "pariah."

In 1981, he started adding new products to his presentation. Zia, an ancient sun symbol meaning good luck and prosperity, began by carrying English punk music, then moved into imports in general before adding select domestic boutique labels, like Stash.

Zia moved into new hit product when a friend working at a one-stop agreed to consign the top 50 albums to the store, which eventually led to its becoming a full-line store that carries a healthy helping of used product.

“Despite the industry sentiment, we found the mix of new and used to be extremely complementary,” he says. Along the way, Singer built up a small chain specializing in alternative music.

After the success of the first Zia outlet in Phoenix, he opened another store in Tempe 14 months later, and a year later he opened his third outlet. Zia stayed at that level for five years, during which the three outlets were either remodeled, enlarged, or relocated. In 1991, when Zia had four outlets, the company invaded Tucson, where it now has three stores. The chain also added another Phoenix outlet.

As the chain got bigger, it eventually (Continued on page 52)
Retail

Musicland Gets A Head Start
On Media Play Lease Signings

Big plans: Musicland Group announced Feb. 8 that it has signed leases for 20 of the 30 Media Play stores that it plans to open this year. Musicland, however, has a history of being conservative when it comes to stating its expansion plans. So while the company says it will open 30 Media Plays in 1994, Track wouldn't be surprised if that number climbs above the 40 mark by the end of the year. After all, Track has already signed leases for 20 Media Plays, and it isn't even May yet. (May is the month when the International Council of Shopping Centers [ICSC] holds its annual convention, which is where everybody who is anybody in retail and shopping center development gets together, hammering out leases.)

In detailing the 20 signed leases that will blossom into stores this year, Musicland says it will open four Media Play stores in Atlanta (it already has one open in the city, and word is that Musicland will open a total of seven in that market); four in Denver; four in the Buffalo/Niagara Falls, N.Y., area; three in Charlotte, N.C.; three in Salt Lake City; two in Syracuse, N.Y.; and one each in Poughkeepsie, N.Y., Fargo, N.D., and San Jose, Calif.

Musicland, of course, is aware that it is in a race to roll out superstores. Among the other chains fielding superstores are Virgin, HMV; Hastings Books, Music & Video, and Trans World Music Corp. The reigning U.S. superstore champ is Tower Records/Video, with 81 outlets.

Virgin, through its alliance with Blockbuster Entertainment, plans to open 10 superstores outlets in 1994. And Track wouldn't rule out Blockbuster itself getting into the superstore business. It has all the ingredients it needs between its Sound Warehouse chain, with stores that average about 14,000 square feet, and the Rhythm & View concept it acquired as part of the Super Club deal. Hastings has been building stores ranging from 17,000-22,000 square feet with a lot of the same products carried by Media Play, while Wherehouse Entertainment has been opening stores of about 15,000 square feet. Also, Trans World, under the Coconut logo, has a handful of stores larger than 15,000 square feet. In the last quarter, it opened FYE, a 22,000-square-foot outlet at the Trum-
bbell Shopping Center in Trumbull, Conn.

And HMV, which has opened only three superstores since it came to the U.S. back in 1990, looks like it's getting ready to rock and roll. At the Feb. 8 ICSC Northeast Deal Making con-
fERENCE, a regional meeting patterned after the trade association's annual convention, HMV was one of the few retailers—and the only music merchant—with a booth. That meet was like a giant beehive, with developers and retailers mating for locations. Since HMV is basically a London entity outside New York and Boston, it needs to make itself known to developers so that it can access top-notch locations, which is where the smart move of taking a booth.

In addition to the above chains, Best Buy, Barnes & Noble, Circuit City, and Borders also have the capability to open home entertainment software superstores should they so choose.

With that many players vying for the supermarket sweepstakes, don't be surprised if Musicland has 100 Media Play stores opened by December 1995—which is about how many U.S. Tower Records/Video should have by then, if it keeps on expanding at its current rate.

Promotions: Way back when returns of opened CDs was an issue, many retailers complained that one of the reasons CDs were open was because in-store play copies didn't reach stores until two or three weeks after the street date. Monsanto labeled tapes had just initiated a program that should bring a smile to merchants' faces. It is now shipping in-store promotional copies of selected new releases to every direct account, or prior to, the street date. According to a press release, Cema delivered promotional copies of new-release shipments beginning with Feb. 8 releases. Joe McFadden, Cema senior VP of marketing and sales, says the move reflects the role that in-store play has in selling products.

The first releases under the program are new albums from Richard Marx, Enigma, Black Sabbath, and Marillion.

On the move: Charles Papke has been promoted to VP of retail operations at Troy, Mich.-based Harmony House. Previously, he was a regional VP. Kevin Milligan, formerly a buyer with Wherehouse Entertainment, has joined as its West Coast regional sales rep. Ed Slydlik, senior VP of merchandising at Trans World Music Corp., is leaving the chain.

Done deal: Alliance Entertainment Corp., which owns Bassin Distributors, CD One Stop, and Encore Distributors, has completed its acquisition of Abbey Road, paying $30.5 million in cash, stock, and notes. Abbey Road had sales of $80.7 million and profits of $4.8 million in the fiscal year that ended Aug. 31, 1993.

In another development, Alliance says it enlarged its revolving line of credit from $70 million to $75 million and closed a $20 million, five-year term loan from a banking consortium led by Chase Manhattan.
First Kids’ Indie Promotion Firm Expects Booming Business

BOOM BOOM: A firm that can safely be described as the first independent record promotion company devoted exclusively to children’s music has been formed by a pair of industry veterans, Pamela Benjamin and Luisa Riano.

Benjamin handles West Coast operations for Rock’n’Baby Boomers, and New York-based Riano is in charge of the East Coast.

Benjamin, who is moving her base of operations from Westlake Village, Calif., to Las Vegas, is a former publicist whose clients included Rabbit Ears Productions, Jim Henson Records, Zoom Express/BMG Kids, and Einstein Children’s Entertainment. She and Riano (who most recently was in charge of sales and marketing of closed captioning services at WGBH/The Caption Center) met years ago, when both worked in publicity and communications at Sony Video Software.

“When I was doing PR for the children’s companies, I would get flooded with requests for product from radio stations who did children’s programming,” says Benjamin. Some, she says, were practically desperate for product.

“They’d say, ‘If I give you my Fred Ex number, will you send it today?’”

Radio stations that feature kids’ programming are more prevalent than is generally believed, says Benjamin, who notes that some industry estimates place the nationwide figure at more than 200. They range from the 24-hour, 28-affiliate Children’s Satellite Network, whose flagship station is Minneapolis-based Radio AAHS (WWTC), to stations that run syndicated programs like “Picklerberry Pie.”

Benjamin says Rock’n’Baby Boomers’ first promotion, scheduled for March, will involve several major and independent labels and 50 radio stations. “They stretch from New York to California and Alaska,” says Benjamin, who notes that: the South is the least-represented region.

Rock’n’Baby Boomers’ promotional service includes the music, with three top picks highlighted on each title, along with a printed announcement containing artist information for use by air personalities (a portion of the service called Rock’n’Playas). A number of cassettes earmarked for on-air giveaways also are included; Benjamin says it’s a better arrangement, in which the product is provided in exchange for a live tag naming the manufacturer.

Rock’n’Baby Boomers also supplies “Rock’n’Kids Quizzes” for write-in and call-in contests, and makes its toll-free number available to consumers wanting to know where to purchase children’s titles. “We’ll fulfill orders ourselves, if necessary,” says Benjamin.

Plus, every promotion will feature “Rock’n’PSAs,” public service announcements provided by children’s charities. “UNICEF has done our first PSA,” says Benjamin, who notes that her company has “also been talking to the Pediatric AIDS Foundation, Child Reach, and ChildHealth.” Rock’n’Baby Boomers hopes to enlist children’s recording artists for future PSAs.

As part of the promotional service, Benjamin, Riano, and staff keep track of airplay for each title and report returns on participating companies. Benjamin says she and Riano likely will develop their own airplay charts. “For independent artists,” she says, “it’s a great way to show a major what kind of impact they’re having.”

DINO FEVER: It was Child’s Play’s pleasure to revisit the scene of “The Great Dinosaur Mystery,” a live touring musical written and performed by Joe Pipik and Michelle Valeri, late last month (we’d caught a slightly different version of the show last November). The clever entertainment and paleontology-packed program features the dynamic tunes of Pipik and Valeri, who star as Detective Joe Kalfoose and dinosaur expert Dr. Vaner Plustercaster, respectively. Their Tracy-and-Hepburnish mutual ribbing (including a right-on reference to Hilary Clinton) keep mom and dad amused—but kids go ape for the huge, eye-popping dino puppets, designed and operated by Ingrid Crepeaux. Retailers might want to keep track of this tirelessly touring company kids town. Its first-rate companion music cassette, “The Great Dinosaur Mystery” (Dino-Rock Productions, Silver Spring, Md.), is available through Music For Little People (Redwood, Calif.) and Silo Inc. (Waterbury, Vt.).

BETTER LATE THAN NEVER: Child’s Play belatedly discovered one of the best kids’ records of 1993. It’s called “When I Was A Kid,” by Lou Del Bianco (Storytaker Recordings, Port Chester, N.Y.), and it’s a delightfully original collection of songs and stories designed to help kids think—and, of course, to amuse them. Del Bianco’s wit, savvy, and marvelous sense of silliness will charm the socks off parents, too. Don’t miss it.

KIDBITS: The peerless Ella Jenkins has released a new book/cassette, “This Is Rhythm.” The book, packaged with rhythm sticks, is available from the Sing Out! Corp. (Bethlehem, Pa.); companion cassette is on Smithsonian/Folkways.

Children, the multi-ethnic young people’s choir that wowed ‘em last June at the CHIME Festival in Buena Park, Calif., has released its self-titled debut album on Lou Adler’s Ode Records... the latest from Golden Music includes the pop parody “Cheesy Thrill,” featuring 17 silly tunes from “Sesame Street” in the latest in its rock’n’roll series; and two new Rock’n’Tapes from “Sesame Street’s Learn About Music” series: “Elmo’s Music To Move By” and “Grover’s Overtures...” Renowned female a cappella group Sweet Honey In The Rock has released its second children’s album, “I Got Shoes,” on Music For Little People/ Warner Bros... Phil Rosenthal, whose self-run label American Melody (Guilford, Conn.) is home to a terrific line of bluegrass and folk for kids, has been appointed official Connecticut State Troubadour for 1994... Zoom Express/BMG Kids has released the second album in its “Carmen Sandiego” music series, “Carmen Sandiego: Out Of This World.” In addition to typically dorky, engaging fare from stars of the hit geogra phy-themed PBS show, the album includes a pair of tracks from eccentric rockers XTC and They Might Be Giants... The sixth and latest album from kids’ rocker Jonathan Sprout is “Dr. Music” (Sprout Recordings, Morristown, N.J.)...
used titles constitute about 40% of Zia’s music sales. Overall, CD sales generate about 65% of the chain’s music volume on a dollar basis and about 50% on a unit basis.

The price range for new product generally is $1 off list, while the chain typically pays about $4 or $5 for used product, which it then sells for about $8.

Running the used component of the business is “not as difficult as one might think,” Singer says. “All of our clerks have the capability of buying used product; they are watched and trained over a few months.” The main ingredient to making that business successful, according to Singer, is the company’s supertautive staff, which is “all record people.”

“The real key is to hire creative people, and then get off their back and let them do their jobs,” he says. “Our people are totally committed to what we are doing.” Key personnel include Ken Berring, the chain GM; Mike Meyers, who serves as the new-release manager; and Rory Musil, Impact GM.

The entire company employs 200 people, of whom 120 work for the retail operation.

The company’s roots in alternative music, and its continuing policy of hiring music people, allow the chain to stand out from the competition, Singer says. “We try to key in on alternative and college music, but that is not to say we don’t carry mainstream music,” he adds. “Our stores are more well-rounded than you would think.

The one-stop inventory also is well-rounded, but it is Zia’s knowledge in the indie and underground areas that gives Impact “something that the other one-stops don’t focus on,” Singer says.

Zia itself carries “a lot of music for aesthetic reasons,” he says. “A group like Fairport Convention doesn’t sell that much, but we believe they are an important artist just to display.”

Currently, Zia’s top five sellers are Alice In Chains, the Meat Puppets, Candlebox, Rage Against The Machine, and Counting Crows.

In addition to supporting alternative music, Zia works hard to promote local bands. “We make it easy for a band to walk into a store and consign their product, and we have a history of paying for it,” Singer says.

Moreover, over the last five years, Zia has put out an annual compilation of local bands, with this year’s effort entitled “Adios.” Singer says the compilation is not a profit center, but serves as a marketing tool in both distinguishing the chain and promoting upcoming bands. But the burden of doing it on an annual basis has taken its toll on Singer, who adds, “I’ll do another if and when I feel like it.”

Zia competes against Tower Records/Videos, the Musicland Group, Border’s, Best Buy, and Circuit City, as well as 25 to 30 independents.

(Continued on page 54)
Jimmy Scott’s Way; Austin’s Shoulders Hold Court In Europe

Hangin’ With Mr. J. Di made the annual pilgrimage to Catalina’s Bar & Grill in Hollywood Jan. 29 to get our annual shot of Jimmy Scott. As ever, the dapper, diminutive jazz singer amazed with a performance ranging from uptempo stompers (“I Cried For You,” “Pennies From Heaven”) to his trademark ballads (“When Did You Leave Heaven”). We were fortunate enough to get an audience with Scott after the show, and found him a warm, hospitable cat.

Today, of course, Scott records for Sire, for which he cut his smashing, best-selling 1982 album “All The Way.” But he reminded us that in the late ’80s, when he was returning to prominence after a long layoff from recording, he released an album, “Don’t Mean Love,” more in the vein of “I Cried For You.” At that time, Jimmy Scott launched his working trio of long standing, the Jazz Expressions, initially released on vinyl only. But the record may now be had on CD (Scott hawls them at his shows).

Any Jimmy Scott album is precious today—“All The Way” and a compilation of his Atlantic work on Rhino are the only major-label records in print—so we highly recommend that you stock this item for the legion of new-found fans who can’t get enough of the singer’s emotion-packed style.

Quick Hits: Joe DeMera has left his position as GM of Cranford, N.J.-based Continuum Records; he reportedly will head up a marketing subsidiary for the company. Continuum senior VP of operations Curtis Urbina is now directing the label. In other developments, the label’s senior director of sales and marketing, Debra Flanagan, has departed for Imago Records.

Joel Turtel, a founding partner of Berkeley Records, has established a new music company, Root, in San Francisco. Turtel is partnered in the venture with promotion maven Ralph Tashjian. Root has a joint venture deal with Quality Records, distributed by Warlock Records, for the group Studio 89; the company’s cap-salsa artist, El Saber, will be distributed by Pandemic. The company also has major-label arrangements with EMI and RCA.

Several new staffers have signed on with Roadrunner Records in New York: Jim Salby (formerly with Energy Records and Concrete Marketing) as marketing director; Glenn Davis (previously with the L.A. law firm of Manatt, Phelps & Philip) as executive VP of business affairs; Jeff Pachman (formerly label manager at Rocacodille Records in New York) as an A&R staffer, and Marni Halpern (formerly with the promo firm AIM) as the metal radio/record video staffer. Reliability Entertainment Distribution has signed an exclusive distribution deal with Nashville-based R.E.X., Music City’s only alternative/metal label. The past few weeks have resulted in the release of Circle Of Dust’s album “Brainchild.”

Caroline Records has signed guitarist Adrian Belew Presents, through Caroline Distribution North America (formerly Rounder Distribution) in Cambridge, Mass., will manufacture and distribute Upstart Records product. The first release under the arrangement, “Instruments Of Terror” by Laika & The Cosmosauts, the Finnish surf band (as there are more than one!), shipped Feb. 10.

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POS and has no inventory-replenishment module. Singer says the chain’s specialty in alternative music, its hiring of “record people,” and its overall independent-merchant outlook will prevail over the more methodical retailers. “The best record stores operate in an atmosphere of controlled chaos,” he says. “I would like to maintain that element. Computers are a great tool, but I don’t want them to think for us.”

**RESTLESS SAMPLERS** (Continued from page 19)

about 1,000 units of “Test Market.”

While the Virgin Megastores in Los Angeles and Costa Mesa are participating, the promotion otherwise targets small chains and hip single-store operations in most markets. Among those involved are Areon’s in Los Angeles, Austin’s Waterloo Records and Sound Exchange, Atlanta’s Wax ’N Facts, and Chicago’s Wax Trax.

“The retailer had to be willing to bring in three titles (by Restless bands on the sampler) and give them positioning and sale price,” Schmidt says. “Retailers are looking for a campaign that goes directly to their customer. We’re trying to find a more controlled atmosphere, so we can go back and measure—the impact this thing has had.”

Schmidt also sees the offering as a way to draw listeners to groups that may not initially receive exposure in conventional promotional settings.

“You go to where the kids are,” he says. “If you’re not getting radio or MTV, where do you go? You go to the stores.”

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NASHVILLE: 615-321-4294

*Available at NARM
### TOP NEW AGE ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Nothing Above My Shoulders But the Evening</td>
<td>Ottmar Liebert + Luna Negra</td>
</tr>
<tr>
<td>2</td>
<td>Shadow of Time</td>
<td>Nightnoise</td>
</tr>
<tr>
<td>3</td>
<td>Shepherds Moon A2</td>
<td>Enya</td>
</tr>
<tr>
<td>4</td>
<td>In My Time</td>
<td>Yann</td>
</tr>
<tr>
<td>5</td>
<td>Bridge of Dreams</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>Acoustic Highway</td>
<td>Craig Chiquido</td>
</tr>
<tr>
<td>7</td>
<td>The Higher Octave Collection</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>Patemaker A2</td>
<td>Enya</td>
</tr>
<tr>
<td>9</td>
<td>RE ENTRY</td>
<td>Jean Michel Jarre</td>
</tr>
<tr>
<td>10</td>
<td>The World Sings Goodnight</td>
<td>Various Artists</td>
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<tr>
<td>11</td>
<td>The Source</td>
<td>Ali Farka Touré</td>
</tr>
<tr>
<td>12</td>
<td>Island Angel</td>
<td>Altan</td>
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<tr>
<td>13</td>
<td>Garden of Dreams</td>
<td>Willie and Lobo</td>
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<tr>
<td>14</td>
<td>AHM</td>
<td>Ali Askar Khan</td>
</tr>
<tr>
<td>15</td>
<td>Spirit of the Forest</td>
<td>Bama Beyond</td>
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<tr>
<td>16</td>
<td>Meeting by the River</td>
<td>Ry Cooder/V.M. Bratt</td>
</tr>
<tr>
<td>17</td>
<td>Forest Rain</td>
<td>Various Artists</td>
</tr>
<tr>
<td>18</td>
<td>Sea of Dreams</td>
<td>Geoffrey Oryema</td>
</tr>
<tr>
<td>19</td>
<td>Adventures in Arfopea I</td>
<td>Zap Mama</td>
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<tr>
<td>20</td>
<td>Una Sola Casa</td>
<td>Conunto Cespedes</td>
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### TOP WORLD MUSIC ALBUMS

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Love &amp; Liberty</td>
<td>Gipsy Kings</td>
</tr>
<tr>
<td>2</td>
<td>Sweet Honey in the Rock</td>
<td>Gipsy Kings</td>
</tr>
<tr>
<td>3</td>
<td>Rania</td>
<td>Clandad</td>
</tr>
<tr>
<td>4</td>
<td>The Source</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>The Source</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>Island Angel</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>Garden of Dreams</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>AHM</td>
<td>Various Artists</td>
</tr>
<tr>
<td>9</td>
<td>Spirit of the Forest</td>
<td>Various Artists</td>
</tr>
<tr>
<td>10</td>
<td>Meeting by the River</td>
<td>Various Artists</td>
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<td>11</td>
<td>Forest Rain</td>
<td>Various Artists</td>
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<tr>
<td>12</td>
<td>Sea of Dreams</td>
<td>Various Artists</td>
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<td>13</td>
<td>Adventures in Arfopea I</td>
<td>Various Artists</td>
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<tr>
<td>14</td>
<td>Una Sola Casa</td>
<td>Various Artists</td>
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### TOP REGGAE ALBUMS

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Promises &amp; Lies</td>
<td>UB40</td>
</tr>
<tr>
<td>2</td>
<td>Cool Runnings</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>3</td>
<td>Bad Boys</td>
<td>Inner Circle</td>
</tr>
<tr>
<td>4</td>
<td>Queen of the Pack</td>
<td>Patra</td>
</tr>
<tr>
<td>5</td>
<td>Big Blunts</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>12 Inches of Snow</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>Voice of Jamaica</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>Songs of Freedom</td>
<td>Various Artists</td>
</tr>
<tr>
<td>9</td>
<td>All She Wrote</td>
<td>Various Artists</td>
</tr>
<tr>
<td>10</td>
<td>Rough &amp; Ready Vol. II</td>
<td>Shabba Ranks</td>
</tr>
<tr>
<td>11</td>
<td>Pure Pleasure</td>
<td>Shaggy</td>
</tr>
<tr>
<td>12</td>
<td>Dancehall Massive</td>
<td>Various Artists</td>
</tr>
<tr>
<td>13</td>
<td>Joy and Blues</td>
<td>Various Artists</td>
</tr>
<tr>
<td>14</td>
<td>Xtra Naked</td>
<td>Various Artists</td>
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**NEW PRODUCTS**

Colorful Impressions. MicroComputer Accessories Inc., a division of Rubbermaid, introduces the Impressions series of audio storage cases, available in black with purple trim or teal with purple trim. Model 4325, shown, holds 14 CDs and has a sturdy carrying strap, a padded front compartment to store a CD player and headphones, and an exterior mesh pocket for sunglasses, keys, and other personal accessories. Suggested retail price: $19.95. Model 4300 holds up to 12 audiolas and has a mesh pocket for a cassette player and accessories. Suggested retail price: $19.95. Contact: MicroComputer Accessories Inc., 38-25 51st Ave., Long Island City, N.Y. 11101.

Not For Photos Only. Coast Manufacturing presents the CD Album, which holds up to 48 compact discs and their booklets, and also allows unlimited storage capacity with its unique post-binding and refill system. Made of durable, water-resistant, cushioned vinyl, its individual safety sleeves protect CDs from scratches and abrasions. Suggested retail price: $24.95 for the album and $9.95 for album refills. Contact Coast Manufacturing, Inc., 2155 W. Colorado Ave., Burbank, CA 91506.
**POP**

**SPOTLIGHT**

<table>
<thead>
<tr>
<th>RICHARD MARX</th>
<th>PUBLISHER: Richard Marx</th>
<th>Catalog 61232</th>
</tr>
</thead>
<tbody>
<tr>
<td>With lead single &quot;Now And Forever&quot; already bullets up the Hot 100, pop rock craftsman Marx looks to have all the ingredients in place for another album entry. While unadorned beauty of &quot;No One's Matched, strong standards include: &quot;the music,&quot; (but also &quot;Silent Screams&quot;) and &quot;Too Far Gone,&quot; (with an assist from Vince Gill). Marx is less successful when he strays on the romantic path to address old age (&quot;Silent Screams&quot;) or prejudice (&quot;One Man&quot;), too often tripping over trite sentiments or well-worn bits of imagery. No matter; it's another solid set.</td>
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<tr>
<th>MILTON NASCIMENTO</th>
<th>PRODUCERS: Milton Nascento, Jorge Palma</th>
<th>Catalog 61306</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exquisite label premier by celebrated Brazilian hard spotlight's gift for stirring the soul with airy narratives about universal love, many of which are powered by his trademark delivery, which leaps from a gruff baritone to a cherubic falsetto. Stellar supporting cast offers staccato singing (James Taylor, Peter Gabriel, Al Green, and....) and instrumental (Wayne Shorter, Herbie Hancock, Pat Metheny) dialog, with single samples. Nascento's duets with Taylor (&quot;Only A Dream In Rio&quot;) and Gabriel (&quot;Quando Nos E encontramos&quot;&quot;) are promising set of take aways from Beethoven's &quot;Hello Goodbye.&quot;</td>
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<tr>
<th>ZANE</th>
<th>PRODUCER: Kay See</th>
<th>Catalog 61203</th>
</tr>
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<tbody>
<tr>
<td>Female recording dan has already scored hits with two singles, &quot;Hey Mr. DJ,&quot; initially released on Video Records &quot;Roll Wit' Tha Flava&quot; compilation album and current single &quot;Groove Thang.&quot; Silky production work provides a tailored backdrop for artists' harmonic vocals, resulting in relaxing melodies and memorable sentiments. Credit Naughty By Nature's Kay Gee with not overproducing project with sing theтовемое's emotions to ring true.</td>
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</table>

**BEASTIE BOYS**

**Some Old Beef**

*Grand Royal 89442*

That's it, but it is still-sticking Little pils. This 28-minute EP encompasses well the young boys' first two pre-major, pre-rap, technically precocious releases on Raw Cylces. "Polywood Stew," a scratchy-eight-song punk released in 1982, and "Cooky Pass," a 12-track that took another group for a spin, are in circles in 1983 on the heels of a crank ic to an ice cream cartoon (well, yeah, it's funny). Plus with the Beasties' next major outlay in May, set some forth that willlify the group's eventual hip-hop flowering. Released through Capitol.

**DIO**

Strange Highways; Paradise Lost; In Too Deep; Real Live Reprise 45527

Sadly, another elder statesman of metal has been forced to perform the old clothes instead of recasting his music in a contemporary forum. In the past year, the band has disappeared from the Rainbow and Black Sabbath veteran, the genre has evolved anaesthetically and a no doubt sound (it's hard to say even with some little evidence). Nevertheless, pretend-up demand for new Dio augers well for impressive outtake holder album, released in Europe last fall.

**SHONEN KNIFE**

Rock Animals; Page Pillowcase & Shonen Knife Vorgen 20563

One of the last best less than last year's "Let's Knife," new outing by Japanese all-female trio will still hit modern rockers where it counts. With the black slash in tunes like "Butterfly Boy," "Little Tree," "Tomato Head," and monster epic "Cola" Virgin Records will still reed in Shonen Knife's bases, but the real nirvana is the maturation of the band's lyrics and music, which puts it in league with such avant-gardeists as Devo and Violent Femmes.

**13 ENGINES**

Physical Movement Machine; Terminator Atlantic 26256

Toronto quartet follows acclaimed 1991 "A Blue Touch To Me" with an album that calls for another raise in the aesthetic sect. A song "Sleep Of Anger" & "Ashes" is the perfect two-minute rock song and a likely catalyst: for lif, but really only hits power and seems a bit empty in which interactive music mingles with intelligent lyrics and the rest are generic with pretentious melodies. Other highlights on an album that never dips below very fine are

**VITAL ISSUES**

**SPOTLIGHT**

<table>
<thead>
<tr>
<th>GERRY MULLIGAN</th>
<th>WHAT IS THERE TO SAY</th>
<th>PRODUCER: Two Towers</th>
</tr>
</thead>
<tbody>
<tr>
<td>These 1960-59 sessions will help reaffirm Mulligan's place as a modernist innovator, featuring an atypical, pianissimo quartet that includes trumpeter Art Farmer, bassist Billie Jean Locke and drummer Dave Bailey. Best of an intriguing, enjoyable exploration set includes the splendidly nuanced title cut, the eloquent and sensitive &quot;Mulligan's Vantage,&quot; the bare-bones &quot;Break Down,&quot; the bright, cohesive &quot;Minor,&quot; a Mulligan original with a follow-the-leader melody. Set is released along with 1958 session with Stan Getz, &quot;Savoy.&quot;</td>
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<tr>
<th>LISA USA</th>
<th>LL-77</th>
<th>Pendragon/ERG 51917</th>
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<tbody>
<tr>
<td>Enduring dance/pop airen leaves Cult Jam and Force a few seconds to take a solo swing in stylish hip-hop waters. Adored by street-savvy jockeys like Giovani Knack and Gang Starr, Guru, Lisa pulls and puffs through relfections of romance with mature, world-wise flair. &quot;Say It My Way&quot; is a fine first single, though more aggressive &quot;Knockin' Down The Walls&quot; and slinky</td>
<td></td>
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**REGEN**

**MUTABARUKA**

Meltin Man; Sugar Baby; Publikonik; Giddy Daddy; Philip Brown Shumway's 45013

Every month is Black History Month for dub poet Mutabaruka, whose powerful new album takes its name from the dark pigment that characterizes the world's African descendants. As the Jamaican artist intones in the title composition, "This is the juice that flows in my blood. Can you drink it? Can you drink it? Or is it for me to keep it inside? It's the melanin in me."

"There's black-loud talking on every track, from "Bone Line" to "Lamentation" to "Haiti," on which the basso poet speaks of the "nightmarish" that has befallen us apart/Haiti suffers because it made a start" Sly and Robbie, sax ace Dean Fraser, Dr. Ice, MacGregor, Cocoa Tea, and Dennis Brown all contribute to this evocative, atmospheric project that celebrates the extended and turbulent personal affairs have frayred Jose's one-resistant light baritone, adding futuristic syncopation to his romantic confessional "Eso No Mas," "Mi Vida," and "El Triste."
BABYFACE's "Never Keep A Secret" is another of Babyface's patented soundtracks to an evening of romance. His emotional depth is evident as he can set the mood with a soothing, soulful rhythm and a chorus that sticks to the brain upon impact. Completely in the pocket of 604 and urban radio trends, this one should meet with ardent programmer approval. Another good reason to investigate the current "For The Cool In You" set.

BRUCE SPRINGSTEEN's Streets Of Philadelphia (3:56)
PRODUCER: Bruce Springsteen, Chuck Pulin
WRITER: B. Springsteen, N. Katzen, J. Springsteen
PUBLISHERS: Get up The Flagwell Music Venturabanker, N. Katzen, J. Springsteen
REVIEWS: Doug Lawton, Telestar, Mark Pichcy, Tommy F. Jenkins, Creatiure
550 Years: Epic 77372 (do Sony cassette single)
As the gold-certified "Mr. virus" lingers across a crossover and top 40 stations, this soothing pop/rock reverie is released, sporting a bouncy and aggressive, synth-and-soaked bass. Balanced of party-drown madding and cute female lattine in familiar and fun. Features a couple interesting themes that range from hardened techo to soft-sell house. Should keep act's ball rolling at radio—and what a pleasure it is to hear a dance act over the airwaves.

LIGHTER SHADE OF BROWN (do 3:55)
PRODUCERS: S. Maga, M. Kelley, L. Pico, R. Lomen, R. Ormby, C. Brackett, B. Reidenback
WRITERS: S. Maga, M. Kelley, L. Pico, R. Lomen, R. Ormby
PUBLISHERS: S. Maga, M. Kelley, L. Pico, R. Lomen, R. Ormby
REVIEWS: Robert Gutierrez, Bob Ochrem, Kenny "Doc" Jenkins, Folk/Pop/Chart, Mercury 853359 (do PolyGram cassette single)
Popular indie rap duo makes its major-label debut in a highly influential album that melds old-school rhythms into a glinting musical foundation. Combos of butch-banging beats that instantly memorable melody is killer, flavored with a cutie-pie chorus that you'll be humming for days. Churning time is lifted from the much-touted soundtrack to "Mia Vida Loca," and could prove a multimarket smash.

MINOS GIRLS I Don't Wanna Talk About It (3:36)
PRODUCERS: S. Maga, M. Kelley, L. Pico
WRITERS: S. Maga, M. Kelley, L. Pico
PUBLISHERS: S. Maga, M. Kelley, L. Pico
REVIEWS: Robert Gutierrez, Bob Ochrem, Kenny "Doc" Jenkins, Folk/Pop/Chart, Mercury 853359 (do PolyGram cassette single)

.minos Big Girl
AHot rocks ear with a song that could stick to the brain that melds old-school into a glinting musical foundation. Combos of butch-banging beats that instantly memorable melody is killer, flavored with a cutie-pie chorus that you'll be humming for days. Churning time is lifted from the much-touted soundtrack to "Mia Vida Loca," and could prove a multimarket smash.

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NEW YORK—When Ron C & W's Row Vs. Wade” album debut this spring, it will mark the launch of a new company, Jones & Jones Multimedia.

Frommert, Calif.-based Jones & Jones produced the interactive portion of the MCA country act’s CD (Billboard, Dec. 18, 1993), which looks and plays like a traditional album until you drop it into your computer’s ROM drive. Then the user gets video footage of the band in action, liner notes, backstage passage, and more.

Essentially, it’s a CD-ROM in CD clothing, and vice versa. That’s the key to the concept. These are mixed-mode CDs, explains the company’s Dr. Fred Jones, former CEO and co-founder of software publisher Ebook with the other Jones, his wife Judith.

In Sync, it has worked while at Ebook, such as “Sleeping Beauty” and “Aladdin,” which could function both as spoken-word story/music discs when used with standard CD players, and in interactive fave when used on computers.

The difference here, he says of his latest efforts at Jones & Jones, “is designing the product and promoting the product as essentially mixed-mode audio/video format, and selling it through the traditional record channels rather than software channels.”

The interactive portion of the MCA disc is envisioned by the label as a “value-added” element in the traditional-priced and marketed album, Jones says. “It’s an album,” he says, “but there’s a bonus track that happens to be interactive.” Jones expects to do more such enhanced albums this year.

“It’s a wide-open field,” he says.

INTERACTIVE FICCTION

The other key title Jones & Jones will launch this spring is anything but a traditional album, though it, too, centers on the mixed-mode concept.

“Trouble In Mind,” due in March at an expected retail price of $29.95, is pegged by Jones as “interactive fiction, but with a strong music element. “It’s 21st-century storytelling,” he says. “It’s Southern storytelling, which has always been intertwined with the guitar and music, in a troubadour fashion.”

The ROM title contains an 11-song music track of blues and folk songs, as well as a spoken-word story that relates a trip a musician is making from a town in northern Florida to a gig in Atlanta. Jones wrote and performs most of the music, as well as having written the narrative.

Though playable as an album on a standard CD player, the interactive fiction element comes when it is plugged into a computer. “During the trip, you can click on a button and go beneath the main story, and get in the protagonist’s mind,” Jones says. “You’ll get flashbacks to his youth that are brought up by the things he sees, as well as flashbacks triggered by a piece of music to a particular club show he played, and then you get a musical performance.”

Although interactive in the sense of exploring layers of detail and thought (Continued on page 61)

In Sync Lines Up Music Info
Service Targets Pubbers, Producers

NEW YORK—Looking for a “car” tune, a 50’s-era love ballad that hit the top 10, a TV theme song, charted, an ode to a particular city?

Get on line.

So says Synchronicity Inc., a Santa Clarita, Calif.-based music service that has developed an online database system offering producers of commercials or other programs incorporating musical elements a simple means of searching for available songs and master recordings based on a variety of criteria. Search topics include specific categories, key words, artists, copyright year, and hit information.

“We’re targeting multimedia publishers, TV and film producers, commercial producers—anybody who needs to get fast and easy information on available songs that suit their needs,” says Ron Mcgowan, director of business affairs.

On the flip side, McGowan says Synchronicity also sees the system as a novel means for music publishers and copyright owners to promote their catalogs to potential music users.

“It’s an electronic marketplace for the entertainment industry,” McGowan says of the service, which is dubbed “InSync” (Continued on page 61)

IPO is On Tap From Virgin

VIRGIN INTERACTIVE Entertainment plans a stock offering in the States. The software developer and publisher filed a registration statement Feb. 9 with the Securities and Exchange Commission for proposed offering of 1.85 million shares, including 1 million to be sold by VIE and the remainder by certain shareholders. The stated purpose: “To raise funds for working capital, product development, and general corporate purposes,” the company says.

COMPTON’S NEW MEDIA looked to the home video world when scouting a new marketing man. Its choice: William E. Perrault, who becomes Compton’s VP of worldwide marketing, had guided Columbia TriStar Home Video’s marketing efforts since 1989. Prior to that, he was manager and the director of advertising at Arte Inc., an independent video wholesaler.

Compton’s has identified the multimedia marketplace as a consumer products market, not a software market, for a long time,” said Compton’s executive VP/GM/COO Norman J. Bastin of the choice. “Bill, with his video channel expertise, will help us move strategically in that direction even more rapidly.”

7TH LEVEL, founded less than a year ago (Billboard, Nov. 27, 1993), takes cartoons to the next level with “TuneLand”—the world’s first interactive cartoon.

The MPC CD-ROM title stars the voice of comedian Howie Mandel and features voices and instrumentation from a raft of artists including Jon Anderson, David Gilmour, and Jeff “Stink” Baxter.

Ingram Micro will distribute the cartoon on an exclusive basis for 90 days, according to the terms of a pact with 7th Level. The title hit stores early this month at a suggested list of $49.95.

Next up from 7th Level? More laughs in the form of an interactive “MONTY Python” title for adults.
Biz Awaits Upshot Of B’buster Suit
Rebate Procedures At Stake In Calif.

**BY EILEEN FITZPATRICK**

LOS ANGELES—California video retailers are closely watching the outcome of a recent lawsuit filed against Blockbuster Entertainment that could change how consumers handle rebates in the state.

The suit, filed by the California attorney general and the Monterey County district attorney, alleges Blockbuster violated the state law that requires a rebate certificate to be given with each purchase of a video rental.

Blockbuster salesman Wally Kneif would not comment on the suit.

The attorney general’s office estimates at least $50,000 “Beauty And The Beast” cassettes were sold as a result of the promotion.

Regardless of the outcome of the Blockbuster case, the Remedy Act could eliminate rebate opportunities for California retailers.

Blockbuster’s ad, which featured the California Consumer Legal Remedies Act, which specifies that consumers must be able to complete all rebate requirements in one transaction.

Consumers also must move quickly to qualify for the rebates, the state says.

Blockbuster case is called Tower Records’ Video VP of video rental.

“We’re very curious about the Blockbuster case,” says John Thrasher, Tower Records’ VP of video rental.

It could have some far-reaching applications.”

Thrasher says supplier co-op reimbursement rules require all advertising to spell out the terms of rebate promotions and that Tower strictly adheres to the policy.

Suncoast Motion Picture Co. president Gary Ross says the chain’s advertising clearly lists all the Qualifiers for rebate offers.

But California deputy district attorney Lydia Villarreal, who is working on the Blockbuster case, says spelling out the terms, including the purchase of goods that must be bought elsewhere, doesn’t protect retailers.

“It’s probably a violation, even if a retailer tells consumers, ‘she comments.’

The Blockbuster action has triggered an attorney general examination of all video rebate offers conducted within the state.

“In the course of our discovery, we might go after the ad agency or the supplier,” Villarreal says.

According to Thrasher, Disney has reinstated a minimum advertised price policy for “The Fox And The Hound” in an effort to curb ads similar to Blockbuster’s.

“Disney has a problem with a net price below $10,” says Thrasher, “because [they believe] it cheapens their product.”

The title is priced at $24.99 and carries a $5 rebate direct from Disney when consumers purchase an additional Disney Classic title, also $24.99. To receive full co-op reimbursement, “The Fox And The Hound” must be advertised at a $15.75 net price, says Thrasher.

(Continued on page 61)

Geffen, Atlantic Vids ‘Keyed’ For Interactive Play

**BY TRUDI MILLER ROSENBLUM**

NEW YORK—Geffen Records and Atlantic Records have agreed to release longform music videos coded for use with the Key, an interactive device that works like a synthesizer and allows users to “play” along with music videos even if they have no musical ability.

Details of the agreement are being completed this week, says Geffen head of new media Norman Bell. The first titles released with the Key code most likely will be “Things That Go Pump In The Night” by Aerosmith, “All About Us” by Peter Gabriel, and “Use Your Illusion I and II” by Guns N’ Roses, all from Geffen.

Also due are “Strange Brew,” a compilation of live performances with Cream featuring Eric Clapton, and the Lemonheads’ “Two Weeks In Australia,” both from Atlantic.

Shelf Talk: Ingram Reorganizes 60 Video Previews: Petra 62
Blockbuster Revenues Top $2 Billion 62 Marquee Values: Eric Bogosian 63

*Billboard’s Video NewsWeekly*
Ingram's Reorganization; Talking Shelf Talkers

Blockbuster Fallout

Four months after losing Blockbuster, its biggest distributor, Ingram Entertainment is completing a reorganization that significantly reduces operations at 26 branches.

Competitors say Blockbuster's departure contributed to the shrinkage. "Ingram is downsizing for economic reasons," one distributor source says, "but Blockbuster's leaving may have forced the issue." Blockbuster reportedly accounted for 15%-20% of Ingram's video revenues.

Ingram, VP of purchasing and operations Bob Webb dismisses that analysis. "This has been an ongoing process, and the conversions were scheduled to happen" before Blockbuster went to rival East Texas Distributors, he says.

Webb says the consolidation of sales and shipping operations is the end result of La Vergne, Tenn.-based Ingram's merger with Comtron, completed in February 1992.

Ingram, which held a 30%-plus share of the market after absorbing Comtron, soon will be left with 14 full-service locations, according to Ingram spokesmen. The remaining 12 branches will operate as sales and will-call offices, handling only releases.

Within the next 60 days, shipping operations are to be phased out of Ingram's Denver, Minneapolis, Detroit, and Walnut, Calif., branches. The Nashville and Houston branches were discontinued earlier. About 50 employees will be laid off.

Catalog product in affected warehouse locations will be transferred to the nearest full-service locations, such as Salt Lake City, Atlanta, and Chicago.

"We had too much duplication as a result of the merger," says Webb. "The consolidation has happened in many phases." When Ingram acquired Comtron, the combined companies had 31 shipping facilities (Billboard, Feb. 22, 1992).

Webb says the company has no further plans to eliminate shipping from any other branches. "At this point, we're where we want to be."

Who Said That?

There have been telling videocassette boxes, like Turner Home Entertainment's "King Kong." Now shelf talkers have started vocalizing.

Ingram is testing the "Incredible Talking Shelf Talker," containing a voice chip that, when pressed, delivers a 10-second pitch. It's being tested in 60 Kroger supermarkets in the Midwest.

"Kroger put one in the dog food aisle, which referred customers to 'Beethoven' in the video section," says Ingram's MCA/Universal brand manager, Craig Underhill, who gave the talker a voice.

The P-O-P device, with a life span of about 5,000 plays, can be customized according to retailer specifications. The voice chip also can be reprogrammed to pitch a different title, matching new artwork inserted into the fixture.

Underhill programs the chips in-house, but if the format becomes popular Ingram likely will contract out that work. Only a few hundred talkers were used for the Kroger test. Underhill is pitching the product to other accounts.

One drawback is the $8 price tag. "The technology is what we're paying for," says Underhill, noting that Ingram is trying to find a chip for less than the price it's now paying.

ABC Valentines: Soap opera fans are expected to turn out in force to get a glimpse of Walt Disney's "All My Children," James dePaiva ("One Life To Live"), and Robert Tyler ("Loving"), all of whom will be at Sam Goody's midtown Manhattan location Feb. 14.

The hunk's not the only one wowing the crowds (Continued on page 62)
INSYNE'S MUSIC INFO
(Continued from page 58)

Insync, which was developed in conjunction with Newport Beach, Calif-based Positive Productions, will launch in several phases. The first, due this month, will offer online users only "static data," or data fixed for the life of the copyright. Music copyright ownership information will not be provided in this phase, although requests for such data can be sent to Synchronicity, McGowan says.

The second phase will include that on-line information on copyright ownership, as well as the opportunity for music publishers to, in effect, "buy time" on-line to promote their catalogs or offer additional details on particular elements of them. The third phase will include actual 30-second sound bites of the musical selections that can be sampled either via modem or phone. The company also envisions enabling the music user and music copyright owner to communicate directly via e-mail during this phase, for the purpose of requesting and granting clearances.

A fourth and final phase "will allow entire DAT master recordings to be sent through the system over telephone lines," according to the company.

To get on-line, customers pay what McGowan describes only as "a one-time nominal subscription fee" for the required software, as well as subsequent on-line charges ranging from 50 cents to $1 a minute, depending on the volume of time purchased.

Costs for music publishers interested in promoting their catalogs on the service have not yet been set, McGowan says.

MIXED-MODE CD
(Continued from page 58)

in the characters' minds, the story itself is a linear one, unlike "branching" multimedia titles in which the user can affect the plotline.

"You don't change the story," Jones says. "After you've gone into various levels, you pop back onto the main storyline path. It's very much a re-creation of the way your mind wanders."

Jones foresees selling this title principally in record stores and bookstores, which he terms "content-oriented," as opposed to software channels such as electronics retailers. "There is a real arid field out there of titles for adults, of titles that are somewhat cerebral as opposed to being games," he says. "I see this as appealing to a wide audience, to the kind that would buy 'The Bridges Of Madison County,'" says. "There is always a desire for well-told stories."

As for the future, Jones is optimistic. "This business has changed drastically in 10 years," he says. "Judith and I started in it when a CD-ROM drive cost $2,000—if you could find one. Now we have 5 or 6 million homes with CD-ROM players hooked up to their computers, and products filtering into a variety of mass-market retail outlets. It's become known as a medium for the mass-market, and it's exciting to be exploring new ways to reach that audience."

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NEW YORK—Blockbuster Entertainment, the music and video rental giant that is quickly becoming an entertainment producer and distributor as well, says revenues topped $2 billion last year for the first time and that net profits soared to nearly $290 million.

For 1993, Fort Lauderdale, Fla-based Blockbuster reports net profits jumped 64.9% to $241.6 million from $148.2 million the year before, as revenues rose 69.2% to $2.22 billion from $1.31 billion.

Sales for company-owned video stores open at least one year rose 9.2% last year.

System-wide revenues (franchised and company-owned stores) increased 47.4% to $5.91 billion from $4.17 billion in 1992. At year's end, Blockbuster had 2,666 company-owned and 865 franchised video outlets, for a total of 3,531. It also operates 531 music stores.

For the fourth quarter, net profit rose 70.0% to $81.3 million from $47.6 million in the prior year's same period, on a 65.7% jump in revenues to $725.7 million from $456.7 million.

General Manager's Note

THE FIRM

Paramount Pictures

Trevor Callino 1993 R

SLEEPLESS IN SEATTLE

Columbia TriStar Home Video 52143

Tom Hanks Meg Ryan 1993 PG

DAVE

Warner Bros. Inc.

Warner Home Video 12962

Kevin Kline Sigourney Weaver 1993 PG-13

RISING SUN

Fox Video 8520

Sean Connery Wesley Stripes 1993 R

TRUE ROMANCE

Mogam Creek Productions Inc.

Warner Home Video 13158

Christian Slater Patricia Arquette 1993 NR

ROBIN HOOD: MEN IN TIGHTS

Fox Video 8522

Gary Ewans Richard Lewis 1993 PG-13

HOT SHOTS! PART DEUX

Fox Video 8507

Charlie Sheen Lloyd Bridges 1993 PG

HOCEUS POCUS

Hollywood Pictures

Hollywood Home Video 2144

Bette Midler Sarah Jessica Parker 1993 PG

CLIFFHANGER

Columbia TriStar Home Video 52333

Sylvester Stallone John Lithgow 1993 R

ROOKIE OF THE YEAR

Fox Video 8521

Thomas Ian Nicholas Gary Busey 1993 PG

MADE IN AMERICA

Warner Bros. Inc.

Warner Home Video 12652

Whoopi Goldberg Ted Kaczynski 1993 PG

COCHNEAS

Paramount Pictures

Paramount Home Video 32874

Den Ayernd Jan Cortis 1993 PC

DRAGON: THE BRUCE LEE STORY

Universal City Studios

MCA/Universal Home Video 81480

Jason Scott Lee 1993 PG

INDENTION PROPOSAL

Paramount Pictures

Paramount Home Video 32453

Robert Redford Demi Moore 1993 R

JASON GOES TO HELL: THE FINAL FRIDAY

New Line Home Video

Columbia TriStar Home Video 72413

Ken Keagge Steven Williams 1993 NR

FREE WILLY

Warner Bros. Inc.

Warner Home Video 18000

Jason James Richter 1993 PG

BLOOD IN...BLOOD OUT: BOUND BY HONOR

Hollywood Pictures

Hollywood Home Video 2015

Benjamin Bratt Jolie Bono 1993 R

WARLOCK 2: THE ARMAGEDDON

Vidmark Entertainment 5514

Jolian Sandis 1993 R

DENNIS THE MENACE

Warner Bros. Inc.

Warner Home Video 17000

Massie Gambell Walter Matthau 1993 R

WIDE SARGASSO SEA

New Line Home Video

Columbia TriStar Home Video 72595

Kara Lomard Rachel Ward 1993 NR

LIFE WITH MIEMY

Touchstone Pictures

Touchstone Home Video 2010

Michael J. Fox 1993 PG-13

FUTURE SHOCK

Park Place Entertainment Inc.

Hemdale Home Video 7169

Vivian Schindler Bill Pastore 1993 PG

GROUNDOUGH DAY

Columbia TriStar Home Video 52993-5

Bill Murray Andie MacDowell 1993 PG

THE SANDLOT

Fox Video 8500

James Earl Jones Mike Vitar 1993 PG

BODIES, REST & MOTION

New Line Home Video

Columbia TriStar Home Video 52233

Eric Stoltz Bridget Fonda 1993 R

BORN YESTERDAY

Hollywood Pictures

Hollywood Home Video 1744

Melanie Griffith John Goodman 1993 PG

POSS

Paramount Video 400001153

Maro Van Peebles Steven Baldwin 1993 R

POETIC JUSTICE

Columbia TriStar Home Video 52933

Al Pacino John Singleton 1993 R

SCENT OF A WOMAN

Universal City Studios

MCA/Universal Home Video 81283

Al Pacino Chris O'Donnell 1993 R

KALIFORNIA

Paramount Video 4000983933

Brad Pitt Juliette Lewis 1993 R

ALADDIN

Walt Disney Home Video 1662

Amraged 1992 G

LOST IN YONKERS

Columbia TriStar Home Video 53663

Richard Dreyfuss Mercedes Ruehl 1993 PG

SANTA MARIO BROS.

Hollywood Pictures

Hollywood Home Video 2008

Bob Hoskins John Leguizamo 1993 PG

SURF NIRJLAS

New Line Home Video

Columbia TriStar Home Video 71013

Leslie Nielsen Emile Reyes 1993 PG

1. A gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. 2. A platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/Wax Communications.
The title brings together 10 tunes from the band's last three albums in addition to a bonus compilation of songs from their early days. The album is described as being more stripped-down and experimental than their previous work. It features contributions from various artists, including a collaboration with a well-known jazz musician. The album's overall sound is described as a blend of rock, pop, and experimental sounds, with a focus on acoustic guitars and piano. The band members are interviewed about their inspiration for the album and their creative process. The track listing includes a mix of fast-paced rock songs and slower, more introspective numbers. The album is released on vinyl and digital formats. The review concludes with a recommendation for fans of the band's previous work and those interested in exploring new sounds.
The Gang's All Here: Debra Stein, former Epic Home Video publicist extraordinaire, will join old associates Pat Slutsky and Jeff Fink at LIVE Home Video (Billboard, Feb. 12). Stein was named VP of public relations for LIVE Entertainment, running one week prior to the in-store appearance.

DAVID KENNEDY: "The gang's all here - and it's not just the movie stars. Debra Stein is joining the Home Video team at LIVE Video."
HEAR US ROAR IN '94

THE LION KING.
THE NEXT SUCCESS STORY
IN THE SMASH HIT
TRADITION OF
"THE LITTLE MERMAID",
"BEAUTY AND THE BEAST"
AND "ALADDIN".

The Lion King soundtrack features original cast recordings,
five all-new songs written by Tim Rice and Elton John,
and original score by Hans Zimmer.

Be a part of the audio event of the year!

Ships May.

FUN SONGS
In the spirit of the
previou hit, Silly Songs
(over 50,000 copies
sold), Disney introduces
two new albums to add
to the fun:
Famous Songs
and Puzzled Songs!

Ships February 15.

TWO NEW STORYTELLERS
Two well-timed Read-Alongs round out Disney's stellar cast of releases: Aladdin:
Lego Returns. Give your young reader a gold- and Platinum-selling Aladdin
family and features the Academy Award-winning song, "A Whole New World."
And be sure to stock up on the classic, The Fox and the Hound in time to take
advantage of the home video release (scheduled to ship March 4).

Aladdin: Lego Returns ships February 15.
The Fox and the Hound available now.
The Growing Market Challenges Manufacturers To Stand Out From The Crowd

BY MOIRA MCCORMICK

With children's video having proven itself a reliable, money-making genre at the rental and sell-through levels, it's not surprising that more and more manufacturers are upping their quantity of kidvid releases. The result is an ever-growing glut of children's video titles, all vying for the same dollars—and competing not only with Disney, Barney and each other, but with all the other entertainment options out there. How do they get their products to stand apart from the pack?

"It's pretty obvious that it's an exploding marketplace, but it's very saturated," says Bob Horn, managing director of New York-based youth marketing consultancy Kid Think, Inc. "The business has been very tune-driven—everyone wants the next 'Aladdin.' But what we're seeing is a trend toward brand awareness. Sony Wonder, for example, is separating itself from the pack in consumers' minds via their Nickelodeon license. When a company has brand awareness, according to Horn, parents and kids alike view it as a source from which to choose an array of dependable entertainment.

"Nickelodeon is a franchise, and we're looking for franchises," says Ted Green, VP, Sony Music Group, whose Nickelodeon "Ren & Stimpy" titles have either reached or are nearing double-platinum status. "We'll probably release 25 Nickelodeon video titles this year, and we've been very aggressive about acquiring other audio and video product." Among the new video rights Sony Wonder has acquired are for cartoon series "Tin Tin," "Duck City" and "Tales From The Crypt Keeper," the original 600 episodes of "Lassie," and the flamboyant kids' TV show "Xuxa." Sony Wonder has also snagged audio and video rights to the upcoming PBS series "Puzzleworks."

"We are concerned with brand awareness, and a line of programming is a brand," says Mindy Pickard, VP of marketing for CBS Fox Video. "It helps to be able to promote, say, four titles together instead of one." CBS Fox's many lines include its new Raggedy Ann animated series. Disney's The Mickey Mouse and The Three Men cartoons and series featuring Garfield, George Of The Jungle, Mr. Rogers and "PBS Storybreaks.

"We do value-added items with all our kids' product," adds Pickard, "which is one way to differentiate from the rest of the marketplace. For 'The Secret Garden,' we packaged the video with a diary. With 'George Of The Jungle,' we added a music video and tied in with the World Wildlife Fund for a tip-in card showing kids how to do animal shadows.

Even for market leader Disney, whose releases typically dominate Billboard's Top Kid Video chart (and four of whose titles, including the No. 1 'Aladdin,' appear in the Top Video chart), things have gotten "very competitive," according to Steven Feldstein, spokesman for Buena Vista Home Video. Feldstein says value-added packages have worked well for Disney this past year, especially a four-title "Winnie The Pooh" video and plush-toy combination.

"We're also doing a cassette/brick package with 'The Fox And The Hound,'" says Feldstein, referring to Disney's 1981 animated feature film, which debuted on home video in March. Feldstein adds that Disney will be launching "four or five new series" in 1994, "a lot of them music-driven. Some will be live-action, some animation and some Muppets (via distributed label Jim Henson Video).

As to whether the live-action product is a response to the phenomenal success engendered by The Lyons Group's live-action Barney The Dinosaur series—probably the first real competition Disney's had—Feldstein says the move is "not so much due to Disney as to just the evolution of children's programming."

For most video manufacturers, the most effective promotional tool for their product is television. PolyGram Video had its big-up first year with sales of its X-Men and Mighty Morphin Power Rangers series, both based on hit television shows—and, in the case of the X-Men titles, popular and long-running Marvel comic books. The X-Men series has a 30-year fan base—it almost markets itself," says Joanne Singer, director of children's marketing for PolyGram Video, which was launched in January 1992. As with other video series that benefit from accompanying product licenses, the cross-promotional opportunities are manifold. "Sega put our commercial on the front of their Power Rangers video games," Singer says. "We stick our videos with [information] on the Bandai toys, and they stick their toys with our videos."

"Disney advertises on TV, which I can't—but we can cross-promote with other licenses," says Singer, who notes that PolyGram Video's new '94 release, an animated series about a soccer team called the Hurricanes, licensed from DIC Enterprises, has a multitude of licensing tie-ins. And, of course, "TV sells a lot. We support the Fox Network, home of the Power Rangers with stickers on the video's shrink-wrap that say 'As seen on Fox Television Network.'"

Roy Winnick, president of New York-based Best Film & Video, which owns video rights to the hit syndicated Saturday morning cartoon series "Biker Mice From Mars" (another Marvel creation), says it's the video's departure from straight TV versions that has helped kick it into "six-figure unit sales."

"We've sold over 100,000 units of 'Biker Mice From Mars: The Beginning,' and we haven't really started promoting it," says Winnick of the inaugural Mice title, which combines the first three episodes for $14.95. "With series like this, why bring one episode to video for $10, when you can put three together and give kids something they can't get on TV?"

For some companies, television is only one facet—at least in one of their marketing efforts. For PPI Entertainment Corp., a Christmas Eve broadcast of 'The Trollies Christmas Sing-Alongs' on the Fox Network helped spur sales of the video the third in its Trollies series. Two previous releases, "The Trollies Radio Show Sing-Alongs" and "The Trollies All New Musical Adventure" (which marked PPI's debut on Billboard's Top Kid Video chart), have together sold over 750,000 copies, according to PPI president Donald Kasen—and that's without television exposure.

"We cleared our way" to success on the first two Trollies titles (which are based on the best-selling Troll dolls), says Kasen. "We did a national mall tour, hitting 40-odd cities from March through the VSDA convention in July. We had Trollies characters in costumes doing 15-minute shows three or four times a day. A new Trollies video will be released in the second quarter of this year, and Kasen says PPI is negotiating for a Trollies Saturday morning TV series, as well as a theatrical release."

MCA Universal Home Video. Continued on page 70
The Names Children Play

The following artists are among the most recognized faces and voices. They’ve built successful careers by entertaining and educating the younger set.

JOE SCUGGS

“I’ve done a couple of message songs, but mostly I’m a fun guy,” says Joe Scuggs. “I love humor, the way that children think.”

To talk with Joe Scuggs is to enter a world of constant and funny surprises. He disarms with such song titles as “Rapunzel Got a Mohawk” and “Big Underwear” without a trace of tongue-in-cheek. Just like a kid.

The two songs are contenders for the title track on Scuggs’ upcoming album, number eight on his independent Shadow Play label. A 10-year veteran in children’s entertainment, Scuggs finds inspiration close to home.

“My family and I were in a restaurant, when my wife complained that the forks were too big,” recalls Scuggs. “And then my daughter said, ‘Yeah, and the spoons are too small.’ And I thought, ‘That’s a song.’” Now “My Fork’s Too Big And My Spoon’s Too Small,” all about using the right tool for the right job, may well turn up on the next album.

“As my children get older,” muses Scuggs, “I notice my music gets older.” With such an inventive inner child, however, it’s safe to say he’ll never be too grown-up.

CATHARINE CELLA

ROXY

“I never really intended this,” says Roxy. “I never said, ‘I want to be a children’s entertainer.’ It just happened. And luckly for me, I really love it.”

With such a soft yet upbeat voice, Roxy now seems tailor-made for the market. And with her first children’s album out this month, she has carved a niche for herself in presenting entertainment classics to a new generation.


“I’ve always been affected by the music in movies,” notes Roxy, “I even sit through the credits so I can hear the score.” Appearing on the small screen herself, as host of The Learning Channel’s “Ready, Set, Learn,” Roxy sees more television in her future: “For better or worse—and it’s probably both—kids today are very video-oriented.”

JOANIE BARTELS

Best known for her popular “Magic” series, which presents its renditions of classic children’s songs grouped by theme, Discovery Music/BMG artist Joanie Bartels is the first female children’s artist to earn an RIAA-certified gold album (for “Lullaby Magic”). The series also includes some of Bartels’ original songs, which showcase her infectious energy and wacky sense of humor: “Sillie Pie,” “Hippos In The Tub,” “Dinosaur Rock to ’n’ Roll.” The same year she launched her Simply Magic video series, in which she stars as a zany, magical babysitter and substitute teacher—a modern-day Mary Poppins of Cat In The Hat—taking children on sing-along musical adventures.

Bartels’ newest audio series, Joanie’s Jukebox Cafe (Vol. 1: “Jump For Joy”), targets older children with original rock ‘n’ roll pop and

Continued on page 84

The ABCs of Audio

The Sound Market Retrenches And Gets Real
After The Hype Settles

BY MOIRA MCCORMICK

After the turbulent year of 1993, things seem to be settling down a bit for the children’s audio industry. Major labels, having concluded that breaking unknown singer-songwriters is simply not within their purview, are pushing the artists they do have—not to mention licensed characters—with a combination of audio, video, television, licensing tie-ins and other methods. And aspiring singer-songwriters, having come to the conclusion that a major label contract is no longer within the reach of possibility—or desirability—are heading back to grassroots marketing.

“The majors have now all copped to their mistakes,” says Rick Bloom, president of West Hills, Calif.-based talent agency Kindertainment, “and the independents are reclaiming their territory once again, realizing their place in relation to the majors. I think everybody’s getting back to business.” One encouraging sign, says Bloom, is that venue bookers are planning children’s dates earlier this year, even booking some ’95 dates. It’s an indication that there is money turning around out there.

Market leader Walt Disney Records had what VP Mark Jaffe says was “the best year in our history,” with the double-platinum “Aladdin” soundtrack, the soundtrack to “Tim Burton’s Nightmare Before Christmas” (both recordings are up for two of nine Grammy nominations for Disney this year), the box set “The Music Of Disney: A Legacy In Song” and other product.

Jaffe agrees that a multimedia approach is necessary in marketing kids’ audio. “What everybody’s found is that it’s become increasingly hard for music to sell without cross-promotion,” he says. “You do need to have a complete, packaged multimedia product offering, incorporating a lifestyle approach to the target audience. For ‘Aladdin,’ we tied in hard and soft goods, apparel, etc., and we had four different types of audio product [such as the “Aladdin Sound And Story Theater,” also up for a Grammy]. A new toddler/preschooler line, My First Sing-Along, comprises a three-song cassette packaged with an illustrated chunky board book, which, Jaffe says, is “a natural for the age group. Our Read-Along series, for older children, has gone gold and platinum; we knew there had to be a way to appeal to a younger group [with a similar product].”

The runaway success this year of Barney the Dinosaur, whose SBA/ERG album “Barney’s Favorites Vol. I” has already been certified double platinum, may be the most successful non-Disney children’s character in history and the fastest to attain such certification. But as to whether Disney is looking over its shoulder, Jaffe says, “Any time a property like Barney comes into the market, we’re grateful. Barney’s audience tends to be younger, and so he brings parents and children sooner into the market. We saw an increase in our own fall sales people would shop for Barney and come out with several different titles, some of which were ours.”

Jaffe acknowledges that unknown singer-songwriters have a much tougher time of attaining a wider audience than days of old kids’ superstars Raffi, who first made his mark in an almost empty field over a decade ago. “The Raffi model of the ’80s wouldn’t work today,” says Jaffe, who headed the children’s division of A&M Records when Raffi was with that label the currently records for Motown. “There’s so much more competition now—not just from other performers, but from video, video games, television.”

“We have to stop believing we’re failing if the market is not performing the way it did for Raffi 12 years ago,” says Bob Hinkle, president of Zoom Express, a joint venture with BMG Kidz. “That’s not the working model. Everyone assumed that success would be easy, and it’s not. All of us who are left are finding that the way to market product to its intended audience is in a diversified fashion. Kids’ audio is more and more part of a mix of things.”

For Zoom’s biggest artists, TV stars Mary-Kate and Ashley Olsen of the ABC sitcom “Full House,” that mix includes audio (their second and latest album is “I Am The Cute One!”) and video (“Our First Video,” already certified double platinum). An upcoming kids’ project by the Who’s Roger Daltrey, “The Man In The Moon Takes A Night Off,” will likely have video, book and possibly even Broadway spillovers. Zoom’s “Carmen Sandiego” albums are not only aided by the hit PBS show and computer game, but also by the board game and other products.

As for Zoom’s singer-songwriters, Glenn Bennett is developing a TV show, and Fred Miller, a songwriter and producer whose Zoom debut was 1993’s “What’s Wrong With This Picture?” is producing actor Chris Burke’s first album. “You can’t just put out a record anymore,” says Hinkle. “You have to develop the machine.”

“IT’s hard to sell children’s talent beyond a regional basis, unless you have video or a hook,” says VP of Sony Music Group. Its children’s imprint, Sony Wonder, was the focal point of industry attention this year who, says Bob Hinkle, president of Sony Kids Music into the license- and video-driven Sony Wonder involved jetti-speed of four of the singer-songwriters originally signed to the label. So far, Sony Wonder’s releases have been almost exclusively video
STEVEN SPIELBERG PRESENTS
A DINOSAUR ADVENTURE FOR THE WHOLE FAMILY!

"A gift for children of all ages!
A family film that tells the story of friendship and love."

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  B/W line art "We're Back"™ Coloring Fun-Sheet" for in-store coloring contests

- Co-op Advertising available.

Call Your Sales Representative and Order Today!

No PPV or PAY TV prior to January 1, 1995

STREET DATE: MARCH 15, 1994
**Kid Vid**

Continue from page 67

whose most high-profile kid vid releases are such theatrical titles as "An American Tail" and "Beehive," has used television creatively to push non-theatrical product, according to Andrew Kairey, senior VP of marketing and sales. An example is its animated release "The Little Engine That Could." "We bought half-hour blocks of time in over 55 markets and aired the program," says Kairey. "Tied in with the airing, we tagged one exclusive retailer in each market, which allowed Target, Blockbuster, Kmart, Suncoast etc. to have a little ownership of the title. Our year's sales goal was accomplished twofold by the street date last March." MCA's excellent animated kid-lit series "Shelley Duvall's Bedtime Stories" benefits from its 12-week broadcast window on Showtime, says Kairey, and MCA is currently working on a video sampler tape encompassing different Duvall properties. Kairey notes that the Mar. 15 self-serve release of Steven Spielburg's animated dinosaur tale "We're Back!" will be MCA's first title packaged in a clamshell, with value-added items enclosed, such as reusable stickers and a coupon book.

For Hemdale Home Video, a successful theatrical release is not a requirement for a hit video title, as the company proved with its "Little Nemo: Adventures In Slumberland," a fixture of the Top Kid Video chart for the past year. "Little Nemo" has sold 1.5 million copies, despite not much theatrical exposure," says president Eric Parkinson. "We launched a high-profile marketing campaign, focusing on publicity and national TV ads two weeks after the street date. It gave consumers the ability to act instantly on the ads." "The Magic Voyage" is being released straight to video in February. "We're spending $2.5 million on advertising," says Parkinson, "and suggested retail price is $19.95. This will be an important test for the retail community: Can the supplier justify this exposure for something that's not a theatrical hit?" Parkinson thinks Hemdale can. "We've proven what our marketing and distribution unit can do." Parkinson says the next major release, "The Princess And The Goblin," will have a theatrical release, "but we can still give it that immediate video support."

Some companies produce their own programming, and notable among them is Goodtimes Home Video. While Goodtimes is also noted for its acquisitions—in particular, the exquisite animated series "The World Of Peter Rabbit And Friends"—the company produces its own line of animated classics: "High-quality product for acquisition is few and far between," says senior VP Andrew Greenberg, "so we decided to produce our own—so as not to be at the mercy of the marketplace. We've also set up a separate division to sell these properties internationally and on

Continued on page 72

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**HERE COMES THE CAT!**

Wood Knapp has the purrrfect video for cat lovers! Everyone loves cats...from Batman to Bill Clinton!

Stock up now on _Here Comes The Cat_ and order plenty of our other three new kids programs—all from the award-winning Children's Circle collection.

Be a Cool Cat!

Get a Customized Cat Food Bowl when you order a 4-Pack*

Keep it on your desk as a fun container for paperclips and rubberbands or take it home to your favorite kitty!

Cool Cat 4-Pack WK2045
Expires: May 4, 1994

*Includes one each of these titles: _Here Comes The Cat, The Mysterious Tadpole, What's Under My Bed, Rosie's Walk._

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Illustrations from "Here comes the cat" by Vladimir Vagin. © 1991 Wood Knapp & Co., Inc. Produced by Children's Castle © Home Video.
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Sony Wonder Has Some Wonder-ful News!

If you’re wondering how to satisfy today’s surging demand for top-quality family entertainment, SONY WONDER has wonder-ful news! Like a programming philosophy dedicated to offering the most original family-friendly video and audio titles. Like new releases featuring the hottest characters and titles from the number-one children’s network, Nickelodeon. Plus non-stop video fun with every kid’s favorite TV superstar, Xuxa, and musical excitement with Rory, the award-winning host of The Learning Channel’s “Ready, Set, Learn!” Powered by the resources of the worldwide SONY entertainment group, it’s no wonder we’ve got just what families (and retailers) want most!

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Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © The Walt Disney Company.

Kid Vid
Continued from page 70

Greenberg, expressing the sentiments voiced by many video executives, says the biggest challenge faced by suppliers is "getting product on the shelf in front of the consumer." However, he notes, "We've spent 10 years building our distribution; we can pretty much put out what we want." An EDI/DOS computer system enables Goodtimes to "know what's selling on a daily basis. If we have 400 titles in distribution, we can make an analysis of what's selling by season, zip code, etc., and we factor that into product development." On Jan. 1, says Greenberg, a new division called Goodtimes Direct was launched to solicit consumers via direct response.

Family Home Entertainment, a division of LIVE Home Video, is another company that produces some of its own product. According to executive director Kris Larson, FHE is producing "Goldy III," the third in a series of movies starring Mr. T, which may have a theatrical release.

FHE's extensive catalog includes its Christmas Classics collection, which Larson says sold an impressive 2.5 million copies this past Christmas alone; the live-action movie collection World Of Family Entertainment; and cartoon licenses such as the about-to-be launched "Speed Racer" collection.

Larson believes children's video will become more and more important to specialty video stores, as the predictions for an information superhighway begin to come true. "When video on demand comes to fruition, parents won't pay $5.50 a shot every time their kids want to see a video," she says, "because children want to watch them over and over."

Companies dealing in literature-based children's product are finding that video stores are coming around slowly but surely. "Sometimes parents don't want their children to be watching all commercial characters," says Nancy Steingard, VP of entertainment for Western Publishing, owner of the Golden Books imprint. Golden Video's excellent book-based titles—such as Troll dolls get animated.
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Starring DAVID MICKEY EVANS, ROBERT GUNTER, DALE de la TORRE, WILLIAM S. GILMORE, MICHAEL A. STEVENSON, KIMBERLY JOYCE, RICHARD MARRERO, ANTHONY J. RYAN, MARK BURG, CHRIS ZARRAS, CATHERINE SUMMERS

FAMILY FEATURE

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A new addition from Sesame Street

Parents count on Sesame Street and so can you. Now, the name millions of families trust for entertainment and education—and retailers trust for outstanding sell-through—brings you "A New Baby In My House." This brand-new Sesame Street Home Video can help older siblings cope with sharing mom and dad's attention with a younger brother or sister.

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- Packaged with a FREE Parents' Guide filled with helpful tips and activities.
- Backed by national consumer advertising in Sesame Street Parents (4,690,000* consumer impressions) and Parenting (6,500,000* consumer impressions).
- Will air on PBS this March.
- Stars Elmo, one of Sesame Street's most popular characters.
- Developed in consultation with childcare experts.

*Suggested retail price: $9.95
Street Date: February 2nd

Kid Vid
Continued from page 74

product lines are regarded as especially upscale. 1994 will see more effort made to bring that product to a wider audience. Special-interest specialist Wood Knapp Video, which began distributing the 24-karat literature-based Children's Circle collection in June 1992, is finding more and more retailers are sampling the product "after repetitive impressions," according to Harold Weitzberg. "We push the whole line with every new release."

Most of the Children's Circle back catalog will be available through Wood Knapp come April, says Weitzberg, who dropped the Weston, Conn.-based company's video list price from $19.95 to $14.95 in an effort to secure it wider retail placement. And it's working, says Weitzberg. Formerly found only in upscale toy outlets, Children's Circle is now carried in chains and supermarkets. One title, Maurice Sendak's "Really Rosie," even charted later in the year—a first for the company. "We completely redid the line's packaging—getting parents to pick up the box is the most important thing," says Weitzberg. "You don't see these titles on TV every day."

You can see Rabbit Ears titles on TV, via HBO, but that hasn't changed the Rowayton, Conn., company's profile as elitist entertainment, according to spokes- woman Georgia Bushman. "We've had to fight that image," she says, "that perception that only a wealthy, well-educated parent would choose our product."

Rabbit Ears pioneered the contemporary celebrity-driven story product, with audio, video and book titles read by well-known actors and scored by famous musicians. (Danny Glover's reading of "Brer Rabbit And Boss Lion," with music by Dr. John, is up for a Grammy this year.)

According to Bushman, Rabbit Ears did some market research this past year and found that both wealthy and not so well-heeled families are looking for exactly the same qualities in their children's entertainment—qualities that Rabbit Ears offers in abundance. "We'd never been thought of as a mass-market product, but we're more mass-market than we get credit for," she says. "It's a bit of a conflict—who doesn't want that yuppie cachet?—but we believe our audience is bigger. These won't turn like Disney and Barney, but they will sell well."

A Biker Mouse From Mars

BILLBOARD SPOTLIGHT
www.americanradiohistory.com
Dear Miss Piggy:
My girlfriend doesn't seem interested in me anymore. Do you have any suggestions to help light that spark again?
Signed,
Lost My Magic

Dear Lost My Magic:
Whenever Kermie's attentions seem to flag a teensy bit and I want to make sure he'll stand up and salute, I always put on some French perfume--moi's favorite is Giorgio 90210--and some romantique music. Why not try some of the songs on the new *Muppet Hits Take 2* album? Moi's favorite is that charmant "Macho Macho Man": It always puts me in "le mood".

Dear Miss Piggy:
I'm in love with a French poodle, but I know she has eyes for a Cocker Spaniel down the street. Any suggestions on how to win her heart?
Signed,
No Joy in Muttville

Dear Mutt:
No one understands the language of love better than a French poodle. Invite her to a romantic dinner, serve a candlelit meal of kibble and biscuits, and put on Rowlf the Dog's album, *Ol' Brown Ears Is Back*. You'll have her eating out of your paw in no time.

Dear Miss Piggy:
Our family loves to travel. Yet, every time we hit the road, our kids say the same things over and over. "I'm bored!" "I'm tired!" "Are we there yet?" Can you help solve this traveling nightmare?
Signed,
Anxious Traveler

Dear Anxious:
Absolument. Leave the little darlings at home! But if you can't, bring along the 1993 Parents' Choice Award-winning book and tape, *Are We There Yet?*, starring moi's own Kermie. You'll never leave home without the Frog again. I know I never do.

Look for my column in upcoming issues of *Billboard*, s'il vous plaît! Au revoir, mes amis!
our pulse and tells us what he feels is right for our programming," says Dahl.

Twelve-year-old Freeman is on board as VP of Fun. The 15 kid DJs range in age from 9 to 14 and work five to six hours a week.

"It’s great to see that, while TV used to have their undivided attention, they're now listening to the radio," says Dahl. "And in most cases we’re on AM stations.

Radio AAHS’ 20 affiliates include flagship station WWTC Minneapolis, KPLS Los Angeles, KLZE St. Louis, WKDL Washington, D.C., KIDR Phoenix, WDB Baltimore, KKYD Denver and KAZZ Dallas, among others.

'We projected to get 20% to 30% of the country, and that’s what we got," says Dahl. "In 1994 we’re hoping to have at least 35% to 40% reach of the country.”

WFUN, one of only two FM stations programming for kids, had a rough start under different management in April 1991. It shut down for six months before taking over again in September 1992.

Reed Hale, GM of WFUN, says, "Businesses that are directly involved with kids understand the value of reaching kids. The obstacle to overcome is the other businesses, and the best way to do that is to show them what kind of audience we reach. We draw 300 to 400 kids and their parents to each remote.”

Hale says that WFUN averages four or five remotes a month, and 99% of the time, the business the station does a remote with ends up buying an advertising schedule.

If advertisers continue to support these stations and programs, that goal for children’s radio as a whole shouldn’t be too far off. At KidStar for instance, many of the features are sponsored by major advertisers, including Nordstrom, McDonald’s and MicroSoft.

In addition, other major entertainment companies are tying in with children’s radio. Radio AAHS and Walt Disney Records teamed to produce "Disney Road-Alone Storytime Theatre On Radio AAHS." The network also has teamed with Jim Henson Productions to produce "Fraggle Rock Storytime Theatre" and is in the midst of looking for a distributor for its Planet AAHS Recording Company, which is currently selling children’s compilations via a toll-free number.

Adds Dahl, "In the beginning, the industry was skeptical. Then they started hearing about us and asked what we were up to. I think at this year’s radio convention, they’ll say, ‘Why didn’t we think of this?’"
The Baby-sitters Club Telephone Series Will Connect You to Incredible Numbers!

TV Guide’s 1993 pick for “Best Kids’ Videos”

...The Baby-sitters Club is magic to young girls all across America...

“The Philadelphia Inquirer, 4/88

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Children's AUDIO & VIDEO

Audio
Continued from page 68

product resulting from its deal with Nickelodeon. A pair of "Ren & Stimpy" albums, also fruit of the Nick partnership, are the only audio releases so far, but Green promises "five to ten audio projects" for the coming year—including new albums for the label's two singer-songwriters, Rory and Tom Chapin. Plus, he says, Sony will debut its Family Artists series, in which Sony Music talent like Kenny Loggins and Nanci Griffith will release kids' albums.

Celebrity children's albums, with multicultural and multilingual emphasis, have become the hallmark of the Music For Little People label, which is partnered with Warner Bros. Warner Bros. places all PLLP product in music stores, while PLLP's own independent distribution system works the product in alternative channels. President Leib Ostrow echoes the sentiments of kids' industry execs in general: "It's really difficult to sell an artist without name recognition."

Music For Little People has released celebrity product from, among many others, Taj Mahal and Cedella Marley Booker, upcoming releases include Ladysmith Black Mambazo's "Gift Of The Tortoise," Buckwheat Zydeco's "Choo Choo Boogaloo" and a children's album by Los Lobos.

The distribution arm of PLLP, which handles 2,000 accounts—as well as its mail-order business, which ships 2.5 million catalogs a year—is doing "very well," according to Ostrow. "But we didn't go in expecting to sell 200,000 units; tens of thousands is good for us."

"It takes a lot of work to grind out the sales you need," agrees Arnold Holland, president of Lightyear Entertainment, distributed by BMG Kids. "We're not, for example, going to expand our artist roster. We're going to concentrate on Gary and Bill. That's Gary Rosen and Bill Shontz of veteran kid-rock duo Rosie and the Lightyears; with the best deal to us from Sony.

Lightyear also boasts a celebrity-narrated audio and video line called Stories To Remember, as well as the character-based Bear E. Sleepy line, for which Holland says the company hopes "to accomplish something in a variety of media." Lightyear's growth has been slow and steady because, as Holland says, "We carefully pick and choose, and then we don't let go. We have patience, determination and the belief that really good product will find its place in the marketplace."

Robert Kraft, president of Jim Henson Records, observes that even with a property as well-known as the Muppets, "It's still a challenge to sell this stuff. Kids' audio needs a context for the buyer to understand what it is. Children aren't used to audio titles [without a video counterpart]." Kraft says Jim Henson Records released 14 titles in its first year. "Part of the history of our startup was that I wanted a presence—I didn't want to just trickle into the marketplace. Biggest sellers

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### Audio

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included the soundtrack to “The Muppet Christmas Carol,” which is nominated for a ’94 Grammy.

“I want to create a context for all of this,” says Kraft, “and the greatest context we can find is TV, which is really kids’ radio. If we could get a half-hour children’s music program started, I’m sure all my competition would support it as well.”

Television has certainly helped the touring careers of Rory [Sony Wonder], Frank Capelli (A&M) and Craig “N Company (Walt Disney Records), says Barbara Simon of New York-based Brad Simon Agency, which along with Kindertainment is a major booker of children’s talent. “We’ve seen big increases for Rory [who appears on The Learning Channel], Capelli [whose show airs on Nickelodeon] and Craig [who is seen on The Disney Channel]. Frank’s bookings have probably quadrupled since Nickelodeon picked up his program.

“Those who don’t have TV exposure,” Simon notes, “have laid strong enough groundwork that we get good work for them, like Bill Harley and Linda Arnold [both A&M artists]. Bill, who is heard regularly on NPR’s ‘All Things Considered,’ works all the time. Most of our artists, in fact, have multimedia connections.”

Television will likely spur sales of Warner Bros. “Kidsongs” audio and video line, according to a spokesperson, when a “Kidsongs” musical TV program debuts on PBS in April.

Discovery Music, a joint venture with BMG Kidz, is one label whose success has come entirely without the aid of television. Discovery, which boasts among its small, select roster Jannine Bartels, the children’s industry’s first gold-selling female artist, achieved its success through sheer, dogged hard work—and savvy niche marketing. Product tie-ins with Playskool, Gund, Mr. Bubble, Beech-Nut and Playtex have helped Bartels along the way. Newer label artists Dennis Hysom and Bethie have joined Bartels as spokespeople for the March of Dimes, which allows them wider exposure as it aids a deserving charity.

“All of the competition arising over the last two years has pushed us to be more aggressive and creative,” says Kyn Pahounidis, Discovery’s VP of marketing. Currently in the planning stages is an album featuring all three Discovery Music artists performing classic songs.

Regina Kelland, director of children’s product for A&M Records—the only major label to operate continually a children’s division since the mid-’80s, says 1993 was a good year for her company. Audio sales, she notes, were down, but video was up. Even the thoughtful observer, Kelland sees the potential danger in what is seemingly one of the better marketing opportunities around: product tie-ins. “Licensing is so big now,” Kelland says, “but how many audio and video dollars are being siphoned off into licensed goods?

Continued on page 83
Many think this merchandise gives our business a boost, but there's a finite number of dollars out there. Does the amount of licensed product cannibalize our business?

Licensed product is, of course, primarily a concern of artists and properties on major labels. But what about the independent artists, those who are now redoubling their efforts to promote themselves at the grass-roots level? Merchandise tie-ins are less of a reality at that level, but marketing is still all-important.

According to children’s entertainment attorney Howard Leib, many performers are forming regional networks of artists, not to mention artist-based record companies. Leib says he called and chaired the first West Coast meeting of the newly formed Kids’ Entertainment Trade Association on Dec. 3. Nearly 40 people attended, and Leib says a main topic of conversation was the possibility of creating an electronic bulletin board for children’s entertainers.

Veteran independent artist Joe Scruggs is one of the few with a national profile, and he’s never courted a major label—indeed, he’s “dodged a few,” according to manager/performance sidekick Pete Markham, who runs Scruggs’ Austin, Texas-based label Shadow Play Records. “Last year we did over 200 dates, and there’s a waiting list in some cities,” says Markham. This past year, he says, he and Scruggs took in over six figures in concert fees, “not counting product sales afterwards. We can tour till we’re 90 at this rate.”

At the retail level, however, Markham says it “gets harder to get attention. There are tons of regional acts trying to go national now. When we started in 1984, there were Raffi; Sharon, Lois & Bram; Greg & Steve; and Rosen-shottz. Now there’s piles of product. I wouldn’t want to be starting out now.”

“There are more people than shelf slots,” agrees Dave Lovold, sales manager of Silo Inc., which along with Music For Little People is the biggest independent distributor of children’s product. “Record stores have a tough job. We’ve worked with Tower and other stores that are interested in children’s product, and it’s happening. Yet for the most part, children’s consumers aren’t going into record stores.”

Progress with record stores is “slow but sure,” confirms BMG Kids’ director of sales Bernie Horowitz. “We’ve been trying to tailor programs to stores that are interested.” Horowitz expects a new breed of retail outlet—family-friendly specialty media stores connected to record retailers, such as Musicland’s Media Play, which offer an environment more conducive to children’s audio sales.

‘Children’s music is a fun and vital thing and has a role in many types of retail,’” says Silo’s Lovold. “It’s a conscientious, forward-looking, quality sale—and a good model for specialty music distributors of all sorts.”
Born in Cairo to Armenian parents, Raffi has lived in Canada since age 10. He releases his albums on his own label—Troubadour in Canada and Shoreline in America—which, since 1990, have been distributed by MCA. (Before that, he was distributed by A&M.) Overall, his albums have sold more than 5 million units.

Last April, Raffi performed a sold-out six-day run at the Gershwin Theater on Broadway in New York, and in the fall he released his 11th album, a live recording of the concerts titled "Raffi On Broadway," along with a video of the same name.

—TMR

SHARI LEWIS

Shari Lewis no longer wants kids to sit back and be entertained by her. Rather, she's ready to combat "couch potatoism" and encourage kids to leap up and join her in the festivities, whether by trying the magic tricks or learning new words. It's quite a change from the days she first introduced her stable of sock-friends 30 years ago.

"Then it was 'Sit down and watch me.' Now my videos say, 'Get up and play with me.'" remarks Lewis. "With our totally interactive PBS show, we are on a sure fast track. Kids don't want to be spectators; they want to be part of the action."

But that isn't the only change in Lewis' approach. She admittedly wants her MTV and has included a sort of music-video influence. For one, her shows and videos have shorter segments in order to deal with children's shorter attention spans. "I love the rhythms of rap, rock and country, and 'Lamb Chop's Play—Along' mixes it all up," says Lewis. "But kids respond to any music that is lively, and we try to expose them to music as though it's all on a continuum. They'll get up and dance to the overture of 'Marriage Of Figaro' if nobody tells them it's classical music."

Lewis also always attempts to emphasize the "joys of diversity" by including different cultures and languages in her shows and tapes, effectively addressing social issues such as discrimination in a light and playful manner. "It is the responsibility of a child entertainer to lead kids to the high road," she says. "I feel kids know they are going to inherit the earth, and as Harley, it is fun, they are eager to learn anything."

—MA

BILL HARLEY

As a child, A&M's Bill Harley contributed ideas to his mother's children's stories, but he never expected to become a children's entertainer himself. He considered himself a mainstream performer, but a side gig as musical director at a children's camp developed and demand grew for his unique antics and anecdotes, which soon became his bread and butter.

His own childhood experiences became the basis for his material, which was then put past the ultimate test—his own two sons. "They don't always agree with me on what works," says Harley. More than entertainment, Harley's material is educational, addressing basic family issues and relationships, all presented in a funny, exaggerated fashion.

"I'm interested in talking about the dynamics between parents and kids and between siblings," says Harley. "I try to encourage and recognize their expression. A lot of times we get jammed up with our feelings if we can't label them or if nobody lets us express them. Then they stay in there and come out in bizarre ways—or later that afternoon or later in life."

Although Harley targets school-age children—9 to 11 years old—he generally tries to present "family entertainment," so that the "adults get something out of it too." He often confronts parents with some of their shortcomings.

"I think recognizing that children's experiences and feelings are valid while the parents are sitting right there requires that parents deal with it too," says Harley. "I feel I've done my job when a kid elbows his parent or vice versa." —MARIA ARMOUDIAN

BILLY DUVALL

During a break in the filming of "Popeye," Shelley Duvall read one
of her Grimm's Fairy Tales books from her collection of antique illustrated books. This one, "The Frog Prince," sparked the idea of a children's series based on classic fairy tales. "It just seemed like a good idea to take classic fairy tales and cast them with stars, faces already familiar, and base the look of each show on illustrations from the books," explains Duvall. "I thought Robin Williams would make a terrific frog, so I asked him how he felt about it," she says, laughing.

She got her handsome frog and a long list of other star actors and directors. "I wanted to put quality behind the camera as well as in front," says Duvall. "It turned out beautiful. We could tell what lighting, makeup and costumes to use from the stories."

This spawned a whole direction for Duvall, leading to her most current project, "Shelley Duvall's Bedtime Stories," animated versions of best-selling children's books. "I think a lot of programming that kids like is boring to the parents, so I tried to pick those stories that had some humor and adult appeal to encourage parents and kids to watch together," she says. "You don't ever outgrow this kind of material."

An avid reader herself, Duvall hopes that her work encourages parents to buy more books by these authors and encourages children to read. "If I hadn't read, I wouldn't be producing now," she says. "These books are enlightening and have wonderful messages. That's one of the great values of children's books."

---

TOM CHAPIN

"The questions is, first of all, is this fun for me? And secondly, is it something kids can relate to?" So goes songwriting for Sony Wonder's Tom Chapin, whose first adult album in seven years ("So Nice To Come Home") is out this month and whose fifth family album bows in April.

With a working title of "Backwards Birthday Party," the disc promises more of Chapin's trademark mix of memorable melodies, good messages and not a little humor. Music aside, "Family Tree" (Chapin's first album) and in his bones, he can't get through a phone interview without singing.

Past there's the title track—"one of my silly songs"—and then a slice-of-life about the intransigent but honest "Mikey Won't." With co-composer John Forster, Chapin aims for different levels in his music, "stories that kids can relate to, stuff that parents will recognize too."

"Every song has an idea, like 'Good Garbage,' but it can be fun too." And so it is.

---

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Children's Audio & Video

In Store For '94

Chipmunks And Muppets And Beasts, Oh My!

BY CATHERINE APPLEYIELD

With the return of some familiar favorites, plus plenty of new faces in the crowd, 1994's crop of children's audio and video product promises to provide a year of big fun for little eyes and ears.

Music To Kids' Ears

The sound of music continues to infiltrate children's fare, and Walt Disney Records has a mouthful to offer, starting with the March release of "Funky Food Songs." Tasty entries such as "Chowder Suite" and "I've Been Working On My Broccoli" celebrate the joy of munching and crunching. On the same date, Disney will release the fast-paced "Travel Songs," featuring take-along tunes for the car, plane or train.

The original/cast version of the hit single "A Whole New World" can be heard in the 15-minute Disney read-along "Aladdin: Iago Returns," which is accompanied by a 24-page book. For youngsters who want to sing along, Disney in early April will bow "My First Sing-Along," featuring such classic kids fare as "Hickory Dickory Dock," "Humpty Dumpty" and many more.

In May the curtain will rise on Disney's "Beauty & The Beast: The Broadway Musical," the album complement to the upcoming Broadway run that includes songs from the film score as well as six new tunes created for the stage. And June will witness the original motion picture soundtrack to "Lion King." Disney's 33rd full-length animated film.

Muppet mania continues to prevail at Jim Henson Productions, which in February releases "Muppet Hits - Take II," a greatest-hits follow-up to last year's successful album. In April Henson will repackage and release "Muppet Beach Party," featuring summer tunes a la the Beach Boys and others. May heralds the debut of Henson's biggest project of the year——"Kermit Un-Pigged." The cover album, a takeoff on MTV's Unplugged concept, will star Kermit singing duets with a host of pop stars, including Jimmy Buffet, Vince Gill and Linda Ronstadt.

Discovery Music ventures into fairy tale territory with the upcoming release of "The Woollycat's Favorite Fairy Tales," the second in children's musical personality Dennis Hysom's Once Upon A Time series. Selections include "The Gingerbread House," "Dance, Cinderella, Dance" and "You Can't Fool Little Red" feature Hysom and his finicky sidekick the Woollycat.

Also upcoming from Discovery is "Jump For Joy," the latest audio release in Joanie Bartels' Joanie's Jukebox Cafe series. In addition, Discovery is touting "Bethie's Really Silly Songs About Numbers," the latest audiocassette from kids' entertainer Bethie, who makes learning fun.

Zoom Express is revving up the promotional machine for Zoom and Fight Records' next audio project, probing the whereabouts of Carmen Sandiego. The pop-rock-flavored "Carmen Sandiego: Out Of This World," set for a March release, follows last year's "Where In The World Is Carmen Sandiego?" and again features Rockapella, Lynne Thigpen and Greg Lee from the PBS TV series, as well as the music of XTC and They Might Be Giants. Zoom also has high hopes for its April release of "Chris Burke And Friends: Singer With The Band," a 40-minute cassette/CD featuring the star of TV's "Life Goes On."" Sony Wonder has some musical magic to offer as well, starting with the February release of Alvin & the Chipmunks' "Here's Looking At Me," a quasi-greatest-hits collection, and "Sleep Baby, Sleep," a set of lulling tunes from pop artist Nicolette Larson. "Rory's Little Hollywood" rolls into stores in March, and April will see Kenny Loggins' "Return To Pooh Corner" and an as-yet-untitled audio project from Tom Chapin.

Golden Book N' Tape continues to bring a touch of classical to children's stories with the February release of two new titles in its Sesame Street's Learn About Music series. "Elmo's Music To Move By" features Elmo, Big Bird and Henry Monster curing their rainy-day blues by listening to the likes of Chopin, Beethoven and Tchaikovsky; "Grover's Overtures" finds the blue one back in 1812 during a visit to the Monsterpolitan Opera House.

Golden and the Sesame Street gang also have just bowed the third in their set of parody albums, "Cheep Thrills," featuring such silly songs as "The Telephone Opera," "Bird On Me" and "The Bird Of Casey McPhee." Family book publisher/video house Price Stern Sloan this month introduces the 11th title in its popular "Wee Sing" series of songbooks and audiocassettes. "Wee Sing Around The World" is an entertaining and educational collection of songs from around the planet delivered in native languages with English translations.

From Oak Street Music in March comes "What A Day!," the ninth album from entertainer Fred Penner and the first for which Penner created all of the material himself. The feisty songs pay tribute to the joys of hanging out with family and friends, as well as the singular pleasures of growing.

Children's artists Cathy Fink and Marcy Marxer also have new audio projects in store for '94. The February release "Nobody Else Like Me," the second in Cathy & Marcy's Help Yourself series on A&M Records, celebrates the diversity of children. Rounder Music this month is releasing the duo's "A Cathy & Marcy Collection. For Kids," a knee-slapping roundup of hits from their previous three Rounder albums, and High Windy Audio is Touting "Air Guitar," a compilation of folk- and rock-tinged tunes from Cathy & Marcy, Tom Paxton, Pete Kennedey and others.

Newport Publishers of Newport Beach, Calif., will rock young ones in a different way with its latest "Nurture Rhymes" video, set to debut in March and devoted entirely to lullabies. Huntington, N.Y.-based children's entertainer/ radio show host Janice Buckner this spring will be releasing several new audio titles in her Learn About Music series, which has borne such projects as "Favorite Christmas Songs" and "Songs Of The Differently Abled." And Maranatha! Music in April will shower retailers with a new series called Noah's Critters.

Tim Caine

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Another important note in children’s audio comes via Rabbit Ears/BMG Kidz, which, beginning with the label’s Feb. 2 half-hour treatment of “Aladdin And The Magic Lamp,” will be releasing audio companions to video titles day and date with the video release. Upcoming complementary audio/video projects include the March releases of “Moses The Fireman,” told by Michael Kostro with music by Walter Becker and John Beasley; “The Bremen Town Musicians,” with Bob Hoskins and Eugene Friesen; and two new titles in the Greatest Stories series: “Moses In Egypt,” with Danny Glover and Sounds Of Blackness, and “Moses The Lawgiver,” with Ben Kingsley and Lyle Mays.

In addition, audio counterparts to last year’s Black History Month video releases “John Henry,” narrated by Denzel Washington with music by B.B. King, and “Follow The Drinking Gourd,” featuring Taj Mahal, will be available from Rabbit Ears for the first time this year. All audio releases contain an additional 10 to 15 minutes of narration.

The Small-Screen Scene
VCRs will see plenty of action as well. National Geographic and Columbia TriStar Home Video gallop into the children’s video ring in March with the first three titles in their Really Wild Animals series: “Swinging Safari,” “Deep Sea Dive” and “Wonders Down Under,” each feature incomparable footage from documentary king of the Jungle National Geographic, and actor Dudley Moore provides the voice of worldly, animated tour guide Spin. The video curtain is rising on a host of theatrical fare as well. In mid-March, MCA/Universal welcomes “We’re Back,” Steven Spielberg’s animated, feature-length answer to “Jurassic Park.” In another Spielberg venture, the studio in late February will be trotting out three initial releases of “Family Dog,” based on the short tale of a mistreated mutt. The studio also is bolstering its series Pueblo’s American Tails and back To The Future with three additions to each in March.

Disney’s full-length animated film “The Fox And The Hound” trots onto video shelves in March. The tale of an unlikely friendship between a fox cub and hound pup is supported by an all-star cast of

Continued on page 88
voice talents. Also in March from Walt Disney Home Video comes the Studio Film Collection, a pastiche of favorite live-action classics, including "Old Yeller," "Davy Crockett," and "The Swiss Family Robinson."

Continued from page 87

Full-length animated take on "Thumbeline," set to hit shelves about a month before Warner Bros.' big-screen bow of the Hans Christian Andersen fairy tale. Another Andersen tale is getting star treatment by Lightyear Entertainment. Sigourney Weaver narrates and performs all the voices for "The Wild Swans," the tale of a brave girl who frees her brothers from a witch's spell. Music is provided by Rob Hyman and Eric Bazilian of the Hooters.

Starmaker Entertainment, which has gone far to increase its visibility by riding the coattails of blockbuster family films such as "Aladdin" and "The Little Mermaid," in February releases its own

A

Continued from page 87

Despite video's continuing dominance of the children's entertainment market, retailers say movie soundtracks are giving a strong boost to sales of kids' music.

"It's a natural," says Gerry Weber, senior VP of marketing for Blockbuster Entertainment. "The kids buy the video and watch it over and over again. They want to be able to take the music with them."

Roy Burkert, head buyer for Harmony House, believes "media exposure"—movies, cable and broadcast TV, and cartoons—has catalyzed the growth in the children's audio and video market. Among his recent best-sellers have been the soundtracks to "Free Willy" and "Aladdin.

Mark Schery, senior VP of marketing at Handelman Co., the giant wholesaler that racks mass merchants like Kmart and Wal-Mart, says, "Initially, the children's audio business was killed by video. Now children's programming is reinvigorating the music business."

Another boon to the kids' business has been cross-promotions. Packaging items like watches and plush dolls along with the music and videos has increased the perceived value of the products and made them more acceptable. Burkert says more promotions will give the market added thrust.

But some say that expansion has produced a torque of product. Many retailers have met that challenge by increasing the amount of shelf and wall space devoted to kids' audio and video. Others have devised separate sections of the stores for children's merchandise.

Weber, stating that kids' audio is "an undeveloped area in many music stores," says Blockbuster Music's new prototype outlets include distinct children's areas. Spec's, in the new prototype that it just debuted in Tallahassee, Florida, is a children's department called Kids' Club. The section boasts a mural depicting a collage of musical images, as well as several video monitors that parents and children can watch. "We're expanding in small steps," says Spec's senior VP of merchandising and marketing David Hainline, "especially with our supermarkets."

Handelman Co. has developed a Children's Entertainment Center episodes of the program featuring a bunch of adventure-seeking humans out to save the planet from evil forces. Coming up in late March from FHE are four more Teenage Mutant Ninja Turtle titles, and June marks the debut of a new series, The Stone Protectors, culled from the animated syndicated television show. In addition, FHE will be rolling out two new Easter titles: "The Norfin Adventures: The Great Egg Robbery," featuring trolls on the trail of the stolen Tsarina Egg, and "Brer Rabbit Tales."

More TV tie-ins are due from PolyGram Video, which is continuing to bolster its video lines based on the popular series "The X-Men" and "Mighty Morphin Power Rangers." In addition, this spring PolyGram is adding the new Hurricanes series to its children's line.

Bethesda, Md.-based Discovery Entertainment will continue to show its schooling in kid vid with the February release of three new titles in its 12-video Professor Iris series, culled from The Learning Channel and aimed at the pre-school audience.

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Store

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Continued from page 87
Additional video fun for the preschool set comes via the Florida-based Love N’ Gigglees, which has just bowed its second video, “Too Good To Be Two, Three, Four, Or More.” Creator Brandy Cohen, who gets her inspiration from her 3-year-old triplet, has fashioned a program filled with music and games parents can enjoy along with their toddlers.

Buena Vista Home Video will fill the air with the sound of music this spring with two April releases from those capricious critters Alvin & the Chipmunks. “Working On The Railroad” is a collection of 10 sing-along favorites, and “School’s Out For The Summer” is a greatest-hits video featuring the new title tune.

“It’s Not Easy Being Green” is the new follow-the-bouncing-ball video from Jim Henson Productions’ Muppet Sing-Along series. Chez Kermit also is gearing up for the summer release of “Muppet Mini Classics,” which will feature such classic children’s tales as “The Emperor’s New Clothes” and “Rumpelstiltskin.”

V.I.E.W. Video plans to twirl out a few more titles in its Children’s Cultural Collection of videos based on classic ballets. The series already includes “Alice In Wonderland,” “Cinderella” and “Swan Lake.” The label also is entering the children’s ring with its two-title set commemorating the Moscow Circus.

Music is the lesson of the day in Joanie Bartels’ “The Extra-Special Substitute Teacher,” due in spring from Discovery Music/BMG Kidz. Bartels makes the grade when she surprises a classroom of children and adds some flair to history, geography even hip-hop dancing.

In the music instructional category comes a new title from Marcy Marxer. Two “Ukulele Lessons For Kids” tapes, on Homespun Tapes, feature the children’s artist and pal Ginger the Dog presenting an easy-to-follow guide to a fun little instrument.

Retail
Continued from page 88

The ratio of compact discs has increased in the last year, but CDs are catching up. Burkheirt says that several years ago the ratio of children’s tapes sold to compact discs was about 10:1, now, he says, it might be about 5:1. Kids’ cassettes are priced from $2.99 to $10.99. CD’s from $6.99 to $15.99.

But the ratio may change as the number of CD players in homes and cars increases. Ramsay says, “I anticipate the start of a shift next year when there are more portable CD units out there.”

Despite the upward trend in audio sales, video continues to dominate sales. “Video’s a better babysitting device, and that’s what people are going for,” says John Artale, head buyer at National Record Mart.

While Disney still drives the children’s video market, other suppliers are catching up. Handelman’s Schwartz says that sales of children’s video product rose to 42.7% of total video units sold—up from 28% the year before; and, he points out, that does not include Disney, which supplies its products direct to many of Handelman’s accounts.

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The Best Kids Sounds Around
Engineers’ Input Crucial, Not Always Noticed

By Marilyn A. Gillen

NEW YORK—“This is the place where people make up their minds about the final creative step,” says Herb Powers from a perch behind his console, covered with miniature cars like so many brightly colored dust. It’s a Friday afternoon at the Hit Factory, and it’s the end of the line for another batch of singles and albums.

Powers has been presiding over this “last creative step” for the past 15 years, most of them at New York’s Hit Factory, which houses five mastering rooms at its state-of-the-art recording studio on West 54th Street here. A mastering engineer, Powers is one of a small, specialized group of people who don’t sing (much), play guitar (publicly), or write songs (often), but whose fingerprints are all over the music that is all over the charts. Like fingerprints too, their input is not readily apparent to the unschooled eye. Perfect EQ and pristine edits aren’t top of mind for most listeners; they just know when it sounds damn good.

“Most people don’t have a clue what we do,” Cartoon Batta says, shuffling his hesitation but without judgment. It’s just a fact, as are his current or recent projects that include Jimmy Cliff, Triloka recording artist Hugh Masekela has been busy mastering his upcoming live album, “Hope,” at DB Plus Digital Services. Gene Paul engineers these sessions using a custom Colman console featuring Ameke/“Mecdi” and Senteq EQ. At Base Hits Recording Studio, engineer Anthony Saunders has been mixing tracks for Polyrang recording artist Crystal Waters. At Giant Recording, producer SLD, recently finished Motown rapper Queen Latifah’s “Black Reign,” remixed tracks for Columbia/act Jamiroquai, and tracked and produced David Dallas for Warner Bros. Apache for Tommy Boy. Yianni Papadopoulos engineered on the SSL 4066, with Mike Glowik assisting.

German dance outfit Plan B recently tracked and overdubbed its Imagos debut at the Looking Glass Studios. Sessions were produced and engineered by Mark Plati, with assistance from Dante DeSole. Right Track Recording has added three SSL 4000 G Plus studio to Ultimix to Studio B.

Los Angeles

American Recordings act Supreme Love Gods has been at Prairie Sound Studio working on an upcoming project with producer Craig Leon. Michael Ade handled engineering chores, using the Trident, series TSM 48-track board with Studer analog recorders.

Producer Stoker has been busy tracking Mercury recording act Lighter Shade Of Brown at Track Records and Paramount Studios. In both studios, Stoker is working on SSL E series consoles with G series compressors.

Producer Sir Jinx has been working at Westlake Audio with Quest/Warner Bros. artist Keith Washington. Engineer Darrell Darnell remarried on the Neve 490, assisted by Kevin Wright.

Here Comes McBride, Heads Up recording artist Joe McBride is recording an album in Studio A at Big Time Audio in Dallas. Shown, from left, are Kim Coletta of Jawbox, engineer Drew Mazerak, producer Ted Niceley, and J. Robbins and Bill Barbot of Jawbox.

PRO PEOPLE ON THE MOVE: Fairfield, N.J.-based Rich ConSUMER Products Group appoints Sun Armane national sales manager for major accounts. He was formerly director of sales at Minolta Corp. . . . Peter Kehoe joins AT&T Digital Studio Systems as Central/Eastern U.S. regional manager. He was previously Eastern region manager at Siemens Audio.

AUDIO TRACK

Warrant recently was spotted at Ocean Studios working with engineer Ricky Delena. Ken VanDruten assisted. At Brooklyn Recording Studio, Grammy-winning producer David Foster has been recording vocals with Peabo Bryson, Color Me Badd, and Celine Dion for an upcoming TV special. Dave Heilman engineered, with assistance from Brooklyn’s own Ronnie Rivera.

NASHVILLE

At Woodland Digital, producers Johnny Slate and Brian Tankersley have been mixing and overdubbing an upcoming project for Epic recording artist Joe Diffie. Tankersley engineered the project behind the Neve 900 console.

Sound Emporium recently played host to Artist Pam Tillis, who was in tracking for her upcoming project with producer Steve Fishell. Mike Poole and Ed Simonoff engineered behind the vintage Neve.

BNA recording artist John Anderson is at Emerald Sound Studios working on an upcoming release with producer James Stroud. Engineer Julian King is working behind the SSL console, and John Hurley is assisting.

MCA recording artist Wynonna was recently in Secret Sound working on a remix. Grammy-nominated producer Tony Brown worked with engineer Chuck Ainley behind the SSL 4064 G series console with Ultimix. Keith Robichaux assisted.

OTHER CITIES

At Horizon Sounds Studio in Capitol Heights, Md., DeVante and Dalvin of MCA group Jodeci have been producing projects for two acts, Sista and Tornado. Engineering on both sessions was handled by Gary “Juice” Joost, who sat behind a S6 input Amek Mozart console equipped with Rupert Neve modules. At the Plant Studios in Sausalito, Calif., Elektra group Metallica recently mixed its boxed set “Live Shit—Binge And Purge.” The project was produced by the band’s James Hetfield and Lars Ulrich and engineered by Randy Staub, Mike Clink, Mike Fraser, and Jim Barson. Also in Sausalito, Studio D Recording recently hosted Huey Lewis & The News, who were working on their upcoming Elektra release. Stewart Levine produced, and Daren Cline engineered with the assistance of Jim “Watts” Vereeke.

Jaw-Dropping, Atlantic recording group Jawbox recently wrapped its label debut, “For Your Own Special Sweetheart,” at Q2 Studios in Baltimore. Shown, from left, are Kim Coletta of Jawbox, engineer Drew Mazerak, producer Ted Niceley, and J. Robbins and Bill Barbot of Jawbox.
A column by Zeus Schoen on the European pro audio industry.

**GERMANY**

The first Sony DXX-s8000 digital console in Europe has been installed at Sony Classical Studios in Hamburg. The 48-fader desk is being used for a variety of work, including the mixing down of 48-track operas recorded on location and audio for video post.

AES Amsterdam will see the first shipment of the DAE-9000 control console for the PCM9000 Master Disc Recorder, which carries on in the mold of the DAE-9000. "One of the important features of the DAE-9000 is that it maintains compatibility with all the old source machines, so all old architecture is usable," explains Sony production manager Andrew Hingley.

Two of the largest manufacturers of G.722 codecs, CCS and Philips Kommunikations Industrie, are making their products compatible in response to customer demand. The compatibility is in their 12/227/7.5 kHz product range which will be achieved by CCS's implementation of additional H.221/H.242 transmission standard and signaling standards.

The two companies have also stated that they intend to cooperate in the area of higher quality 20 kHz coding.

**SWITZERLAND**

Five months after taking over Stellvox, the originators of the Stelladat, time-coded portable DAT machine, Sony has completed modifications to the unit, with deliveries starting in January. "We knew about the problems of the Stelladat, but we didn't expect to discover so many basic errors in this beautifully looking box," says Sononax managing director Jacques Sax. "We thought that they would be small things to change, but we had to go further," adds sales manager Erich Bronnimann. "We had to change the power supply, and everything was thrown away from the mixing path and analog in and out, except the connectors."

The machine now runs for 335 minutes with the Stelladat battery pack, on Version 3 software that supports the optional tape-control board.

**THE NETHERLANDS**

Bullet Sound Studios has bought a new SSL and upgraded its old one. A 604 G Plus with Ultrasound has been installed in Studio 3, while a 4048 E Series in Studio 2 has been upgraded with a G Series computer. The studio was opened in 1982 by Willem van Kooten, who also owns the Red Bullet Production and Record Co. and has hosted artists including Prince, R.E.M., Dave Stewart, Hot House Flowers, and Spin Doctors. "One of the main attractions of the SSL G Plus console for Bullet Sound was the Ultrasound automation, together with SSL's pre- and post-sales service," says studio manager Jeroen van Kooten.

**MASTERS OF HIT FACTORY DOMAIN**

(Continued from preceding page)

same session.

But beyond the technical demands such a scenario entails, there's the political angle. "Each producer wants his thing to sound the best," says Powers. "And they forget it's in a single album that has to gel. You want to make them all happy, so you make them all the worst."

This is followed by a laugh. Diplomacy matters.

**SIBILANCE RIVALRY**

Ask for a pet peeve, and these veteran engineers uniformly select sibilance, a sort of small pest that can be mastered only with the complete ignoring of the vocal track." says Powers.

"Especially with the advent of CD, it's a little less forgiving with sibilance. And de-essering at this stage is not as nice because we have to de-esser the whole thing. Whereas the producer, if he did it in the studio, could take just the vocal track itself and run it through.

Is there anything they can't fix? "This is the stage where you put the complete ignoring on the cake," says Powers. "But it's a real bad time to say, 'Oops, we didn't put enough flour in the cake.'" Sometimes—rarely—it's back to the kitchen. "Certain times, it just calls for a remix," Coyne says. "But they'll know if there's a problem. They'll send me the tape and let me play it and, if it's just not there, I'll tell them then."

Some problems, the fixable sort, can be traced to home recording. "In the last few years, there's been a degradation of quality because people are doing more work at home," Batts says. "While they may have the creative side covered, they don't always have the technical side covered."

"Then a smile.

Diplomacy. "It's a nice challenge."

**COMPUTER CAPERS**

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(Continued on page 94)
MARCH
March 1, Grammy Awards, Radio City Music Hall, New York, 212-245-5440.
March 1-3, Intermedia: The International Conference & Exposition on Multimedia and CD-ROM, San Jose Convention Center, San Jose, Calif., 203-352-8240.
March 1-5, Winter Music Conference, Fontainebleau Resort & Spa, Miami Beach, Fla., 305-563-4444.
March 2, R&B Foundation Pioneer Awards, Randall's Island, New York, 202-357-1564.
March 3, American Music Committee Music Video Division Distinctive Service Award Presentation, honoring Rachelle Friedman of J&M Music World, Plaza Hotel, New York, Lenny Leiba, 212-551-4000, x333.
March 2-5, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville, 615-327-4487.
March 8, Echo Awards, Alte Oper, Frankfurt.
March 8-13, 10th Songwriter Showcase, presented by the Songwriters’ Hall of Fame and the National Academy of Popular Music, Tramps, New York, Bob Levine, 212-319-1444.
March 12, Fan Club Organization, Dragon Heart Studios, Santa Monica, Calif., 310-989-1126.
March 14-17, Second Symposium on Digital Audio Broadcasting, Sheridan Centre Toronto Hotel, Toronto, Canada, 613-233-4035.
March 14-20, Canadian Music Week, the Sheridan Centre Toronto Hotel, Toronto Canada, 416-951-2731.
March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles, 310-858-8232-8560.
March 15, "Copyrights and Trademarks—How To Protect Your Creative Work," seminar by entertainment lawyer Wallace Collins, the Langham, New York, 212-570-6500.
March 16-20, Eighth Annual South By Southwest Music and Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas, 512-447-0797.
March 19, Fourth Annual Legal Aspects Of The Entertainment Industry Program, presented by the Office of Texas Radisson Town Lake Hotel, Austin, Texas, 800-452-2731.

APRIL
April 1, International Managers Forum Meeting, ASCAP Building, New York, Barry Bergman, 718-332-8250.
April 8-9, Singers Symposium '94, produced by Roger Roman, J_E_D. Universal Convention Center, Universal City, Calif., 213-969-1799.
April 10-11, VSDA Video Games Conference, Hotel and Convention Center, Nashville, 914-328-9157.
April 20-23, Southern Music Conference, presented by RC Enterprises, Florida A&M University, Tallahassee, Fla., 850-541-1607.
April 25-29, Video Expo/International World Video Chicago, presented by Knowledge Industries, Expo Center Downtown, Chicago, 312-948-3147.

MAY
May 2-7, T.J. Martell Concert, Honoring MTV Networks chairman Tom Freston, featuring performances by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York, 212-245-1818.

EARTHQUAKE BENEFIT:
Callers around the country pledged $1,560,250. Feb. 6 during a 14-hour Telemedum telethon to benefit victims of the Jan. 17 Los Angeles earthquake. The event, "Los Angeles Estemos Contigo" (Los Angeles, We Are With You) was broadcast live via satellite from Los Angeles, San Antonio, and Miami throughout the U.S. and Puerto Rico on leading Spanish-language television networks Telemedum. Pledged funds will benefit the American Red Cross and the Salvation Army, to be distributed among families most devastated by the quake. Celebrity performers included Vicky Carr and Gloria Estefan, among others. For more information, contact Tara Gliati at 305-889-7074.

GOOD WORDS
For more information, contact Tara Giati at 305-889-7074.

MARCH 21-24, National Assn. of Broadcasters Annual Convention, Las Vegas, 202-429-5300.
March 24-26, Klassik Klassm, classical music conference, Congress Center West, Cologne, Germany, 011-49-202-278-310.
March 31-April 2, Third Annual Independent Music Fest, presented by the NY Program Board, Loeb Student Center, New York University, Jennifer Levoy, 212-998-4999.

APRIL
April 8-9, Singers Symposium '94, produced by Roger Roman, J_E_D. Universal Convention Center, Universal City, Calif., 213-969-1799.
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MAY
May 2-7, T.J. Martell Concert, Honoring MTV Networks chairman Tom Freston, featuring performances by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York, 212-245-1818.

BBRTHS
Boy, Charles Danielle, to Jim and Julie Hall, Dec. 23 in Atlanta. He is regional sales director, East Coast, for Liberty Records.
Boy, Jacob Ethan, to Kory and Teri Kien, Dec. 25 in Tartana, Calif. He is founder of Klein & Co., a technology business management firm for entertainers.
Boy, William Ross, to Randy and Jennifer Goodman, Jan. 16 in Stamford, Conn. He is senior VP of marketing for RCA Records.

Tucked into the attic was a small, wooden box. Inside the box was a collection of old photos and letters. The letters were written by soldiers during World War II, expressing their love for family and home. The photos were snapshots of their daily lives, showing the grit and determination of a generation. The box, passed down through the family, is a reminder of the sacrifices made and the resilience of those who served.

Then, more than 16,000 blind skiers have participated in the program, which currently serves more than 1,200 annually. The fundraiser will directly benefit a permanent endowment that will allow the program to continue indeﬁnitely. Jack Kemp, former U.S. secretary of Housing and Urban Development, will be the keynote speaker, and Warren Miller will present a film of all his best skiing scenes. For more info, call Sue Schrader at 414-961-8350.

MUSIC GRANTS: The Aaron Copland Fund through its Performing Ensembles Program, has awarded 69 grants totaling $298,000 to performing organizations with a substantial commitment to contemporary American music. Grants ranged from $1,000 to $15,000 and were awarded to organizations from 15 states across the U.S. The next deadline for receipt of applications to the Performing Ensembles Program is July 1. To receive guidelines, contact the American Music Center, 30 West 26th St., New York, N.Y. 10010, or telephone 212-366-5260.

2009: The year marked the 100th anniversary of the establishment of the field of aerospace engineering. It was a pivotal year for the field, as advances in technology and innovation led to significant advancements in flight and space exploration. From the launch of Sputnik, the first artificial satellite, to the first human steps on the moon, achievements in aerospace engineering transformed the way we live and perceive the world. The legacy of 2009 continues to inspire and shape the future of this dynamic field.

David Ormont, 79, of a heart attack, Feb. 2 in West Hollywood, Calif. Ormont was a radio announcer in the '40s and '50s. Known for his melodic voice, he was for many years a mainstay on the Warner Bros. station KFWB, both as a newscaster and as a member of the popular trio “Three Men On A Bike.” Prior to that, he was an announcer at KGFO. He was also an actor and comedy writer. He is survived by his sister, Beatrice Siegel.

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

Modern Rock Outlets Battle Competitors

By Carrie Borzillo

Los Angeles—Two nasty market wars are being waged in San Diego and Honolulu as modern rock competitors try to knock each other out.

The two markets are unusual because they are the only top 10 Arbitron markets supporting two modern rock stations with more than a 1.0 share each. This doesn’t include markets like Chicago, Denver, and San Diego’s two modern rockers, KTRA-FM (91X) and XHRM (The Flash), are at No. 7 and No. 15, respectively.

While the stations in both cases target distinctively different audiences, there still is a significant musical overlap. For instance, XHRM VP/programming Sherman Cohen says approximately 65% of that station’s music is also played on 91X.

The Flash signed on June 28, 1993, in a format it dubs “mainstream modern rock” or “pop alternative,” and plays a lot of lighter modern rock hits. Crosstown 91X is allowing listeners more adventurous.

“We felt that 91X wasn’t serving the full spectrum,” says Cohen. “They were heading greedy, and that alienated a lot of people who like R.E.M., U2, [and] 10,000 Maniacs." The people who like that don’t like grunge.


Core artists at the Flash include INXS, Oingo Boingo, and Tears For Fears. At 91X, core artists include R.E.M., Pearl Jam, and the Cure.

Cohen believes two modern rock stations can exist in one market, especially in San Diego, which has become a haven for alternative music. 91X VP/programming Kevin Stapleford disagrees. “They are 91X light,” he says of the Flash. “They play what we made into hits. In terms of music, I don’t see how they’re going to survive. They’ve tried to reduce their rates to undercut ours, but they can’t meet the challenges.”

Cohen says the two stations attract two distinctly different audiences. The Flash attracts an older, professional crowd and targets 18-34-year-olds, while 91X attracts “unemployed bums” and targets ages 12-17, according to Cohen. “What we’ve done is taken the hottest part of their audience and left them with elimination.”

Stapleford points to 91X’s recent gains in the 25-54 demographic as evidence that this is not the case. In the 25-54, the station rose 10 in Arbitron’s fall book. The Flash had a 3.2 in that demo.

With listeners 12-plus, 91X went from 4.1 share to 4.4 in the last book, while the Flash moved 2.7 to 2.8.

Cohen explains the ratings by saying that heritage outlet 91X has more top-of-mind recall with listeners who may write down the wrong call letters in their diaries.

More Hostility

A similarly hostile environment exists in Honolulu, where newcomer KPOI (the Edge) is trying to take a piece of Kdeo-FM’s audience. The station currently is supporting two modern rock stations and no album rock station.

In the last book, Kdeo (Radio Free Hawaii) dropped 4.8-3.7 with listeners 12-plus, while KPOI landed just beneath it as the result of a 5.5-3.0 fall.

Kdeo leans more toward sounding like an alternative rock station with a mix of Hawaiian music, rap, hard rock, and talk. The station also has a more free-form radio style than most commercial modern rockers, and is programmed solely by listener request. The Edge, on the other hand, is a hit-oriented modern rock station.

The Edge PD Kerry Gray says he competes more with the top 40 stations in town than he does with

(Can be found on page 99)

Senate Bill To Protect Traditional Broadcast Also, Nacap Protests Infinity’s D.C. FM Purchase

By Bill Holland

Washington, D.C.—The Senate’s new bipartisan rewrite of the 1994 Communications Act would contain language that would provide protection and a level playing field for traditional, free-form, noncommercial, and so-called album rock, and allow the station to lobby the Federal Communications Commission.

Part of an alternative to the administration’s proposal, the legislation was introduced by the ranking Commerce Committee members. Sen. Ernest Hollings, D-S.C., and Sen. Jack Danforth, R-Mo., and 10 other Senators.

The bill is an updated version of last year’s Telecommunications Infrastructure Act and is somewhat similar to the House version introduced last year.

Neither the House bill nor the administration’s proposal contains broadcasting-related provisions.

The National Association of Broadcasters has been concerned that the bills—which remove obstacles to competition for new frequencies—would lead to a loss of local stations, and do not offer protection to broadcasters.

Infinity Still Faces Challenges

Infinity Broadcasting, which faces a challenge from the National Association of Broadcasters, has suffered numerous blows that have affected the Federal Communications Commission.

The NAB has announced that Peter Coors, vice chairman/CEO of Coors Brewing Co., will be the radio keynoter at the NAB’s convention March 22 in Las Vegas.

The NAB announced at an industry meeting that it will continue to do out the preference on an individual basis, leaving alone any mass grants of the preference to new service entrants of all types, from common carrier to personal communication.

Radio broadcasters, for instance, were fearful that such a preference might give satellite digital audio broadcasting applicants with music content an edge at the commission.

Chairman Reed H Hundt did not participate in the review.

(Classified version found on page 99)

Final U.K. FM Frequencies Up For Grabs

By Jeff Clark- Meads

London—The final window of FM opportunity is about to be granted to the U.K. radio industry, and the industry’s regulator now wants to know who should get the new licenses.

The last batch of FM frequencies—105 to 108 MHz—are now free to be allocated, and the U.K. Radio Authority has published a consultation document to help decide whether the frequencies should be divided into local, national, or new intermediate services known as “quasi-national.”

Though the authority is allowing submissions of opinion until April 22, INR (Independent National Radio) rock station Virgin 1215 has already started to lobby for a national FM service that, it argues, should replace its current AM franchise.

The Radio Authority’s document comprises the following four options, as well as the organization’s view of the options’ benefits and disadvantages:

A four national INR network that would cover more than 95% of the U.K. population. This option would increase choice for the vast majority of people in the country, but only by one station.

The downside of this proposal is that there would then be very little scope for INR (Independent Local Radio) growth on FM, and the national station may adversely affect the flow of advertising revenue to the ILR network.

New local services similar in

(Continued on page 99)
WXTU Swooping Into Philly.

"SEVERAL RECENT STUDIES have offered evidence that country is experiencing a growth spurt such that a new country outlet tends to expand a market's audience for the entire format rather than seriously damaging the existing country stations. Fort Wayne, Ind., is a textbook example.

WQHK-FM (K105) debuted as the market's third country station in the fall Arbitron book with a 3.8 share, making it No. 8 in the market. Although it clearly took a bite out of market leader WTBU (which fell 10.3-9.5 from the spring book) and WQHK's own sister station, WQHK-AM (4.4-2.4), country's overall share of the Fort Wayne audience grew from 14.7% in the spring to 15.7% in the fall.

Until last June, WQHK-AM and FM had been simulcast. Now the FM is locally programmed and the AM, known as "The Hawk," runs ABC/Satellite Music Networks' "Real Country" format. PD Scott Miller oversees both stations, which are partly co-owned with top 40 WMEE.

One reason Miller cites for the FM's gains and the AM's audience erosion is the decision to move Rick Hughes, who had been doing mornings on the AM since 1979, to middays on the FM. Miller says Hughes "brought a lot of people with him" to the FM, even though he continued to host a one-hour morning swap show on the AM.

WQHK-FM was launched in the summer with a major billboard campaign promoting the station's "today's best country" positioner. It also concentrated on promotions in local clubs and tie-ins with country concerts in the area.

Miller is hoping the next book (which comes in the spring) will bring at least a 5 share for K105. To achieve that goal, the station will launch another "extensive media campaign," including billboards, television, and "constants built around local concerts," according to Miller.

Although his primary target is 18-34-year-old women, Miller isn't being choosy about K105's audience. "Right now we're just saying, we don't care if you're 10 years old or 80 years old, we want you to listen to our radio station," he says.

In addition to shoehorning the debut of a third country station, the fall ratings period also brought Fort Wayne into the 190 largest Arbitron markets (at No. 98) thanks to the addition of three counties to the metro. Those additional counties have been a boost for K105 because the station's tower is located in one of the new additions, Adams County, and the other two are south of Fort Wayne, where its signal penetration is best. WTBU, with double the power of K105, has a tower located north of Fort Wayne.

Miller says K105 plans to actively pursue listeners in the new counties. "It's a matter of getting down into those counties and re-educated listeners," he says. "We know there's a lot of potential down there. We just have to go down and make the pitch.

K105 takes a much more laid-back approach to music than WBTU. "Orignally, when we started, WBTU was reaggressive and really promoted the new artists and new cuts," says Miller. "They were the hot, hip, happening now station. Because of that, we took a posture of being true to today's best country and your familiar favorites. We work off the top 30 songs and really recognize re-currents from the last five years. Our theory is, let 'BTU play them first and make a dent. We just want every song on our radio station to be a known song. We play nothing that even a casual country listener wouldn't recognize. . . . Our music selection is very, very conservative."


On the FM, Miller says, "We want people to find our radio station and just leave it. We don't want to give anyone reason to tune out," he says.

K105 is not quite as safe in delivery and presentation as it is musically. Because GM Jeff Davis and GM Tony Richards are WMEE vets, some top 40 formats are worked into K105's delivery, including stopping the music just twice an hour outside of morning drive. This feature is lusted to listeners as "two-timing." The station also features frequent 100-minute music marathons.

Miller, a former WTBU morning man, started his career in Cleveland in 1974 at WLYT (now WJJO-FM). He also worked at Cincinnati's WWOOD and WJMJ, in addition to WMJL and WGLL in Oklahoma City. K97 (now WITL) Charlotte, N.C., WNWJ Pittsburgh, and WFMX Lansing, Mich. In addition to his PD duties, Miller also hosts the morning show at K105.

Swooping Into Philly. Anita recording artist BlackHawk visited country station WXTU during a recent stop in Philadelphia. Pictured, from left, are WXTU MD Mike Brophy, blackHawk members Henry Paul and Van Stephenson, Anita promotion manager Teddi Bonadies, and band member Dave Robbins.

N/T Big In Top 25

NEW YORK. More than two-thirds of all country radio listeners can be found in the top 25 markets, according to the Interpop Radio Store's new study of the format's audience.

A total of 69.2% of the N/T audience is found in the top 25 metros. That percentage translates to more than 37 million weekly listeners.

The format delivers the highest share (14.8%) of the total radio audience in the top 25 metros. The next closest format, album rock, delivers just 8.8% of the total audience.

N/T radio's appeal is high in several key demo groups: singles, the study notes. To the top 25 markets, the format reaches 37% of all adults ages 18-34, 33% of adults 35-44, and 41% of all adults.

The format also appeals to both men and women, although not quite equally. N/T attracts an audience that is 59% male. That audience consists primarily of educated, affluent adults employed in high-profile, professional occupations.

** Hot Adult Contemporary **

** Charted from a national sample of radio supplied by Broadcast Data Systems' Radio © service. 95 adult contemporary stations are monitored in each of 24 hours a day, 7 days a week. Songs ranked by number of detections for the first time. Video clip availability. © Broadcast Data Systems. **

** Billboard's of the week.** Scott Miller WQHK Fort Wayne, Ind.
LOS ANGELES—Denver-based Jones Satellite Network is rapidly becoming a major player in the network radio business as it readies to launch its seventh 24-hour format, “The Team,” March 14.

Jones was formed in 1988 as a partnership with Drake-Chenault. The network’s first major step toward expansion came two years later, when it bought out its partner and became known as the Jones Satellite Network. At that time Jones had two ‘Classic Rock’ national formats, including “U.S. Country,” “Adult Choice,” and “Soft Hits,” and it was on the number one slot in June. In March 1990 it bowed “CD Country.” Next month it will venture into the talk arena with the sports-talk format “The Team.”

Last November, Jones took another step toward becoming a major player on the network radio field when it announced it would discontinue its programming for a fee and offer a part-time format for the pay-per-hour fee. As part of this process, the company offered five of its six formats for potential affiliation in November, and subsequently signed up approximately 150 new stations according to VP/programming and operations Phil Barry. “CD Country” was not part of this step, as Barry says it is a “premium format.”

“We did a lot of research to determine where our growth curve was, and what roadblocks there were. Says Barry. “The main one was that there was a limited need for a cash-only service. A lot of stations are reluctant to give up a substantial amount of cash.”

Barry says the company’s programming fees were between $1,500 and $2,000 a month. However, with MediaAmerica representing the company, programming is offered for an undisclosed fee, with two minutes per hour of local commercial spots available for each format. “The Team” will be the exception, with three minutes available.

“We started off as [cash-only] because we felt it was our entry into the network business,” says Barry. “With two big competitors like Unitastar and ABC/Satellite Music Network, we needed a unique marketing advantage. As we move forward, we’re hoping listeners will stay with us, and we’ll have a viable way to increase revenues.”

“We know that network advertising revenue is on an upswing, and there’s more need to be competitive,” he says. Jones had 96 affiliates by the end of last year, Barry says. By the end of next year, he expects 800 affiliates, not including sign-ups for the forthcoming sports format, “U.S. Country,” the network’s first format, accounts for 300 of those affiliates.

Looking down the road, Barry says the company hopes to add three more affiliates within a year. He adds, “I think we’re closing in on both [Unitastar and ABC/SBM].”

AROUND THE INDUSTRY

The Dallas-based USA Oversight network, founded by Rob Ellis in 1995, has been sold to Atlanta-based Capital City Advisors. Deep Kirkland has named the net’s new president.

This summer, Tribune Entertainment, in association with High Five Productions, is launching “The Road,” a weekly country music show featuring developing artists. The show debuts four weeks prior to the weekend prime-time television show of the same name (see The Eye, page 40). Artists to be featured will be those who “fall between the cracks of traditional and ‘young country’ radio formats,” according to the company spokesperson. Former WHDH Boston director of operations/VP David Beigl joins MJI Broadcasting as director of affiliate relations.

Westwood One has signed Laura McKenzie, host of the TV program "Travel America" on the Travel Channel, to host a new daily travel show for NBC Radio Network. The new show is called “Laura McKenzie’s Travel Report.”

Bailey Broadcasting Services and the Young Black Programmers Coalition have teamed to produce a series of public service announcements, “The Do’s For The Children Now,” to be aired on Bailey’s programs and specials.

Abrams/Dowless and Associates handled the two-hour “Classic Dance Track” in January. The show, featuring dance music from the ’80s, ’90s, and ’00s, is hosted by former KOME San Jose, Calif., weekday Randi Mann. KFQY Cheyene, Wyo., is already on board as an affiliate.

Cable Radio Network is targeting Hispanic audiences with its new “Salsa Show,” hosted by Jesús “Chuy” Marínez. The network also added "All (Continued on next page)"
FINAL U.K. FM FREQUENCIES UP FOR GRABS
(Continued from page 96)

This would provide up to three new frequency slots in around 15 major cities and, in the authority's view, attract more potential broadcasters than other, less flexible options. But it may increase competition on advertising revenue in some areas.

In presenting the consultation document, Radio Authority chairman execu-
tive Peter Baker said, "This is the last FM resource that will become available for some time. We are very concerned to know how to use it."

Baldwin added that in making its decision, the authority must balance the pressure from the large number of potential new broadcasters in the U.K. against listener choice and the government's desire for the optimum exploitation of available resources.

should that bidder be Virgin 1215, the station will have to relinquish its existing AM license. In a statement issued before the release of the consultation document, Virgin group chairman Richard Branson said, "National frequencies are still being bought by the BBC. Britain has until now been the only country in the world that would consider having national talk stations on FM while putting their only national commercial rock music station on AM.

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

DEEP FOREST GROWING IN POPULARITY
(Continued from page 8)

NEWS

(Continued from preceding page)

About Love," a love and relationship advice show hosted by Dr. Richard Chapman.

ZXL Boston becomes an affiliate of Unistar Power, the young adult network offering news... Executive Broadcast Communications, now re-

representing Colorado Springs, Colo.-
based Music Channel One, a syndi-
cated top 40 format.

Dallas-based COPRA Media Pro-
ductions adds new affiliates for its four-hour "Class Reunion," includ-
ing KCUL-FM Marshall, Texas, WNIX Greenville, Miss., and WARU Peru, Ind.

LITTLE TEXAS TAKES COUNTRY TO POP BORDER
(Continued from page 94)

ually it just clicked," says Lombardo.

Four AC and top 40 programmers encountered problems from listeners, who might have turned off by a country act. "Everybody thought it was Restless Heart," reports Hewitt at KYKY.

While mainstream fans may mistake the band for Restless Heart, country fans have a distinct image of Little Texas chiseled into their minds. Noah has no shortage of typhoid leading men (John Mi-

chael Montgomery, Clay Walker, Shawn Camp) who can use their good looks to win new fans. But few acts play up their young, sexy images as Little Texas does. (And it will.)

"At the Jamboree's Fan Fair, the shriek decibels greeting Little Texas' arrival in the autograph hall rivaled the crowd bellowed by head bung Billy Ray Cyrus.)

That image is most vivid on the band's videos. In the hugely popular "God Blessed Texas" clip, the mood is fun and upbeat—at one point a Texas longhorn steer mouths the song's title while his hind legs break out in a couple of memorable quick cuts; a cadre of bikini-clad women lounging poolside and eying the band members while they sing "God blessed Texas with his own hand/Brought down angels/And put a ring on her finger."

The band's clip for "My Love" is the closest any Nashville act has come to recreating Chris Isaak's black-and-white male fantasy, "Wasted Game," occupied by a searing, sul-
ty, and underdressed brunette.

"God Blessed Texas" went to No. 1 on CMR, as did "What Might Have Been." The band's previous seven videos hit the cable network's top 10 last year. "My Love" is heading in that di-
tection as well.

With CMT's core demographic at 18-35, Cyndi Director, director of plan-
ning and development, notes that Lit-
tle Texas' youthful image is a perfect fit for CMT. "We were made for each other," she says, adding that Little Texas is part of the country cutting edge in terms of "realizing what video can do for music." But, like rock acts 5-10 years ago that rode the video wave and caught flak from some fans and critics for being shallow acts with hair groups, Little Texas has had to fight its own PR battles. Two words still make Little Texas members cringe: hair band.

MORE SUBSTANCE THAN HAIR

"It almost killed us," says Little Texas guitarist Shane O'Brien, re-
calling the band's early image. "No-
body took us seriously. We thought we were all thrown together and that we didn't play our instruments or write our own songs." (They do.)

"There was a little bit of that early on, but we've taken it to the next level," added it, and says. Anthony, "MTV was RESTLESS HEART," reports Hewitt at KYKY.

After 34 weeks, the band's early single "Somewhere Out There..."

was No. 20. "If you look at 1990, who can think they have a hit," says Polly Bell. "If you look at 1993, who can think they have a hit in 1993."

The domestic store's "Restless Heart" was introduced at Metroplex last week, after six-month's worth of "Restless Heart"..."

“MTV Country” was introduced by playing it for the first time in store. The store's "Music & Media" magazine, that is.

KROQ Los Angeles APD Gene Sandbloom also supported Deep For-
est early on.

"We played it as soon as we got the advance tape on April 30," he says.

"We got immediate phones, but it didn’t quite have that mass appeal like Enigma. But when MTV added it and the Sony commercial was on the air, we thought it was the perfect time to put it back on the air, and we got an even better response. It serves the eclectic part of our audience."

Broadcast Data Systems reports that 26 modern rock stations, includ-
ing KNDD Seattle, WFXN Boston, and WDRE Long Island, N.Y., played "Sweet Lullaby" during the week ending Feb. 6.

According to Anthony, Epic origi-
nally attempted to take the release to top 40 and met with some resistance.

"That’s when we changed from Epic to 550 Music and made the video," she says. "We decided to wait until MTV came on board to really develop it at top 40, which is where we’re at now.

BDS reports that the song was played on 22 top 40 outlets, including WJXR Jacksonville, Fla., WIZX Waltham, Mass., and WPOW Miami, during the week ending Feb. 6.

Next up, says Hazell, is a cross-pro-

motion with the Body Shop: the label is negotiating a deal with the organic beauty supply store chain.

HITS IN TOKYO

January 30, 1994

1. "What Makes You Beautiful" by Britney Spears
2. "Time After Time" by Cyndi Lauper
3. "Under the Bridge" by Red Hot Chili Peppers
4. "Push It" by Salt-N-Pepa
5. "Silent Night" by Jingle Bells Band

Halsey

"Hans" Bro Dayton

Kool & The Gang

The Week's Billboard hits (Top 100) include:
1. "What Makes You Beautiful" by Britney Spears
2. "Time After Time" by Cyndi Lauper
3. "Under the Bridge" by Red Hot Chili Peppers
4. "Push It" by Salt-N-Pepa
5. "Silent Night" by Jingle Bells Band

COMPETITORS
(Continued from page 96)

Radio Free Hawaii. For his part, Ray says if this spring's Little Texas he shares more with the urban station in town than with the Edge. Gray says the audiences are so dif-

ferent that the Edge goes out of its way not to lure Radio Free's list-

eners. "Our listeners wear platform pumps and Christian Dior. Their lis-

eners wear pot leaves on their shirts and STP tattoos and [have] their pants on backwards," says Gray.

Winter says the Edge has been trying to imitate Radio Free Hawaii. "We’ve been here for three years and are top three in the market," says Winter. "They thought they’d get ahead by playing what’s on the mod-

ers rock chart, but we give our listeners more by going on a high-energy live show, which it honed while criss-

crossing the country and playing bars during the late summer."

Executives at Warner Bros. deflect questions about the crossover poten-
tial of "My Love." But don’t be sur-

prised if this spring’s Little Texas has another saccharine-laced ballad climbing the mainstream radio and video charts.

Radio Free Hawaii....
A SERIES OF CONTROVERSIAL television ads promoting modern rock CFNY Toronto have been banned by the Telecaster Committee of Canada, which is responsible for approving all TV spots aired in the country. The ads feature morning show team Humble Howard and Fred Patterson.

The Committee evaluated the ads after one network, CBC Television, rejected them because of what it labeled "unjust and unnecessary treatment of sensitive subject matter, such as religion, lesbianism, and animosity." After the committee viewed the ads and also labeled them "too sensitive," three local TV stations, CITY, CFMT, and CFTO, pulled the spots.

Among the ads rejected are one in which the duo talks about teen-agers injecting oranges with vodka, and one in which Patterson says he wrote the Lord's Prayer on an Etch-A-Sketch.

Also drawing heat recently was WXLI, Orlando, Fla. On Groundhog Day, morning team Doc Holliday and Johnny Magic announced that they were going to let a possum free on one side of a heavily traveled highway in town, and if the animal made it safely to the other side, that would mean an early spring this year. Listeners flooded the station with protest calls, and the sheriff's office sent out a cruiser searching for a wayward possum. (The stunt never took place.) The duo was yanked off the air before the show's conclusion, but faced no further disciplinary action.

Upset by syndicated talk host Larry King's frequent absences from the airwaves, including his regularly scheduled Fridays off, affiliate WWRC Washington, D.C., has been pressing King on the air. New morning hosts Mike Curbilll and Pat Korten sent morning news anchor Jeff Kamen on an on-the-air "Where's Larry?" manhunt through the city that included stops at a marriage license bureau, Mutual Broadcasting's studios, and King's favorite restaurant, while the "Mission Impossible" theme music played in the background, according to the Washington Post.

Following last week's approval by Westwood One stockholders, the previously announced deal in which WWI acquires rival Unstar Radio Networks for $101.1 million has been finalized. Both companies will now be managed by Infinity Broadcasting. In a related development, Unistar will be shutting down its now-redundant news operation in Arlington, Va., in the next 60 days. Approximately 18 staffers are out.

**PROGRAMMING: DUCKMAN DUCKS OUT**

Duckman is out and has not been replaced. New GM Bob Rich, says "a fresh coat of paint was necessary." Rich, who replaced former GM Bob Longwell following his departure for crosstown WWRC/WGY, retains his undisclosed airshift. Those who rejoin the air at KRXX include Hurricanre Wayne (now Mr. Wayne) in afternoons and Mike Stapleton, who moves from swing to full-time. Morning host Gregon Greg has not been replaced.

KSD AM St. Louis seizes from all-news to N-T... Vicki Cuthbert, who has been acting PD at WTLC-FM Indianapolis since Jay Johnson's departure last June, gets the job permanently. She retains her MD duties.

Oldies CKLW-FM Detroit/Windsor, Ontario, shifts to a '70s-based oldies approach similar to the one launched last week at sister station CJCH Halifax, Nova Scotia. CKLW GM Wayne Stafford calls the format "oldies taken 10 years further."

KUPL Portland, Ore., GM Gregg Lindahl adds GM duties at sister KRKR Portland, replacing Bill Pauling, who exits. In addition, Tawny Heckamp has been upped from KUPL promotions director to marketing director for both KUPL and KKRK.

WAFX Norfolk, Va., flips from classic rock to "classic hits," a format similar to the one that has been running for years on sister WKHL Milwaukee. GM Joe Schwartz describes it as "70s-based rock on the softer side, with a little '80s and a little early '80s." Artists like Pink Floyd, Led Zeppelin, and Aerosmith have been dropped. Also ditched are the station's "fox" handle and mascot.

Following the departure of Wes Minter for WCCO Minneapolis, WHOI Dayton, Ohio, moves the Bruce Williams show to late mornings and moves morning man Kent Voss to afternoons. The station also picks up an additional hour of the Jim Bohannon show.

DeMers Programming consultant Bob Bedi has been named to the new position of corporate PD at Prism Radio Partners. He also will be on-site PD for Prism's WZZU Raleigh, N.C., where he replaces Brian Illis, now at WRXL Richmond, Va. Also, album rock radio veteran Lisa Kendall joins DeMers Programming as associate consultant. She most recently was on the air at WDIZ Orlando, Fla.

KROI Minneapolis MD Walter Banks Jr. is upped to PD, replacing Dorian Flowers, who exits. Weekender J.R. Maddox is upped to MD.

Eric Samuels has been upped to the newly created OM position at CFFR/CFBF Edmonton, Alberta. He previously was PD of CFFR. GM Marty Forbes relinquishes programming duties at oldies CFFR, which will be changing the direction of the station. Also, former CHQR Calgary, Alberta morning man Gerry Forbes joins CFFB as morning man. Current morning man Terry Evans moves to afternoons, replacing Howie Cogan, who exits.

**PEOPLE: ISREAL TO RCA**

WMXV (Mix 106) New York MD David Israel enters to become director of research at RCA. No replacement has been named. T&Rs to VP/programming Bob Dumphry... KOAL (the Oasis) Dallas MD Tom Miller adds APD stripes.

Midday job Kevin Soillin becomes MD at WWDF Detroit, while former MD Sharon Foster takes on an expanded midday show... WOMC Detroit morning news anchor Marie Osborne is expected to go to... WACD Albany morning anchor Dave Nash to WAMC.

KRPM Seattle evening jock Lisa Farnsworth takes over APD/MD duties at sister KMPS.

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subcommittee, are the second Congress has called to investigate the subject of controversial sound recording lyrics in the last 10 years. The other two oversight hearings, which were set to begin Feb. 11, is to investigate the "production, distribution and inter-state commerce of music that is alleged to contain lyrics that are violent, misogynistic, and homophobic," according to a prepared statement released Feb. 9 by Collins' House subcommittee on Commerce, Consumer Protection, and Competitiveness.

Collins said she called the hearings as a result of discussions with a number of black groups and individuals beginning last October.

"I am among many of our African American leaders who are concerned about the message this music is sending to our already beleaguered black youth," Collins said in the statement.

She added that black women throughout the country "are infuriated by the demeaning lyrics of this music that glorify sexual harassment, sexual abuse, rape, and murder.

The hearings are not connected with any pending legislation, Collins told Billboard. "I remain steadfast in my opposition to any abridgment of First Amendment rights," Collins' statement said.

Collins plans to hear a wide range of opinions during the hearings.

She told Billboard, "You have to have concerns when you find young people listening to these lyrics. Most of them understand it's just a lyric to a song. I'm of the belief they're more concerned about the beat, the cadence of the rap than the violence, but I want someone to tell me at a Congressional hearing so that I can have a record of it for the U.S. government, whether or not this is the case.

Collins says she wants to be fair and objective, but she has a viewpoint both as a 'black woman and as a grandmother who cares about what happens to our children.'

She adds, "I think we have a responsibility as black women to at least speak out and be heard about the kinds of music our children listen to and the kind of music that they buy.

"I don't want my grandchild to go out and start singing lyrics like these. I don't want that to be acceptable. I want her to be so sensitive to it that something tells her, 'This is not right."

Collins is a 20-year House veteran with home offices in Chicago and a solid reputation for addressing racial and discriminatory issues.

She said she is working with a 16-year-old black volunteer in her office to "organize and equate with the land- scape and boundaries of hip-hop music and its performers."

At the three hearings (the others are tentatively scheduled for March and April), the subcommittee will call panels of witnesses that will include record company presidents, performers, young listeners, and a wide range of professionals, authors, and authorities on black culture.

Witnesses invited to the Feb. 11 hearing included three record label officials: David Harleston, president of RAL/Def Jam Recording; Ernie Kellum, president of the black music division of MCA Records; and Cassandra Mills, president of the black music division of Columbia Records.

Singleton told Billboard before the hearing that the subcommittee is focusing on the wrong problem.

"This is something that's bigger than the music industry, and they're attacking the wrong people," he said. "Music has always reflected life-styles, from slavery to bebop to music from the civil rights era.

"So many of us are removed from the inner-city environment and have become insensitive to the issues afflicting the youth there. Rap music deals with the kids' reality of living with high unemployment, a high crime rate, and the devastating drug problem.

A staff source said that the subcommittee asked the Recording Industry Assn. of America to provide rap artists and company officials for the first hearing. The only confirmed performer slated to testify was EastWest artist Yo-Yo.

The staff said that other rappers "will be given ample opportunity to speak" at the subsequent hearings.

Also invited to testify at the first hearing were Dr. C. Delores Tucker, chairwoman of the National Congress of Black Women, who has led anti-gangsta rap demonstrations against a number of record store owners; Rev. Calvin O. Butts III, pastor of the Abyssinian Baptist Church, New York City; writers Joe Madison and Nelson George, and music producer手工.

A source on the subcommittee says they fully expect Senate staffs to attend the hearings.

RIAA officials spent several days meeting with and advising those industry executives and performers called to testify at the hearings. No RIAA official has been asked to testify at the Collins hearings.

Congressional interest in dealing with violence in entertainment has been primed by recent hearings—and warnings of compulsory legislative remedies—to lessen the amount of violence in TV programming and in movie theaters.

The gangsta rap hearings were preceded by the 1984 "informational" hearings called by then-Senator Albert Gore, which explored sexually explicit and violent record lyrics.

That widely publicized hearing, the subsequent efforts of the RIAA, have been coordinated by the Parents Music Resource Center, co-founded by Gore's wife, Tipper, and a record label bashing bill through the Senate.

The RIAA brought the industry to a 1985 compromise agreement for voluntary parental advisory labels for albums with controversial lyrics.

While no federal lyrics-based legislation has ever been introduced, Congressional intervention is possible, according to a little-publicized study conducted by the Congressional Research Service in the late 1980s.

That study concluded that Congress may have the constitutional authority to ban minors from purchasing recordings with obscene, violent, or hate-mongering lyrics.

Assistance in preparing this story was provided by J.R. Reynolds in Los Angeles.

MONTGOMERY 'KICKIN IT UP' AT NO. 1 SLOT (Continued from page 1)

Montgomery 'Kickin It Up' at No. 1 slot

Montgomery's 'Kicking It Up' remains at No. 1 for the second week on the Top Country Albums chart, while the single, "I Swear," spent-up one position at No. 1 on the Hot Country Singles and Tracks chart.

Montgomery, who is co-headlining a tour with Reba McEntire, also picked up the trophy for favorite country artist Feb. 7 at the American Music Awards (see story, page 12).

The singer says reaching No. 1 on The Billboard chart is not a personal triumph but a victory for the new breed of country acts who incorporate late '70s and early '80s influences into their music.

Artists such as Faith Hill, Little Texas, Billy Dean, and the Gibson Miller Band are all part of this new breed of country performers.

"I think it's a good sign," he says. "I feel they need to be on my album because it's going to be sold.

Montgomery previously enjoyed a measure of success with two up-tempo numbers from his debut album, "Life's About to Begin." The album's little song and debut single peaked at No. 4 on the Billboard Hot Country Singles and Tracks chart on Jan. 30, 1990, and "Beer and Bones," from that same record, hit No. 21. But both of Montgomery's "career" records, "I Love The Way You Love Me" and "I Swear," are big country ballads.

"I think it's sex appeal," says Fred Horton, PD at New York's WNYT.

The guy has a real sense of what makes a great ballad. If I had to com- pare it to something, you could look at Al Green's "Let's Stay Together.

Based on the overwhelming success of "I Love The Way You Love Me," Atlantic executives knew exactly what they were looking for in the song search for Montgomery's sophomore album began in earnest. So strong was their focus that label president Rick Blackburn, Montgomery, and producer Scott Hendrickx all arrived at one meeting with a demo of the same song—"I Swear." Although Blackburn says the company "adopted" over the marketing plan for "Kickin It Up," he balks at exposing his entire strategy, other than to admit that releasing the single far ahead of the album created quite a demand for the company intended. "I Swear" shipped to radio Nov. 19, nine weeks ahead of the album.

"I had calls over Christmas at home from the retail community saying, 'You are out of your mind. We could be selling the album right off the shelves.' We just hoped the album would be so strong that when we finally hit the street with the album, people would want it," says Blackburn. "That was the centerpiece of our campaign.

Bolstered by the company's consumer research, Atlantic initially shipped 800,000 copies of "Kicking It Up," offering retailers advertising incentives to carry the extra inventory.

"We would have bought a lot less if we didn't have that advertising commitment upfront," says Al Wilson, buyer for the Strawberries chain, based in Milford, Mass. "Having that information helped us, because we wouldn't have been able to count on that strength of the last one. There's always a certain number of records you keep an eye on-purely necessarily one of them. But the first day's sales were phenomenal, and after the first week we said 'whoa.'"

"It's an amazing story worked, but Blackburn is quick to point out that the music had to come first.

"All the marketing in the world won't make a bad record sell," he says. "We built off that first record and had momentum coming in the second. But John's confidence was up in the studio, and he made a hell of a record."

BUBBLING UNDER HOT 106™ SINGLES

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TITLES
1. ALFRED STONE, *Same Old Song* (Cherry)
2. FLEETWOOD FACTORY, *Moonlight Matters* (Warner Bros.)
3. ALEXANDRA BORONATZ, *This I Swear* (MCA)
4. ADAM LEVINE, *Say My Name* (MCA)
5. JANET JACKSON, *Together Again* (A & M)
6. ENVY, *Take It to the Limit* (MCA)
7. SUGGS, *Sing, Sing, Sing* (Warner Bros.)
8. THE BEATLES, *got an eye for you* (Epic)
14. CLAIRE RAYMOND, *Kicking It Up* (Atlantic)
15. CLAIRE RAYMOND, *Kicking It Up* (Atlantic)
16. CLAIRE RAYMOND, *Kicking It Up* (Atlantic)
17. CLAIRE RAYMOND, *Kicking It Up* (Atlantic)
18. CLAIRE RAYMOND, *Kicking It Up* (Atlantic)
19. CLAIRE RAYMOND, *Kicking It Up* (Atlantic)
20. CLAIRE RAYMOND, *Kicking It Up* (Atlantic)

TO OUR READERS

The Hot 106 Singles Spotlight will return to this page in next week's issue.

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<th>WEEK</th>
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<td>JOHN MICHAEL MONTGOMERY</td>
<td>KICK IT UP</td>
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<td>2</td>
<td>MARIAN C. CAREY</td>
<td>MUSIC BOX</td>
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<td>3</td>
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<td>4</td>
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<td>AUGUST &amp; EVERYTHING AFTER</td>
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<td>THE ONE THING</td>
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<td>6</td>
<td>SALT N PEPA</td>
<td>DIARY OF A BAD BANG</td>
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<td>COUNTING CROWS</td>
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<td>PERRY FARRELL &amp; THE CURE</td>
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<td>TEVIN CAMPBELL</td>
<td>I'M READY</td>
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<td>RB KA MONTRE</td>
<td>GREATEST HITS VOLUME 1</td>
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<td>STONE TEMPLE PILOTS</td>
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<td>17</td>
<td>THE CRANBERRIES</td>
<td>EVERYBODY ELSE IS DOING IT, WHY CAN'T WE</td>
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<td>ASCAPLE</td>
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<td>FRANK SINATRA CAPITOL</td>
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<td>BILLY JOEL</td>
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<td>BOON DONG REDCEL</td>
<td>I'M READY</td>
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<td>RED KA MONTRE</td>
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<td>HAND ON THE TORCH</td>
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<td>27</td>
<td>GARTH BROOKS</td>
<td>EVERYBODY ELSE IS DOING IT, WHY CAN'T WE</td>
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<td>28</td>
<td>DOMINO OUTDOOR AREA</td>
<td>DOMINO</td>
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<td>29</td>
<td>CRASH TEST DUMMIES</td>
<td>GOD SHUFFLED HIS FEET</td>
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<td>30</td>
<td>EASY E</td>
<td>IT'S ON (DR. DRE FT. Eazy D. J)</td>
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<td>31</td>
<td>BODY &amp; SOUL</td>
<td>THE BEAVIS &amp; BUTT-HEAD EXPERIENCE</td>
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<td>32</td>
<td>ALAN JACKSON</td>
<td>ANOTHER LITTLE BOUT</td>
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Retail Weighs Costs of Health Care Reform (Continued from page 1)

sent small businesses.

During the past two weeks, those organizations have been joined by a number of other retailers, including the Business Roundtable, in pro-
testing the Clinton plan; these groups argue that the cost of the plan would have a significant impact on the econ-
omy. Neither the National Assn. of Recorded Merchandisers nor the Vinyl Software Dealers Assn. has taken a position on the issue.

The Clinton plan tries to achieve universal coverage with its mandate that employers pay for health insurance for their employees, while the lost pay premiums can be purchased through regional alliances.

Companies would be in charge of costs and would be responsible for providing health care to their employees. The alliance has its own employers, per-
sonnel manager, and the government would negotiate the prices for health care.

For independent music and video retailers, many of which do not provide health insurance for their em-
ployees, the Clinton plan would add significant costs. According to one source, two-thirds of U.S. companies with fewer than 100 employees would
not be able to provide health care for their workers.

For chains, the Clinton plan not only would increase their insurance costs; they likely would force a cut in employees.

Under the Clinton plan, employers would have to contribute to some degree to the health-care costs of em-
ployees working more than 10 hours a week on a pro-rated basis, based on a 30-hour work week. So, for an em-
ployee working 20 hours a week, an employer would have to pay two-thirds of the mandated 80% premium.

A study by Lewin-VHI Inc., by 1998 the Clinton plan would require American companies to pay $28.8 billion more than they pay now. Of that amount, worker estimates, the retail industry would have to pay $17.1 billion. A study by the Feinberg Institute count the retail industry among the losers under the Clinton health-care plan, citing a projection by two Brookings Institute econo-
lists that the plan would reduce the country's GDP by $144.9 billion, or 2.1% of gross domestic product. The study estimates that the retail industry would have to pay $17.1 billion. A study by the Feinberg Institute count the retail industry among the losers under the Clinton health-care plan, citing a projection by two Brookings Institute econo-
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launched last summer by Iranian-born conductor Alexander Rahbari, sealed deals for 22 distributors worldwide at the show, with Klaus Heymann, owner of HNH/Naxos. The company confirmed that his company had seen a 42% sales increase in the last year.

Yet another boom to the classical market is ap- parent that problems inherent in li- censing and marketing popular cata- logs apply to the classical world, too. Major involvement in the budget classical market is crying foul over low re- cording standards, improper licens- ing, packaging, and promotion, and even outright piracy.

Estimates of the mid-price and budget markets suggest that together they represent approximately 50% of the classical market, leaving the rest to full price. Majors like PolyGram have ignored it at their peril. Last year, after being under fire at the low-end of the market by big players Naxos and LaserLight, PolyGram finally launched its own budget label, BelArt.

In 1994, Sony Classical plans to ex- pand its existing "Essential Classics" line with a new set of titles under the "Warning" banner. These, as well as any additions to the "Essential Clas- sics," will be major-name recordings that may be 15-20 years old, remas- tered using Sony's Super Bit Mapping 20-bit mastering system. In March, the company also is planning a worldwide rollout of 28 superbudget- titles, most of which were digital- ly recorded in Russia, according to Geoff Heymann, senior vice-president for Sony Classical U.K.

EMI Classics has had its low-price "Classics For Pleasure" series available for the last few de- cades, and, at 5.99 pounds ($8.98) against the Naxos price of 4.99 pounds ($7.48), the label has main- tained a steady presence in the budget market. Last summer in the U.S., the company launched its Encore label, with 30 to 40 titles a year. There are 50 million units in its library, says Kiki Klimbie, VIE international marketing for EMI Classics. The company plans to ex- pand its presence in the budget U.S. Class- ical market this year, says Klimbie, but has no plans to bring its older re- cordings to a lower price point.

Decca, a label run by musicians, also is bidding for a slice of the pie. Discover's initial range has 45 titles, with another 25 on the way. Ac- cording to John Field, international promotions manager, the label has sold 350,000 units in its launch and another 150,000 units annually within three years.

BelArt began in Germany in May 1993, and in September it launched in the U.K. and the rest of Europe. By the end of 1993 it had per- formed "above expectations," accord- ing to Anneliese Cameron, product manager, BelArt/Karussell U.K., with 300,000 total units sold among 70 titles at recommended retail prices of 4.99 pounds on CD and 3.99 pounds ($5.95) on cassette. Sales were through established retail outlets and over the counter in supermarkets, hypermarkets, many of which had never stocked classical CDs before. The repertoire consists of back cat- alog, with the aim to reach the mass audiences of operas, Concertos, Britten's "Cello Suite," and Tchaikovsky's "Sixth." The company also has done a joint venture with the pianist Radu Lupu, although most are sold on the repertoire, such as re- cent releases of Schubert's "Winterreise," Tchaikovsky's "Pathétique," and Bruch's "Concerto No. 1."

Heymann says his Naslo label sold a total of 7.5 million units worldwide in 1993 from its catalog of 600 new re- cordings. Sales in 1994 were in the re- gion of 40 million, he says.

Naxos releases 150 new titles each year, deleting only when it produces a better recording of the same work, the label says.

Founded by Dr. Winfried Ammel, LaserLight has made significant in- roads into the American budget mar- ket with its "Classical Classics" cat- alog material. This expanded into new recordings of classical Jurgen Muli, managing director of Delta, La- serLight's owners, claims sales of 10 million classical CDs in the U.S. in 1993, a remarkable growth since its first-year sales of 10,000 copies in 1988. The company also has a major presence in Europe, particularly its home country of Germany.

LaserLight and Naxos operate against the background of superbudget tit- les. Whereas the two labels sell their titles at retail prices of $5.95 for CDs and $4.99 for tapes, there are a number of labels operating at the $3.99 price point.

The market is divided into a wide range of labels, generally European, that boast impressive unit sales. Source say CD Guild has sold 8 million units in the Netherlands in 1993 through one supermarket channel.

There are a number of different su- per-budget labels owned by the Ger- man CD manufacturer Pilz, which also operates the Pilz and Vienna Masters labels. Financial difficulties at the company reportedly led to cut-price dumping of its classical CDs on the European market.

Another company involved in bud- get sales is the U.K.-based Tring In- ternational. Since last year's MIDEM, Tring has been involved in a legal dispute with EMI over the use of the re- cording of Bizet's "Carmen" conduct- ed by Thomas Schippers, according to Charles Rodier, director, contracts and licensing. Tring's "Dvorsky's Cello Concerto," issued by classical label Pilz, was recently re- leased by Tring, said Schippers, according to Charles Rodier, director, contracts and licensing.

Meanwhile, Tring is moving ener- getically into the super-budget area with new recordings. It has made a widely publicized deal with the Royal Philarmonia Orchestra for a series of 50 recordings of popular repertoire for release at the 35 for 9 marking retail price level. The investment will total $2.25 million and will be the flagship of Tring's classical program.

The legal problems encountered by Tring and others are typical of the pitfalls involved in the budget sector. IFPI and the British Phonographic Industry are building dossiers of records by companies they say are guilty of misrepresentation or out- right piracy.

Margo Langford, IFPI's legal advis- or on anti-piracy, acknowledges, "It is getting really blatant," and welcomes information from the U.S. with a view to cleaning up the situation.

Alison Wenham, the BPI counsel who also sits on the IFPI's U.K. orga- nization's subcommittee, says, "Classical piracy has never been so bad—investigation is so difficult be- cause the companies have so many copies of established classics that we have become a soft target."

Beyond out-and-out piracy, there are more main-line worries. An example is analog recordings that are marked as DDD, with the names of original performers changed to hide the re- cordings' ages; the names of the per- formers have been changed on some to give the impression that they are from Western rather than Eastern Europe; dates after the "P" mark, in- diating the date of the producer's copyright, are altered to make the re- cords appear more recent.

The licensing maze is so complex that even the majors have, from time to time, led to problems. An example is with EMI, when the company reportedly re- leased more recent, slightly batters recordings that were described as DDD even though they were made in the 1990s.

These titles—launched in continental Europe—have now been withdrawn, although evidence of the vast down of outstanding lawsuits in Europe over classical licenses. Many of the origi- nal items in question were licensed from companies controlled by Alfred Schoils, an Austrian producer/con- ductor actively involved in the budget scene for many years. The Schoils cat- alog was bought in 1992 by Point Classics, a company controlled by Wil- helm Mitrich. Sources say that, as a result of the bankruptcy of its parent company, the Phonographic North, Point Classics has been sold to an un- known buyer. Executives at the com- pany could not be reached by press time. Before being sold, Point started legal action against Pilz, allegedly for breach of a licensing clause.

by Geoff Mayfield

BETWEEN THE BULLETS

BIG BAD JOHN: If John Michael Montgomery's bow at No. 3 on The Billboard 200 turned your head last week, then his jump to No. 1 in this issue will really make you fly (see story, page 1). The country sopho- More

RECORDING IN A BOX

For more on recording in a box, see by Adi Tuncel and Anthony J. Rotondi of Realistic Publishing.

MULTIMEDIA INTEREST

(Continued from page 6)

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Billboard, February 19, 1994

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U.K. TRADE POSTS UPEBEAT NUMBERS
The U.K. record market threw off recession in 1989, posting a 13.5% in-
crease in sales value, according to the British Phonographic Industry.
Sales were 768.7 million pounds (1.15 bil-
ion). CD album unit sales were up 81.7%, to 92.9 million.

PURGE AT REPUBLIC VIDEO?
Republic Pictures Home Entertainment
Group is "preparing for a purgic," according to one source close to the
company's final merger preparations with Spelling Enter-
tainment. Reports speculate that
Robert Sigman, president of the
Spelling subsidiary WorldVision
Home Video, will head the merged
video divisions. Layoffs are expect-
ed in Republic's marketing and ad-
ministration departments. The
merger was announced in Septem-
ber ... In other executive video
moves, Benjamin S. Feingold has
been named president of Columbia
TriStar Home Video, replacing W.
Patrick Campbell, who joined Mid-
west Baby Bell Ameritech last month. Feingold moves from
parent Sony Pictures Enter-
tainment, where he was senior VP
of corporate development.

‘ALADDIN’ SEQUEL DIRECT TO VIDEO
Disney’s “Aladdin” sequel, “The Re-
turn of Jafar,” is bypassing theaters
for a direct magic-carpet flight to
retail May 20. It’s the first release
under the new "Wait Disney Home
Video Presents’" banner of made-
for-video titles. Disney is pricing

"Return" at $22.99 with $10 of addi-
tional-purchase rebates. MAP terms
allow retailers to go to $14.75 before
losing coop support.

RCA LOOKS FOR ALTERNATIVES
Bulletin hours RCA Records is un-
dergoing a restructuring of its A&R
department aimed at boosting its al-
ternative-rock profile. Among new
appointees are Love’s New York;
Brian Flohr, who is pro-
moted to senior director of A&R/ar-
tist development on the West Coast
from his position as director of alter-
native promotion and development;
and Eureka A&R veteran Peter La-
bin, whose appointment to the label
is not official but is widely expected.
Stepping down are VP of A&R Ric
Aliberte, whose contract was not
renewed, and East Coast director of
A&R Mark Kichner.

ALPHA BUYS TREE DIMENSIONS
Alpha Enterprise, in a move that
enhances its consumer product line,
has acquired Tree Dimensions, a
manufacturer of home storage units.
Terms of the deal were not disclosed.

ROWLEY TO EXIT EMI MUSIC POST
Philip Rowley will leave his posi-
tion as executive VP at EMI Mu-
sic in New York around the end of
March. He tells Billboard he wants
to move on. "I’ve come to an end of
what I came [here] to do, [be-
ing] highly involved in acquisition
work." He’s been with EMI Music
since 1977.

OSCARS OF EPIC PROPORTIONS
Epic Soundtrack dominated
the Academy Award nominations in
the category of best original song. The
label’s soundtrack to the TriStar
film “Philadelphia” received nomi-
ations for Neil Young’s “Philadelphia”
and Bruce Spring-
steen’s “Streets Of Philadelphia”;
the label also released
the “Poet
Island” soundtrack, but the Os-
car-nominated

Janet Jackson track “Again” was
not included on the album. TriStar’s
“Sleepless In Seattle” generated a
nomination for the soundtrack’s “A
Wink And A Smile,” written by Mar
and Ramsey

McLean. The final nomination went
to “The Day I Fall In Love,” which
comes from the Columbia sound-
track to “Beethoven’s 2nd.”

JACKSON GRAND JURY CONVENE
A grand jury convened Feb. 9 in
Santa Barbara, Calif., to begin re-
viewing evidence in the allegations
of child molestation against Michael
Jackson. Jackson insists he is in-
nocent, but the multimillion-dollar
settlement with Jan 15 in the civil suit
lodged by Jackson’s 14-year-old ac-
cuser in the case.

Taking Stock Of Songs In Movies

HOW WOULD YOU LIKE TO HAVE a week like this:
You’re nominated for your first Academy Award, you
have the Hot Shot Debut on the Hot 100, and it all hap-
ens just days after you’ve won your first Golden Globe.
Well, that’s the kind of week Bruce Springsteen is hav-
ing.

"Streets Of Philadelphia" enters at No. 65. With a
Golden Globe to its credit, “Streets” has to be consid-
ered the leading candidate to win the Oscar. The fact
that it’s just beginning its chart life should keep it fresh
in voters’ minds. A year ago this week, "A Whole New
World" from "Aladdin" was nominated for an
Academy Award while it was No. 2 on the Hot 100. Par-
ty Whitney Houston’s "I Will Al-
ways Love You" at No. 1. It went
on to win the statue—but not all
Oscar-winning songs have reached
No. 1. Think of it, "I’m Easy" by
Keith Carradine (No. 17) or "It
Gois Like It Goes" by Jennifer
Wesley (which didn’t chart).

If being No. 1 counts for anything—think of "Rain-
drops Keep Fallin’ On My Head" by B.J. Thomas
or "Take My Breath Away" by Berlin—then give consid-
eration to "Again" by Janet Jackson. It’s the only one
of the five nominees for best original song that has reached
No. 1—so far. Surprisingly, another No. 1 single failed to
reach the nominal Billboard Hot 100 at No. 2, "All For
Love" by Bryan Adams/Rod Stewart/Sia had to be a con-
tender.

As for the other nominees, "Philadelphia" by Neil
Young, "Wink And A Smile" by Harry Connick Jr., ap-
pears on the "Sleep-
less In Seattle" soundtrack, which has already been No. 1.
And "The Day I Fall In Love" by Dolly Parton &
James Ingram is the only vocal on the "Beethoven’s

2nd" soundtrack.

P INK SQUARED: Tori Amos has the highest-debut-
ing album in two countries. "Under The Pink" enters
the Billboard 200 at No. 12, giving Amos her most suc-
cessful chart album. Her first solo effort, "Little Earth-
quakes," peaked at No. 54 in 1992. "Pink" makes a spe-
tacular debut on the chart, entering at No. 1. Right behind Amos, Garth Brooks’ "In Pieces" enters
at No. 2, giving the woman from North Carolina and the
man from Oklahoma a lock on the U.K. top two.

THE BIG FIVE OF CHART 1:
"Baby Be Mine," by Coming Of Age (Zoo) moves up 11 places on the Hot
R&B Singles chart this week. That’s significant because it marks the
50th R&B chart record either
written or produced by Dennis
Lambert. His chart span stretches
over 25 years and four months, dat-
ing back to “I Dig You Baby” by Lorraine Ellison.
Along the way, Lambert wrote and produced for the
Four Tops, the Temptations, Natalie Cole, and Rifa
Lambert, who has written and produced pop hits for artists like the Righteous Bros., Hamilton, Joe Frank &
Reynolds, and Player, has three No. 1 R&B hits to his
credit; "She’s Gone" and "It Only Takes A Minute" by
Tawes and "Nightflight" by the Commodores.

GOOPLA DOZEN: Michael Bolton ties the all-
time Hot Adult Contemporary record for longest-running
No. 1 single, as "I Said I Loved You ... But I Lied"
reaches the 12-week mark. Its immediate predecessor
was Billy Joel’s 12-weeks-at-No. 1 "The River Of
Dreams." That extends Columbia’s unprecedented lock
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