Sony Bows Three Innovative Vids

NEW YORK—With the release of three specially crafted new home videos this March, Sony Classical Film & Video declares a pox on new classical music video titles that merely attempt to recreate a stan—(Continued on page 87)
America's reaction to the World Pop explosion of ACE OF BASE has been immediate. The singles "ALL THAT SHE WANTS" and "THE SIGN" both soared to #1, then both remained together in the Top 10 for weeks. In less than four months their debut album, THE SIGN, is 1,500,000 units and still soaring.

Whether being called "Perfect Pop" by SPIN or "the World Beat to which the entire globe throbs" by THE VILLAGE VOICE, the arrival of ACE OF BASE is much more than just an incredible beginning. It's a sure sign of bigger things to come!
Rock'n'roll is the creative touchstone of making art, and the creative art that makes the trouble. Emerging in a world that almost obliterated mortal decency, the best rock, R&B, and rap have agitated in the decades since for the fierce social convictions beyond many social conventions, doggedly railing against the darkness of a human dignity.

Fourty years since the dawn of Roy Brown and Muddy Waters, the sounds that would be rock, blues, R&B, or rap wear many masks, cognoscenti knows. But it's only those in the Frankish ranks that still dispense fast fashion and truth or falsity of cultural courting no ritual, seeking no acolytes, respecting no demagogues, requiring no pimps.

A year of the intense young men from Atlanta whose debut album, "Air-Plane" (RCA/Kaper, due April 26), is one of the few debuts of '94 that audaciously asserts its own soul and narrative will, deeply gritty and often just as witty. In a world where many periods are forever all your attention, all your scrutiny, Air-Plane bluntly invites listeners' closest approaches, as an "Ghetto Blast," a sweetly rising a cappella street riff that suddenly becomes a brutally unparaphrasing of a TV ad.

"Ghetto Blast! Ghetto blast! . . . Hey, what's up? That's what's in yo' hand!"

Guys and acid jazz and did home made dems that included songs on the album like 'Child, Fre-Afro-Dig,' 'Deep,' and 'Shine,' which was our attempt at a pop song with a social message.

"We all write together, Moon being the U.K. club vibe of Stereo MC's, Soggi liking heavy jazz like Coltrane and Thelonious Monk, Nog filling in at the piano, and Moore, aka Lil Sharif McIntosh, was enrolled at Cheyney University, and 'Brother Soggs,' or Christopher Lehman Turner, attended Georgia State."
If we were any more Hollywood, our pool would be shallow at both ends.

Sampling Without Permission Is Theft

BY ANDRIAN ADAMS and PAUL MCKIBBINS

A chill crushed our spines upon reading the Commentary on fair use by self-described “noisemakers” Negativeland (Billboard, Dec. 25, 1993).

While the list of shiningly wondrous arguments, Negativeland seeks to promote the idea that they should be able-through the technique of “sampling”—to use any and every creative and interpretive work for their own commercial gain without the inconvenience of payment or permission. To those who put in the time, energy, creative effort, and money necessary to create music in its original form, this is intellectual and physical theft.

The Supreme Court is concerned with the boundaries created by the legal thicket of “fair use” and “parody” as they apply to the 2 Live Crew’s use of the Acuff-Rose-owned song “Oh Yeah” (Billboard, Nov. 20, 1993). The ruling is expected this spring, and the case has spurred some artists, like Negativeland, to consider legal action for the protection of the Copyright Act.

Negativeland’s position—We believe that artistic freedom for all is more important to the health of society than the supplemental and extraneous incomes derived from private copyright tariffs—actually negates the whole concept of music as a business. In Negativeland’s view, “art” and commerce are completely distinct entities. However, in our world of realism and logic, there is no need to separate between art and commerce once the act is offered for sale. To insist otherwise is naive.

We feel compelled to address the other sides of the sampling issue. However, before we clean up the minefield of negativeland and rework it with positivism, let us state our view on sampling. If you use copyright-protected music for commercial gain, you have robbed. Period.

In very practical terms—in fact, the Constitution guarantees its intellectual property is no different than physical property regarding ownership. Just as one cannot take someone’s car without permission, one cannot take or use another’s creative expression without permission. Taking this one step further, no one, except a thief, would take another person’s car and sell it without the proper, formal, legal arrangements. But this is exactly what happens when an artist appropriates a musical fragment and then profits from its use and sale. It’s taking without permission.

Although Negativeland justifies “fragmentary theft” (read: sampling) as an inescapable part of the artistic process, they defend this view vis à vis the music with a historical reference linking Cubist collages to Dada and, finally, to the use of “culture” icons, i.e., Andy Warhol’s Campbell’s Soup Can. Historical borrowing, says Negativeland, supersedes modern copyright.

But beyond the issue of art as commerce also lie the intrinsic moral and ethical responsibilities that come with the privilege of participating in a free-market system. In more colloquial terms, “doing the right thing.”

With regard to music, the “right thing” is for users to pay the people who own the property, i.e., the copyright holders. In a civilized society, the rule of law, through legislation, rightfully applies to limit the use of any intellectual property (includingsampling) without codifying moral and ethical behavior. It also dictates the practical elements of the free market: the law defines who gets what and who has “the right to copy.” Without laws that specify a role for this commerce, there will be no basis for pricing it, or for codifying moral and ethical behavior. It also dictates the practical elements of the free market: the law defines who gets what and who has “the right to copy.” Without laws that specify a role for this commerce, there will be no basis for pricing it, or for codifying moral and ethical behavior.

‘This is not a struggle of art against commerce’

Andrian Adams is executive VP of Sampling Songs/EMI. Paul McKibbins is director of publishing for Rittenhouse Music Inc.

DANCE FEAT

As a long-time member of the dance-music community, I found the Billboard Dance Music Summit in San Francisco (Jan. 19-21) to be one of the best and most cohesive seminars I have ever attended. This seminar was full of information and low on b.s. Billboard’s [dance music editor] Larry Flick and [special projects coordinator] Melissa Staback organized a great gathering, from the discussions to the talent showcases. This summit provided one of the most open forums I’ve ever participated in. And better yet, it provided a rare spirit of openness that allowed some of the young up-and-comers in the dance music business the opportunity to voice their opinions and be heard.

The San Francisco locale also was a nice change of pace from the New York-Los Angeles mentality of most music gatherings. I hope this is becoming a long tradition.

Terrence M. Brown

President

TMB & Associates

Hollywood, Calif.

NEW ACTS BODE WELL FOR FUTURE BIZ

As manager of a small, independent record store, I have seen a lot of really poor music sell as a result of clever gimmicks, video exposure of "pretty" face bands, and heavy radio rotation in the ultra-restrictive strippers at CHART (Billboard, Feb. 19), shows that the American consumer still recognizes quality music.

Counting Crows, Gin Blossoms, and the current crop of alternative bands are a few bands are quietly proving that superior musicianship and rich, vivid songwriting will win out over industry-contrived images and teen-age sexual innuendo-laden song lyrics.

The industry is finally being led by music-conscious executives, like Capitol’s Gary Gersh, who combine true passion for music with sharp business acumen and a willingness to take risks by releasing unique and inspiring artists. If this trend continues, the ’90s will be looked at as an exciting time for the music industry.

John E. Williams, III

Manager

Banan's

Greensburg, Pa.
Sony Music, MTV, New Line Top Nominees For '94 Billies

NEW YORK—The results of the preliminary judging for Billboard's 1994 International Billie Awards are in, and the creative teams of some of the top firms in the entertainment and advertising businesses are among the nominees. Among the top finalists are Sony Music with 13 nominations, MTV (9 nominations), New Line Home Video (8), Phoenix radio station KZT (3), and Philadelphia-based advertising agency the Weightman Group (4).

The Sony Music flirtation is the only international competition honoring the best advertising and packaging in the music and home entertainment industries. This year's competition drew 600 entries from record labels, home video manufacturers, music video networks, radio stations, retailers, professional audio manufacturers, and advertising agencies servicing those sectors. The submissions were reviewed by a 25-member jury, which includes music industry design, and marketing professionals.

"We are thrilled to see the industry's continuing support of the Billie Awards," says Howard Lander, Billboard publisher and president of the Billboard Music Group. "The Billie Awards were established to provide a vital forum to spotlight the creative forces that package and market the commercial endeavors of this artistic-driven business."

The 147 finalists in 58 categories include consumer and trade print ads, TV and radio spots, posters, point-of-purchase materials, as well as album and home video cover art. (See pages 88 for a complete list of finalists.)

The winners will be announced March 10 at the Puck Building in New York. The ceremony will be hosted by famed contemporary artist Peter Max and ESPN personality "Downtown" Julie Brown. Tickets can be purchased for $55 in advance or $65 at the door. For tickets and information, contact Maureen Ryan at 212-580-0062.

U.S. Earnings Drag On Thorn EMI Profits

[BY DOMINIC PRIDE]

LONDON—Earnings from EMI's New York labels proved to be a dull spot in Thorn EMI's otherwise bright second-quarter results.

Robust performances from retailer HMV, Virgin Music Group, and Euro- pean music operations contributed to a result that showed operating profit on continuing operations up 22%, to 291.4 million pounds ($428.35 million), for the nine months ended December 31, 1993. Sales for the whole group were 3.3 billion pounds ($4.85 billion), up 6.5% over the same period last year.

EMI reported profits up 39% compared with the same nine-month period in 1992, to 212 million pounds ($311.6 million), on sales up 26% to 3.7 billion pounds ($521.9 billion), its highest ever sales for that period. The period, taking in the Christmas sales rush, saw strong performances in the retail of CDs and the rest of the world outside the U.S., U.K., and continental Europe, and was buoyed by Virgin's highest market share in its 21-year history.

This is the first time Thorn EMI has reported its nine-month figures, which is the first phase of the compa- ny's plan to release its figures quar- terly. The group is following new...
“Things won are done, joy's soul lies in the doing”

-William Shakespeare

A&M Records congratulates our Grammy nominees

Sting
Record of the year
Album of the year
Song of the year
Best rock vocal performance, solo
Best pop vocal performance, male
Best music video - longform
Best engineered album (non-classical) (Hugh Padgham)
Producer of the year (non-classical) (Hugh Padgham)

Aaron Neville
Best pop vocal performance, male
Best country vocal performance, male

Jimmy Jam & Terry Lewis
Producer of the year (non-classical)

Sounds of Blackness
Best instrumental arrangement accompanying vocals

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The sun rises
over the horizon.
Night circles into day.
The Land Awakens.
Walt Disney Records Presents

The Lion King

Soundtrack

The Next Audio Product in a Royal Line of Successes.

The musical genius of Tony Award-winning lyricist Tim Rice, Grammy Award-winning songwriter Elton John, and renowned film score composer Hans Zimmer meets the power of Disney animation in the most eagerly awaited soundtrack of the year.

The music. The story. The adventure. They're all captured in audio products that let children relive the film experience again and again.

Music by Elton John
Lyrics by Tim Rice
Score Composed by Hans Zimmer

The Breakthrough Audio Marketing Event of '94.

$3.00 Nestlé Rebate — A first in audio marketing

Massive nationwide publicity and advertising

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Special offers on 3MM apparel hangtags and in 1.5MM Lion King products

Hit single radio airplay, music video, and more

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Bergman Leads Charge For Change At ASCAP

BY IRV LICHTMAN

NEW YORK—Lyricist Marilyn Bergman has achieved two important firsts in her tenure as an ASCAP board member. In 1986, she became America's first female elected to the board of the performing rights society; now she has become the first woman to be elected president. In making Los Angeles her home base, she also will have the distinction of being the first president to be headquartered in a city other than New York.

Bergman replaces Morton Gould, who is stepping down after eight years as ASCAP's president (Billboard, Feb. 19). Cy Coleman replaces Bergman as a writer VP on the ASCAP board. BMI, ASCAP's chief rival, has been headed by a woman, Frances Preston, since 1986.

Bergman takes the reins as president at a time when ASCAP is in the midst of its most thorough reorganization since it was founded 80 years ago.

"It is such an interesting time coming from the vice president's position, the [prospect] of being a new president," says Bergman. She was one of many members of the 24-person board who felt the (Continued on page 12)

MCA Brings Aboard Interactive VP Melnyk Starts CD-ROM Talks With Acts

BY MARILYN A. GILLEN

NEW YORK—The MCA Music Entertainment Group is bringing "interactive" in-house and onto the front burner with the appointment of Alan Teller, with a mandate to identify, implement, and help market interactive media projects from the MCA Music Group.(Continued on page 12)

Senate Hearing Examines Gangsta Lyrics Possibility Raised Of Movie-Style Rating System

BY BILL HOLLAND

WASHINGTON, D.C.—Violent gangsta rap lyrics and the record companies that release them have been criticized at a Feb. 23 Senate hearing chaired by Sen. Carol Moseley Braun (D-Ill.), but neither legislators nor witnesses could offer an easy solution.

Three record industry executives and one entertainer were among approximately 17 witnesses testifying at the hearing, and no rappers were present. According to sources from Moseley Braun’s office, many artists had been invited to testify but did not respond.

Among those giving testimony were Hilary Rosen, executive VP of the Recording Industry Assn. of America. David W. Harleston, president of Rush Associated Labels and Def Jam; Steve McKeever, executive VP of talent and creative affairs for Motown Records; and entertainer Dionne Warwick. A representative from Rock The Vote also testified.

Upcoming House hearings, slated for March 4 and chaired by Rep. Cardiss Collins (D-Ill.), are expected to give rappers a place on the podium.

Senate lawmakers and witnesses agreed that while the lyrics are troubling, it would be wrong and irresponsible to attempt to mute the messages of rage roaring from the violent, drug-torn neighborhoods of America’s biggest cities. But they also were cautious about some serious commitment by government, community groups, and individuals to attack the root causes of what one witness called "societal disintegration."

Moseley Braun, pushing for greater involvement on the part of the recording industry, suggested the possibility of a rating system patterned after the MPAA’s movie ratings “to prevent certain records from getting into the hands of children.”

Rosen testified that a rating system would be unworkable because current labels “would not be equipped to make those decisions,” and that it would be nearly impossible to make distinctions about the use or meaning of offensive words in the context of particular songs.

Rosen also said that children would get hold of controversial lyrics even if there were a rating system. “Music is different from movies,” she said. “Kids who want to hear certain songs find out how to hear them.”

Rosen also told lawmakers that following the Feb. 11 House hearing on gangsta rap lyrics, at which time it was mentioned that several explicit albums were missing labels or had small parental advisory logos (an RIAA voluntary system employed since 1985), RIAA sent a memorandum to the heads of member labels reminding them of the importance of proper use and placement of the logo.

The memo also was sent to the National Assn. of Independent Record Distributors for its indie-label members.

Although none of the witnesses-most of whom were African-American, representing a wide range of professions—condoned the messages of violence and misogyny in gangsta rap, most explained the rappers’ stances and outcries in the context of the messages of the already-hard-nosed lives they lead.

“The issue is not whether to suppress, regulate, restrict, segregate, or not to distribute [the] hip-hop music. Rather, the issue is whether we, as a community and nation, are prepared to address the very issues that have given rise to the lyrics that some find so troubling,” said Harleston.

However, lawmakers and most of the witnesses targeted record companies for allowing explicit recordings to be sold to children. Several alluded to producers and companies that had pushed artists to be more vulgar and violent in their lyrics.

“Placing profit ahead of social obligation, record companies routinely market music which glorifies violence, demeans women, glorifies the use of illegal drugs, and even crosses the line in being audio pornography,” said Dr. C. DeLores Tucker, national chair of the National Political Congress of Black Women.

NCPB has commemorated record chains carrying gangsta rap in recent (Continued on page 89)

Faith Hill Scales The Country Mountain

BY CARRIE BORZILLO

LOS ANGELES—By exposing country personality and warmth through numerous TV appearances and one-on-one meetings with radio, retail, video, and press representatives, Warner Bros., effectively created a buzz on the Star, Miss., native and debut album, “Takin’ My Am.”

"With Faith, we had so much to work with,” says Hill’s manager, Gary Bowden of Los Angeles-based Borman Entertainment. “She’s a great person, a genuine person who’s down to earth. She’s very attractive and has the cutest smile. We wanted people to realize that she’s not just a new artist and she’s not just a pretty face. The best way to do that was to get her talking to people before the album even came out.”

The results so far: “Take Me As I Am,” released Oct. 12, bowed at No. 73 on the Top Country Albums chart on Nov. 27. The week of Feb. 28, the album hit No. 25, earning Heatseekers Impact status. This week, the album is at No. 23 with a bullet.

On The Billboard 200, the album debuted at No. 173 on Jan. 19 and now stands at No. 112 with a bullet. It has sold 111,000 units, according to SoundScan.

Hill’s single, “Wild One,” which went to radio in September, debuted Oct. 16 at No. 61. It topped the Hot Country Singles & Tracks chart on Jan. 1.

Hill’s version of “Piece Of My Heart,” a song made famous by Janis Joplin, was serviced in early February to radio. This week, it reaches No. 34 with a bullet, while “Wild One” is No. 1 on the Hot Country Current chart.

Warner Bros. spent eight months prior to the album’s release creating an industry buzz on Hill.

Hill first made the rounds greeting radio programmers at the St. Joe’s fundraiser in Memphis in January. Last March, she met more industryites when she performed with Dwight Yoakam, who is also managed by Borman, at the Country Radio Seminar.

Hill appeared on TNN’s “American Music Shop” and “Nashville Now” (now known as “Music City Tonight”) (Continued on page 80)
A&M Readies Nevilles’ Live Set
Album to arrive in time for Jazz Fest

LOS ANGELES—A&M Records will focus its promotional efforts for the new Neville Brothers album, “Live On Planet Earth,” on this year’s New Orleans Jazz & Heritage Festival. In other Crescent City news at the label, A&M plans a late 1994 or early 1995 release for a new album by the Meters, the late ’90s bayou funk unit that included Art Neville among its members.

Of the forthcoming Neville Brothers album, A&M marketing VP Jill Glass says, “We told them if they could deliver the album in a timely fashion, we’d do everything to make Jazz Fest a Nevilles event.”

The album, due April 19, features the veteran New Orleans A&M unit fronted by siblings Art, Aaron, Cyril, and Charles Neville performing concert versions of their originals and covers of songs by such diverse artists as Stephen Stills, the Rolling Stones, Bob Marley, Peter Tosh, and Curtis Mayfield. It was recorded on the U.S. and abroad during the Nevilles’ 1993 tour.

The release of “Live On Planet Earth” commemorates the 29th anniversary of a call for the Nevilles to band together, issued to the brothers by George “Chief Jolly” Landry, the revered leader of New Orleans’ Indian tribe the Wild Tchoupitoulas (whom the Meters backed on a self-titled 1976 album).

Elder brother Art Neville says, “Chief Jolly told us he didn’t see any reason not to do a thing as a family... He said, ‘This is what your mother and your father would have liked to see happen when they were alive.’ One thing led to another, and we did put the group together.”

The Neville Brothers have performed respectively for A&M since returning to the label, which released “Pivo On The Bayou” in 1981, for a second tour of duty in 1989. Their three studio albums, “Yellow Moon,” “Brother’s Keeper,” and “Family Groove,” hit Nos. 66, 60, and 103, respectively, on the Billboard 200.


“Their name recognition has never been higher,” Glass says of the Nevilles. “We see Aaron’s success as opening some new doors... But we have to continue to develop them as a separate entity.”

To that end, the Nevilles will be highly visible at Jazz Fest in April. Plans call for the group to open and close the festival, and they are slated to perform three nights at the New Orleans House Of Blues location. Glass says a live broadcast of a club performance is in the works.

Raitt Crue, Pantera Come Marching In
Soundtracks, R&B/Country Duets Set Also Bow

NEW YORK—Motley Crue, Bonnie Raitt, Pantera, and Hammer are among the top-ranking artists in an army of acts sending new albums into battle in March.

Also rolling out key projects this month are Elvis Costello, Gang Starr, Brand New Heavies, and Confederate Railroad. The film soundtrack sweepstakes heats up with star-studded albums supporting “Mi Vida Loca,” “Threecomers,” and “The Crow,” and the highly touted “Rhythm, Country & Blues” compilation also hits the streets this month.

On March 15, Motley Crue unleashes an updated version of their album Elektra—the group’s first studio offering since 1989’s “Dr. Feelgood,” and its first since the departure of singer Vince Neil. Now fronted by John Corabi, the band will launch the set with the single “Hooligan’s Holiday,” which has just shipped to album rock and metal radio. An extensive tour is in the works.

Raitt returns March 22 with “Longing In Their Hearts,” her first album since the 1991 quadruple-platinum release, “Luck Of The Draw.” Once again, she shares production credit with Don Was on the Capitol set, which is preceded by the single “Love Sneakin’ Up On You.” Raitt, who co-wrote five of the album’s tunes, also covers songs by Paul Brady and Richard Thompson.

“Hard” and “heavy” are key adjectives in describing the material that fills “Far Beyond Driven,” the third major label release from WestEast’s Pantera. Following the gold-selling “Vulgar Display Of Power,” this set, due in stores Tuesday (1), comes in a collector’s vinyl edition with artwork different from that on the CD and cassette. Pantera soon begins a tour that will take it around the world in the next year and a half.

Tuesday (1) is also the day Hammer steps forward with his Giant/Reprise debut, “The Funky Headhunt-er,” his first album since Capitol’s 1991 release, “Too Legit To Quit.” The road at pop and urban radio has been paved with a successful double-A-sided single, “It’s All Good” and “Pumps & A Bump.”

Hammer worked with a variety of producers, including Teddy Riley and Daz & Kurupt from Snoop Doggy Dogg’s Dogg Pound. Elvis Costello resurfaces March 8 with “Brutal Youth” (Warner Bros.), which was produced by the artist with Mitchell Froom. Radio gets the first single, “You Tripped At Every Step” shortly.

The lengthy rock agenda for March also includes David Lee Roth’s “Your Filthy Little Mouth” (Reprise, March 8); Morrisey’s “Vauxhall & I” (Sire/Reprise, March 22); Sam Phillips’ “Martins & Bikinis” (Virgin, March 8); Sass Jordan’s “Bats” (MCA, March 1); Yes “Talk” (Victor, March 22); Phish’s “Hello” (Elektra, March 29); and Inspiral Carp

RECORD COMPANIES. Lars Toft is appointed managing director of BMG Ariola A/S, Denmark. He was GM of EMI-Medley A/S in Copenhagen.

Elektra Entertainment appoints Bob Garland VP of promotion in Denver, Sonia Ives VP of video production in New York, and Lisa Frank VP of artist relations and marketing in New York. They were, respectively, founder of Artist Development Services Inc., senior director of video production for Elektra, and senior director of artist relations and promotion at Elektra.

Valerie DeLong is promoted to VP of promotion for EastWest Records America in New York. She was senior director of promotion.

Bob Frank is promoted to VP of label operations for Mercury Nashville. He was director of finance.

Maureen Crowe is named VP of soundtrack at Columbia Records in Los Angeles. She was an independent music supervisor for films.

Dave Moss is appointed senior director of Strategy and Planning for Big Beat Records in Los Angeles. He was A&R representative for Profile.

Richard Seifert is named director of tours and special events for Sony Music International in New York. He was manager of internal audit for Sony Corp. in New York City.

John Benedict is appointed managing director of China Records in London. He was founder of the entertainment law firm Benedicts.

Pat Barry is promoted to director of production at Island Records in New York. He was production manager.

DISTRIBUTION. John V. Madison is appointed senior VP of sales and branch distribution at PolyGram Group Distribution in New York. He was senior VP/GM for Pyramidal Broadcasting.

PUBLISHING. David Loiterton is named director of BMI Music Publishing, Southeast Asia, in Hong Kong. He was managing director of MMA Music Group Ltd.

Sparrow Communications Group in Nashville promotes Steve Rice to VP of A&R and publishing administration and Craig Dunngan to manager of publishing administration. They were, respectively, manager of A&R and publishing administration and copyright administrator.

RELATED FIELDS. Richard Arroyo is named senior VP and managing director for MTV Latin in Miami. He was senior VP of marketing for Philip Media.
Plant, Page Oust Song From Film

Rap Infringes 'Kashmir' C'right, They Say

BY DON JEFFREY

NEW YORK—Two Led Zeppelin members and their publishing company succeeded in getting a song removed from a movie on TV after a long battle in the courts claiming that the song infringed on the band's composition, "Kashmir." Robert Plant and Jimmy Page—along with their publishing company, Flame Of Albion Music—sued Home Box Office over the first televised airing of "The Bad Lieutenant," which features a song by Schoolly D called "Signifying Rapper" that they say infringes on the copyright of "Kashmir."

The legal complaint against HBO alleges that "Signifying Rapper" is "strikingly similar to and was copied from" the Led Zeppelin song. "Kashmir" was written in 1975 and recorded for the album "Physical Graffiti."

Led Zeppelin's lawyers sought an injunction preventing the scheduled showing of the film HBO over its Home Cinema cable channel February 26 and Feb. 27 if the cedler did not expunge "Signifying Rapper" from the soundtrack. A source says that on the day of the first showing of the movie, HBO received a permission from Zomba publishing to substitute a newly-recorded Schoolly D tune in its place, which allowed the film to be telecast.

"I don't have any objection to the film being shown, just with 'Kashmir,'" says Theodore C. Max, attorney for Phillips, Nizer, Benham, Lunder, Frankson, Attarian & Page and Plant.

Jim Noonan, VP of corporate affairs for HBO, says that his company has no comment because of the legal litigation. He added that, in the suit, HBO's main concern is whether the network has the rights to produce the album "Physical Graffiti."

Court Decides Against Former Blondie Manager

NEW YORK—Blondie's former manager is not entitled to commis- sions on the sale of singer Harry's solo eff- orts, the Appellate Division of New York Supreme Court ruled Feb. 10.

Leeds was found guilty of "for work per- formed or created [by the group or its individual members] prior to Feb. 9, 1985, except for activities undertaken by the defendants [Harry and Chris Stein, her principal co-owners] as members of the group Blondie."

"Leeds' by no means a cut out as a cutout for commissions from the group's solo artists and its members. According to the ruling, Leeds was entitled to commissions on any solo artists' material released after 1985, but not for any solo work by the individ- ual artists."

"Wallace Collins, Leeds' attorney, contended that Leeds was en- titled to continuing commissions from individual members of Blon- die, who disbanded in 1982 (Bill- board, April 17, 1990). Lee Bantle, attorney for Harry and Chris, said, "There was no solo material was recorded under a new contract that was not con- nected to earlier Blondie pact."

FRED KIRBY

CDs LIFT MUSIC SALES

(Continued from page 6)

had its accounting firm, KPMG Peat Marwick, review the figures, but found no change.

As the consumer profile indicates, the sales figures include not only re- tail sales, but also mail order and re- cord club sales.

"In some respects, the consumer profile has always been an adjunct to what we have done," says RIAA's Rerman. "The fact that it came out at the same time [as the year-end re- port], and the fact that we've reviewed the process and think we feel certain that, despite the fact that any one of the companies' perfor- mances may have differed from ano- ther, that the figures accurately reflect the [marketplace]."

Bach, who disputed the figures last year, says he has no problem with this year's tally.

While Jeff Abrams, merchandise manager for the 151-store Best Buy Electronics chain, says he doesn't disagree, he says he does say they were calculated differently—espe- cially the total dollar value. "I think the sales figures for Best Buy are weighted toward the retail value," he says. "These figures are based on list price, which doesn't take into account that I would guess that only about 25% to 30% of records are sold at list price."

BERGMAN LEADS CHARGE FOR CHANGE AT ASCAP

(Continued from page 10)

time was ripe for change.

"Since the society was formed 80 years ago, the world has changed, and so has the map of the music busi- ness. I don't believe it was a good idea to take a hard look at what we had to do to accommodate changes in technol- ogy and the marketplace. It only makes sense to check ourselves against changing times . . . For instance, we can change the size of our surveys, something that was impossible a few years ago."

Bergman, a three-time Academy Award winner for best song or score, on an annual basis, an advantage gained by new technology. "I'm going to be able to have telecommunication with all branches online once a week. We'll have hookups with the New York and Los Angeles offices in a month, with Nashville to follow soon after. This was science fiction a few years ago.

As part of the society's reorganiza- "tion, Bergman will interface with a chief executive officer when someone is appointed to that newly created nonboard post. That person will be the face of the organization, she says, while she will be the face of member- ship. "It will be my job to [be] liaison between the CEO and management."

Last fall, ASCAP named then-finan- cial chief LeFrumento to the new post of COO.

According to Bergman, the field of contenders for the CEO position is "down to a few very people." Others indicate that chances are good that the individual selected will not have had direct music industry experience. "It will be the job for [be] liaison between the CEO and management."

Bach, who has held the [marketplace]." Tale. "But that's not to say I don't believe music on an inter- action basis can ultimately be a very important component of our overall business."

A&M READIES NEVILLE'S LIVE SET

(Continued from preceding page)

date is possible.

During the festival, the band will do an "in-tent" appearance at the site, sponsored by Sound Warehouse. They have permission to sell records on-site. "Glasses," says they set up a tent and have a variety of acts come in and do signings."

"Beyond Jazz Fest, Glass says, "We're doing a variety of things. There are three and we're playing at the Garden Theatre."

The Meters currently include original members, keyboardist Art Neville, bassist Tambi, and guitarist Zig-doctor, plus guitarist Brian Stoltz and drum- mer Russell Battiste. Also, original guitarist Leo Nocentelli and drum- mer Joseph "Zigaboo" Moss have been gigging together in L.A.

Wiggins says, "Who knows what the current event is going to be when we actually go into the studio?"

"He's interested in new technologies like virtual reality, and other ideas that stretch the limits of the music experience."

ENTICING THE USER

Melnyk says a key concern he has about the current crop of music-relat- ed interactive titles is their shortcom- ings in what she calls the "experiential element."

"The problem with a lot of the discs that are out there now is that they are more database-type discs, which are basically an al- "New York style" way that we have in-house producers as well as producers that we contract on the outside.

Neither Melnyk nor Teller will dis- close any specific titles planned just yet, but both stress a desire to "push the envelope" in terms of title develop- ment.

"As far as I'm concerned, it's not just CD-ROM titles, although certain artists would obviously lend them- selves to the traditional 'anthology' concept."

"We were short enough as it is, so we felt it wasn't the time to pin Morten down on the exact nature of his departure from the job," says a board member present at the morn- ing session.

However, within hours, Gould told the board that Morten would stay inde- pendent immediately, but would stay on as a board member to help the new president during transition. In addi- tion to board membership, he will car- ry the title of president emeritus.

Gould's decision came shortly after the board proposed guidelines that, if approved by the general membership, the new president would mean that Gould could not run for another board term next year.

Gould's announcement at the general membership meeting was greet- ing with "mixed reactions," a board mem- ber told Billboard. Plans were drafted by a largely composed of veteran writer and publisher members, many of whom were unaware of current board decisions designed to achieve a younger board profile.

MCA BRINGS ABOARD INTERACTIVE VP

(Continued from page 10)

whose scores were produced both in- house and through third-party ar- rangements, Teller says. MCA Inc. has just bought what it terms "a signif- icant minority stake" in Irvine, Calif., software publisher and distrib- utor Interplay Productions, which could play a role in producing some MCA music titles. "But I felt it was very important that the Music Group itself have a self-contained capabili- ty," Kern says. "Much in the same way that we have in-house producers as well as producers that we contract on the outside."

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Vaughan Returns, With 'Pleasure'
New Epic Release Ends Three-Year Hiatus

BY CHRIS MORRIS

LOS ANGELES—At Antone's Record Store, the roots-oriented retail outlet in Austin, Texas, where Jimmie Vaughan shops regularly, anticipation is high for the long-reclusive guitarist's solo debut, "Strange Pleasure."

Store manager Zoe Poore says, "It's been put off for a while, and we have people coming in. When's it coming out, when's it coming out? I've heard [the album], and it's great. "Even though [Vaughan] lives around here, he keeps to himself," Poore adds. "He still draws a lot of attention...He's still got a lot of mystery to him."

Some of that mystery—cultivated by the three-year silence that followed the 1991 release of "Family Style," Vaughan's album with his late brother, Stevie Ray—should be dispelled by the new album, due April 12 from Epic Records.

"I didn't do anything for a long time," Vaughan confesses. "I've done a couple of shows with Eric Clapton, a couple of things like that, but basically I was trying to work through some things in my life—just trying to be happy. This really felt good."

"Strange Pleasure"—produced, like "Family Style," by Nile Rodgers—may come as a surprise to listeners who associate Vaughan's work with the straight-up blues-rock he played with his former band, the Fabulous Thunderbirds, which he quit in 1988.

Vaughan doesn't see the new record as much of a departure, despite the fact that he carries the whole vocal burden for the first time.

"I had been bubbling to change for years and years," he says. "I'd been thinking about all this stuff, and couldn't get it out. So I broke away, and 'Family Style' was the beginning of it. If you listen to that stuff, it's got the same elements. This just sort of carried it over. To me it's the natural follow-up to 'Family Style.'"

However, the record does boast a potent gospel-based texture on several tracks. "That's the way it came out," Vaughan says. "It's very, very much gospel, but so is all R&B and rock 'n' roll and blues...Basically, the whole album is drums, organ, and guitar, and instead of horns, strings, and all that kind of crap, I used singers, because I'm a big fan of [the gospel-based] 50s R&B act the 5 Royales."

The fervent feel of Vaughan's new music may be most pronounced on the moving "Six Strings Down," a salute to Stevie Ray, killed in a helicopter crash in 1991, and a host of other (Continued on page 20)

Arthur A. Sassein

Ted Hawkins Finally Gets Major-Label Bow On DGC

BY JIM BESSMAN

NEW YORK—Talk about a Cinderella story. 57-year-old Ted Hawkins was more or less discovered on the street.

Hawkins, whose major-label debut "The Next Hundred Years" is out on DGC/Geffen March 29, had released five albums independently to great acclaim, but still couldn't get arrested—at least as far as commercial success goes. But after enduring a woeful period culminating in total collapse and numerous jailings, Hawkins, who has been compared to his idol Sam Cooke and Otis Redding, managed to support a family by singing and playing guitar while seated on a milk crate in Venice Beach, Calif.

But Hawkins virtually won the lotery two years ago when Tony Berg, now Geffen's director of A&R but then a free-lance producer for acts like X and Squeeze, was finishing Michael Penn's second album.

"Michael was living in Santa Monica, and raved every day that the guy singing outside his window was the greatest singer in the world," says Berg. Shortly thereafter, Berg and Penn attended a homeless benefit at the Santa Monica club My Place. "There was this guy singing 'Amazing Grace' who was the greatest singer I ever heard, and Michael said, 'That's the guy!'"

Berg was so moved that he offered to work with Hawkins for free, but then Hawkins' luck was on a roll. Geffen A&R rep Todd Sullivan also had (Continued on page 19)
Calypso Rose
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Artists & Music

Simone Brings Wide-Ranging Talents to PolyGram’s Helm

One of the few adventures in the music business that David Simone hasn’t encountered directly is music publishing. Apparently, though, PolyGram president/CEO Alain Levy and International Music Publishing chief executive David Hockman believe the lawyer/label executive is up to the job of president of PolyGram Music Publishing Group USA, based on the prior association with him in his other industry situations. He has replaced Colin Cornish, the Australian who left the company last year.

“The truth is, I’ve been (on the recording end) for most of my working life as a record person, the key to me has always been the song,” says Simone. “I want PolyGram to be like publishers used to be, I want our A&R people to also be songpluggers, and I want writers to feel comfortable at PolyGram. There are many artists who don’t write their own music. We’ll be user-friendly.”

Simone, who reports directly to Levy in Levy’s other role as CEO of North American operations (Levy is currently based in New York), believes he is entering the publishing scene at a time when its resurgence as a creative force is totally in keeping with the explosion of copyright usage from new entertainment technologies. “Publishing has said its highs and lows,” he says. “There was a day, before records, when publishing was all there was. But it’s in a period of ascendancy with an explosion of new media, information superhighways, CD-ROMs, and such looking for our copyrights. Publishing is actually better protected than records. Around the world, recordings tend to become public domain earlier.”

Simone, previously senior VP of business affairs at Capitol Records, is certain that PolyGram’s U.S. publishing interests will have an eye out on acquisitions, but he says it’s too early for him to offer a wish list. However, he’s been told by Levy and Hockman that the financial wherewithal is there for any deal that makes sense. “If the numbers work, we’ll be there.”

Simone comes to the publisher with an executive lineup that includes Los Angeles-based VP of business affairs Linda Newmark; VP of finance Steve Holmberg; and VP of administration Joan Schulman. In New York, there is VP of operations Linda Edell, and in Nashville, Doug Howard serves as general manager.

PolyGram Music’s headquarters is likely to remain in Los Angeles under Simone. He declares, “Only if an earthquake merges the two sides of the continent would it be in New York.”

Hockman, with whom Simone will work directly on a day-to-day basis, notes that he and Simone have “worked together on and off for the past 16 years.” In his capacity as managing director of Phonogram U.K. during one of the label’s creative periods (1988-89), David was a key player in breaking acts such as Def Leppard and Bon Jovi in the U.K. He joined Phonogram U.K. after serving as managing director of Arista U.K.

Before joining Capitol in 1992, Simone was a senior partner at Katz, Smith & Cohen, where he was responsible for negotiations between artists and company executives in music, TV, and film.

Also, he acted as a consultant for companies such as PolyGram Holding Inc. and Turner Broadcasting System. He has also served as chairman of the board for MCA U.K. and as president of Unit Records.

No kidding: Zomba Music Publishing has joined forces with the Brad Simon Organization to start a full service publishing venture dealing with children’s material. Zomba/BSO Kids will bring on writing talent; acquire catalogs; provide music supervision services for children’s TV, film, video, and interactive productions; and provide administrative services for production companies. The Simon company is the rep for personal appearances for children’s TV and recording personalities, including Bob McGrath and Frank Capelli. It also is the co-producer of Kids Day, a live concert show for children and their parents.

DEALS: Leeds Entertainment has acquired the copyrights of Bill Champlin, a member of Chicago, according to Leeds Levy. No purchase price was announced. The catalog includes such songs as “Turn Your Love Around,” “After the Love Is Gone,” “Is It You,” and “Friends In Love.” Champlin, also a founding member of Sons Of Champlin, is currently on tour in Asia and Europe with the Jay Graden Band, while continuing to write and perform with Chicago.

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Tindersticks Catch Fire In U.S. With Bar/None Bow

By PAUL SEXTON

LONDON—Press superlatives, record company support, and the highly individual style of British indie rock sextet Tindersticks have ignited a fire of interest that looks likely to cross the Atlantic.

The album "Tindersticks" was acclaimed by the U.K. press on its release last October on PolyGram subsidiary This Way Up, and was named album of the year by Melody Maker, which called it "sprawling, ambitious, performance, and Todd was worked his way with England with TINDERSTICKS: Dickon Hinchliffe, Al Macaulay, Stuart Staples, and Neil Fraser.

TINDERSTICKS: Dickon Hinchliffe, Al Macaulay, Stuart Staples, and Neil Fraser.

a song, more sound-tracky things, and I think he brings that to the band. Al [Macaulay], our drummer, is not a rock drummer. If you try and get him to play a 44 beat, he looks really awkward."

Tindersticks have recently released an EP in the U.K., headed by a six-minute version of Townes Van Zandt's haunting ballad "Kathleen."

"Bar/None president Tom Prendergast is delighted to have scooped other labels in securing Tindersticks for the U.S. "I was in London last April," he says, "and I was speaking to Andy Childs at Rough Trade. At the time they were putting out a Tindersticks single [A Marriage Made In Heaven] as part of their singles club. I listened to it and it was very impressed." The band was then signed to This Way Up by head of A&R Dave Bedford, who gave Prendergast a prerelease cassette. "I loved it and expressed an interest in doing something. In November I saw them play live twice in London, met the band, and got on well with them.

"There was some interest from other labels, and since we announced the signing shortly after Christmas, I've been getting calls from everyone saying, 'How the hell do you manage that?' It's because they like to be very involved, and we're a small company, very geared toward the song."

Bar/None will push "Marbles" to college and commercial alternative radio simultaneously with the album, and plans for U.S. shows in June or July are under way. "They need to come over and do 100, maybe 150 dates over here," says WFDU's Rubio. "Do the college route, get on that right bill. It worked for Ned's Atomic Dustbin and Catherine Wheel."

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Artists & Music

JIMMIE VAUGHAN
(Continued from page 14)

dearted bluesmen. Vaughan says he received the song from co-authors Art and Cyril Neville of the Neville Brothers "in the mail, right after Stevie died. I couldn't even listen to it. And I put it away. When it came up—when I decided, OK, I'm gonna make a record—I pulled it out, and I listened to it. I pulled the bridge up and changed it and made it into the gospel thing that it is now.

"When I heard that song, I knew immediately I wanted to do it like a gospel group, with just me and the guitar and the guys singing. I wanted it to be like Jimmie and the Blind Boys Of Alabama. That's the way I heard it. Then I got together with Dr. John. We've always talking about writing songs, and gospel, and all kinds of stuff. I said, 'I want a couple of hymns to go with this.' We sat down and that's what we came up with." The pair co-wrote two compositions on the album, "Two Wings" and "Love The World." Regarding the general tone of the album, Vaughan says, "A lot has happened over the last three years. I just stick with those feelings, the ones that really hit me, and I said, 'Maybe people won't understand 'em or they won't like 'em. I don't know, but I gotta go with my feelings. I can sing my own songs, so what am I worried about? So I just went ahead and went for it. Basically, I got backed into a corner and had to sing or shut up."

Epic marketing director Chris Poppe acknowledges that "Strange Pleasure" shows off some unexpected sides of Vaughan. "Blues are where he comes from, but he's so much more than that," Poppe says.

To start the record, though, the company will target Vaughan's core fan base—blues enthusiasts, collectors, and musicians. The album will be serviced to guitar shops, and ads will be placed in collector's publications like Goldmine.

Vaughan, whose usually virtuoso live performances have been rare since his departure from the T-Birds and the death of his brother, will tour behind "Strange Pleasure." Poppe says that in terms of promotion, the live act "are key, certainly more key than video."

Vaughan says that the touring band will be a mostly hometown affair. It will feature drummer George Rains and guitarist/keyboardsman Denny Freeman—both veterans of the house band at Antone's in Austin—as well as organist Bill Willis and a nucleus of the background singers from the album.

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different lineup. As long as the band has that sufficient lineup, that it's a real band, that's the only reason I gave up over and over again," says Lowery. But our manager, Jackson Haring, and I used to share a place in Hollywood, and both of us had broken up with our girlfriends. He came home one night at like 4 a.m., totally drunk and melancholy, and put that Jerry Garcia record on and just blasted it. I woke up and came out in the living room, and he was like, 'Sorry, man.' But nothing's better than me, and the only reason I woke up was I wanted to know who it was. I thought it was Jerry Garcia and the Dead, but it was a great song. Anyway, we stayed up until dawn listening to that record. Jack- son has always been on us to do a Dead song, so we recorded 'Loser' as a gift for him. It was totally off the cuff. It's got that weird, long, rambling story kind of thing that I do sometimes. It's also about the same kind of desert-billy character that's in 'Camper Van Beethoven's' 'When I Win The Lottery' or [Cracker's] 'Kerosene Hat' or 'St. Kajatan.' That's probably why I liked the song the first time I heard it.

My college experience in Santa Cruz really turned me away from the Dead for a while, because all those rich white kids would listen to them over and over again," says Lowery. "Plus, I was a punk rocker, and you couldn't really listen to the Dead. But our manager, Jackson Haring, and I used to share an apartment in Hollywood, and both of us had broken up with our girlfriends. He came home one night at like 4 a.m., totally drunk and melancholy, and put that Jerry Garcia record on and just blasted it. I woke up and came out in the living room, and he was like, 'Sorry, man.' But nothing's better than me, and the only reason I woke up was I wanted to know who it was. I thought it was Jerry Garcia and the Dead, but it was a great song. Anyway, we stayed up until dawn listening to that record. Jackson has always been on us to do a Dead song, so we recorded 'Loser' as a gift for him. It was totally off the cuff. It's got that weird, long, rambling story kind of thing that I do sometimes. It's also about the same kind of desert-billy character that's in 'Camper Van Beethoven's' 'When I Win The Lottery' or [Cracker's] 'Kerosene Hat' or 'St. Kajatan.' That's probably why I liked the song the first time I heard it.

The uniquely twisted Southern California cove that David Lowery has brought to everything he's done, from his days with alternative darlings Camper Van Beethoven to his current stint with Cracker, seems like the polar opposite of the Grateful Dead's mellow musical excursions. But, through a kind of musical osmosis, Lowery found common ground in his cover version of "Loser." The song, co-written by Jerry Garcia and Robert Hunter, was featured on Garcia's 1971 self-titled solo album. Lowery's raptorial version of the song is one of the highlights of Cracker's "Kerosene Hat" set.

Edited By Peter Cronn

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PRISON RAP: Columbia and M.C. Serch are working out plans to have rapper NAS perform at prisons nationwide this spring. Serch manages NAS, who is signed to Serch's production company, Sereh- lite.

"We felt it was a great idea because NAS is so close to that frame of mind," says Serch. "We wanted to give back to the brothers that are locked up, some for the right reasons, but most for the wrong ones." NAS' debut, "Illmatic," is due March 29. Meanwhile, the first single, "It Ain't Hard To Tell" debuted Feb. 26 on the Hot Rap Singles chart at No. 28. This week it moves to No. 24 with a 39% increase, and debuts on the Hot R&B Singles chart at No. 48. (See the Rap Column, page 12.)

"This comes from my philosophy to market hip-hop in areas and places least expected and most prominent," says Serch, who also serves as senior VP/marketing at Wild Pitch Records in New York. "We have N-Tyce's single coming out, 'Hush Hush Tip.' Tuesday (1) on Wild Pitch/EM. And we've gonna have her speak to pregnant teen-agers at high schools and health clinics who have had problems because they kept the pregnancy hush-hush. It ties in with the song and helps the community."

CYBER-Tribal: Pop: Riding high atop the information highway's hype and promises of an interactive tomorrow is RBB Records' quarterly D'Cuckoo. The Oakland-based female-fronted band wowed audiences Feb. 18 at the Gavilan Seminar in San Francisco with its homemade hi-tech instruments and self-proclaimed "cyber tribal" stage presence. Upcoming shows include the New Media Expo in San Jose Tuesday (1) and NARM in San Francisco March 22.

D'Cuckoo's sophomore effort, "Umoja," which hit the streets Feb. 1, is featured in the Tower Records Listening Post program this week in 33 stores. A four-track promo sampler went to college and modern rock stations Jan. 17.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and its artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "(Artist) is available" indicates a simultaneous release with the greatest sales gains. © 1994, Billboard/RM Publications.

HAPPY HOUR: Virgin singer/songwriter Sam Phillips is touring some rather unconventional venues in support of her third album, "Martinis & Bikinis." The singer plays March 7 in the Primate House at the Cleveland Zoo, at Chicago's Marina- tini Ranch March 8, and at the Bryant Bowl in Minneapolis March 9. A gig at an Atlanta-based virtual reality center is being planned.

The album, due March 8, is preceded by a six-track promo, "Love And Kisses," released Jan. 6. "We sent out a few thousand promos to key retail, press, and radio contacts," says product manager Margi Charlie. "The idea is basically to let the music speak for itself." Ink includes reviews in Rolling Stone, Musician, Harpers Bazaar, Details, and Creem. The April issue of Vanity Fair will feature a profile of Phillip's. Touring is scheduled to resume in May, when Phillips will open for DGC's Counting Crows.

CONVENTION NOTES: Labels were out in full force promoting artists at the Gavilan Seminar in San Francisco Feb. 17-19. Giant handed out a few hundred cassettes of newest's promotional EP, "Rapt." The English artist's full-length "Pah" is due in April. Buy Giant. He is in the midst of a five-to-six week coffeehouse tour.

Dan Peek was profiled on Gavlan's Alternative Video Magazine, which aired in all St. Francis Hotel rooms. The Los Angeles artist's self-titled RCA debut bowed Feb. 16. Peek already seems to be mak-
ATLANTA—Seminal hip-hop spokes-
icians the Treacherous 3 return to DJ radio with “Old School Flava.” The album, the art’s first recording in four years, was produced by Clark Kent, Ced Gee (from Ultramagnetic MCs), and other members of the group.

The album was recorded on group member Easylee’s Easylee Rec-
ords, a 2-year-old imprint that has a pressing and distribution deal with Atlanta-based Wrap/Ibidan.

Anyone listing for vicious thrills or cheap gangsta poses need not turn to “Old School Flava,” because “we’re taking it to the next level” and having a good time,” says Easylee.

Kool Moe Dee, who completes the group with LA Sunshine and Special K, adds, “We’re still about brag-
gadgets and showing how lyrically as-
ture we are. There is some mention of damage that we’ll do to people, but nothing is excessively violent. We’re basically trying to show the audience we’ve got verbal skills.

The first feel-good fragment from “Old School Flava” is “Feel The New Heartbeat,” a remake of the Treach-
erous 3’s 1985 classic “Feel The Heartbeat.” The single, which fea-
tures Doug E. Fresh, drops March 1.

The single pumps with the origi-
inal’s verses intact, and has an ac-
companying clip lensed by director Jeff Bird (59 South’s “Whood, There It Is,” Positive K’s “I Got A Man”).

Other cuts on the album include “Mo Money Mo,” “ Ain’t Nothin’ Changed,” and “We Wit It,” which features verses from Chuck D, Big Daddy Kane, Heavy D, Meli Melle (from the Furious Five), Tito (from the Fearless Four), and Grandmaster Caz (from the45’s, the Furious Five, and the Cold Crush Brothers).

Easylee says the summit came about because the participants are all friends who are willing to lend a hand. “Wendy’s got her crew, and we couldn’t get everybody on that we wanted. We wanted KRS-One, Rakim, and some other people. We could’ve got them, but I had a concept to put one of us with an artist from the old school and an artist from the newer school on each track. So we have Cass, Kane, and Special K to-
gether: Tito, Heavy, and LA to-
gether; then Mel, Chuck, and me to-
gether.”

Of the album, Dee says, “We’re not coming with pure energy. We’re not trying to conform or anything. And although our goal is to erase the per-
ception that hardcore is about shoot-
ing our brothers and kicking women, we’re not trying to knock down or rid-
icule anything, either. We can say what we want, but that doesn’t mean that we will [sian] what anyone else is doing.”

Dhee’s sales projection for “Old School Flava” is modest. “I think our second album will be our biggest one,” he says. “I see us as developing the way Public Enemy did. Their first album kind of set up the follow-up, which exploded. At first, people ap-
preciated Chuck D and Flavor Flav, and we want that, but [their concept] was a little different.”

The Treacherous 3 formed in 1993. Their group was signed with Enjoy Records. The group was intro-
duced to the world via “The New Rap Language,” the B-side of Spoonie G’s “Love Rap.” When it first appeared, the jam ushered in a fast, tongue-
twisting vocal style.

In 1982, the group moved to Sugar Records. There, it recorded several more singles, including “Action,” “Whip It,” and “Yes We Can Can.”

The relationship lasted until 1988, when Kool Moe Dee paired with produ-
cers and songwriters who went on to become several group members, including Easylee (who now goes by the name Easy lee) in 1991, when Easy lee inaugurated his imprint. “The timing wasn’t quite right then,” says Easylee. “We really came together about four months ago, in October. It wasn’t a major six-album deal, but we knew what we wanted. We applied ourselves, it’s the timing right?” It was, and we moved ahead with things.”

Helen Urriola, who handles video promo and publicity at Jethiban, says the label began its campaign to

(IAAAM makes its plans: The International Assn.
of African American Music will commemorate the 55th an-
iversary of Black Music Month in June during its own annual celebration, June 2-5 in Washington, D.C., at the JW Marriott Hotel. IAAAM will be honoring recording artists En Vogue, Vanessa Williams, Queen Latifah, Dr. Billy Taylor, and others.

CROSSING BORDERS: Virgin promotion specialists are working rocker Lenny Kravitz’s single “Heaven Help” at urban radio. “Koont-Mo” has been air-

up, also is slated for a push to urban radio. Word from the label is that Kravitz is interested in doing an R&B al-
bum next time around.

REGGAE RUNDOWN: Buju Banton headlined Saturday’s portion of the twoday Bob Marley Day Festival at the Long Beach Arenas in California. A total of 17 acts performed during the Feb. 19-20 fest, including Mighty Diamonds, Ras Bunny, Shaggy, Messenjah, Beres Hammond, Donovan, Morgan Heritage, and Judy Mowatt. Concertgoers frequently interrupted their way home to finish their course of music fare however, with side dishes of munch-

ies at the nearby food stations serving various ethnic cui-
sines.

M.O. REGGAE: The sixth annual Tamika Reggae Awards show is set for March 17 at Town Hall in New York. The awards are based on voting by fans from around the New York tri-state area. Ballots are available at retail outlets and concert venues in the New York area, as well as by mail.

OFF THE RACK: Watch for Fox Records’ sound-

track to the Wesley Snipes movie “Sugar Hill.” Text on the actual CD reads “For Dancing and Romancing”; true to its word, the set offers an assortment of interesting jazz, R&B, and hip-hop tracks—including After 7’s cur-
rent Hot R&B Singles charted “Gonna Love You Right.”

Other acts include Chaka Khan, the Tenace Blanchard Quintet, Scoo-eyDae, and others. Album executive pro-
ducers and music supervi-
sors are G. Marg Roswell and Pilar McCreery. The After Hours/Ibidan album “Welcome Back” serves up some satisfyingly rhy-
tical songs of love, country, and rock’n’roll by singer/guitarist John Ell-

is, formerly of the Soul Brothers Six, which also appears on the album, along with the Fantastic Negrito and the

Sulamanders. Ellis wrote the dozen tracks on the album, including the original 1967 top 20 Hot R&B Single “Some Kind of Wonderful.” This is audio nourishment for the soul ... GNP/Crescendo Records has released “Ev-

deco Dance Party,” an up-tempo, 18-track compilation filled with make-you-wanna-dance bayou rhythms. The al-
burn has a regional flavor, to be sure, but features world-

class artists including Grammy-winners Queen Idia and Clifton Chenier ... For fans of the swelling hip-hop jazz phenomenon, Messa/Moonmoon offers the self-titled set from the Jazzhole, a new group of jazzmen and hip-hoppers who have made Miles Davis proud. Performing at L.A.’s Roxy, the band kicked jazzy vibes to hip-hop grooves. Percussionist Nappy G provided well-blended raps on several songs for the 10-

piece combo. The group’s self-titled set is due March 22.
By ANY OTHER NAME: The artist formerly known as Prince not only has reinvented his name but also has gone back to the keyboard and produced this week's Hot Shot Debut—"The Most Beautiful Girl In The World" bows at No. 40. The single was released on Prince's new label, New Power Generation, and an ad for it was placed in Entertainment Weekly, People, and through a toll-free number, 800-NEW-FUNK, advertised in USA Today for Valentine's Day. The marketing campaign is called the "Beautiful Experience" and is tied to his new publication, "10,000," which is scheduled to premiere in the near future and will chronicle "the beautiful experience." We'll stay tuned for this one. In the last 10 days, Al Bell's distribution company, Bellmark, reached an agreement with N.P.G. In the first week of monitoring, "The Most Beautiful Girl In The World" has extensive airplay. The single ranks top 10 at WERD Miami and has significant airplay at WJHM Orlando, Fla., WZAK Cleveland, WRBO Dayton, Ohio, WQMG Greensboro, N.C., and KQXL Baton Rouge, La. I'll look for a real blowout by chart time next week.

NEW MUSIC: Miles Davis understood, perhaps better than any other musician or composer, the ever-changing and evolving nature of music. And so his final studio recording, "Do Boy" (Warner Bros.), combined the least likely of musical forms, jazz and rap. There have since been many experimental jazz/rap fusion recordings, but "Cantaloop (Flip Fantasia)" by US3 is by far the most successful single to date. Much of its success may be attributed to how well the horn section holds the rhythm. (This translated quite well when the group performed live on the "Today" show.) Monitored airplay increased by 80%, and the song moves up the airplay-only chart 57-41. It ranks No. 1 at WQOK Raleigh, N.C., and WJYF Chattanoog, Tenn. It ranks top five at WZAK Cleveland, WHHR Memphis, Tenn., WDKX Rochester, N.Y., and WENN Birmingham, Ala.

RADIO'S CONSTANT FRIEND: R. Kelly has gotten a lot of well-deserved attention in the past few weeks for having so many cuts on the radio at the same time. Kelly is not the only artist radio loves. Tevin Campbell's "Shhh" was not released as a commercial single, but from airplay alone it reached the top 10 on the Hot R&B Singles chart. "Always In My Heart" is balled at No. 67 on the airplay-only chart. "I'm Ready," though now on the chart, already is top five at KMJQ Houston, WENN Birmingham, and KVSP Oklahoma City.

MOVIE MAGIC: The soundtrack to the Fox film "Sugar Hill" is this week's Hot Shot Debut on the Top R&B Albums chart, coming in at No. 75. "Gonna Love You Right" by After 7 (Beacon) is the first single making noise at radio. It is top 10 in airplay at WZAK Cleveland, WMJQ Washington, D.C., and WSFY Norfolk, Va. The soundtrack should do well. Hopefully, everyone will make sure to see the movie during its opening weekend. This is the first time that Wesley Snipes was sexy to me—but there is more to the movie than that. Its well-developed story line expresses you in the family's interpersonal relationships, more so than the effect of drug dealing. If for no other reason, see the movie for the cinematography's European styling, which brings out the best of Harlem's glory days... Rachelle Ferrelle's self-titled album on Capitol receives the chart at No. 56. We have reason to believe that interest was sparked by major-market club dates, but most likely her performances on "Showtime At The Apollo" and Black Entertainment Television made the difference.

### BUBBLING UNDER HOT R&B SINGLES

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<td>SAYIN I DO</td>
<td>ANIMUS (POES)</td>
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Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.
**Billboard**

### TOP R&B ALBUMS

**FOR WEEK ENDING MAR. 5, 1994**

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<td><strong>Look at Me Now</strong></td>
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<td><strong>Confessions</strong></td>
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<td><strong>Intuition</strong></td>
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<td>George Clinton</td>
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<td><strong>The Truth</strong></td>
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**Pacesetter**

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**No. 1/Greatest Gainer**

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**Hot Shot Debut**

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** Certification Sources**

- **Greatest Gainer** shows chart's largest unit increase.
- **Pacesetter** indicates biggest percentage growth.
- **Multiplier** indicates source of wholesale prices.
- **Prophets of Sales Growth** indicate highest unit increase.
- **High Demand** indicates highest percentage growth.
- **Sweet Spot** indicates highest unit increase.
- **Entry** indicates new releases.

**Ad Copy**

- **Flared** indicates vinyl records.
- **Lincoln** indicates cassette records.
- **Laser Disc** indicates laser discs.

Source: Billboard /BPI Communications

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NAS’ Debut Is ‘Illmatic’ For The People; Dancehall On Red Alert; Kool’s Screenplays

R&\B ARTISTS & MUSIC

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R AP UP: After completing guest shots on Main Source’s “Live At The Barbecue” and 3rd Bass’ “Back To The Grill,” and after dropping “Halftime,” a track from the “Zebrahead” motion picture sound track, NAS has slipped his slippery ghetto talk into full-length debut disc titled “Illmatic” (Columbia). Large Professor, DJ Premier, and Q-Tip are among the producers who contributed to the album.

There’s a big buzz surrounding the rapper’s cause he’s dope with his phrases. A “jungle” guitarist, he banks at the pavement—rapping, he says, for “bluntheads, fly ladies, prisoners, and old-school niggas.” He boasts he doesn’t like, and like a first punk, drops “no future sentiments.” But on the strength of “Illmatic,” NAS promises a future “On Lost In New York” (Big Beat/Atlantic). Down South drops inspired blends of jazz, reggae, funk, soul, brass, and even blues. Rappers Shawn J-Pepper and Soda Pop are good, but not great. While they shatter the stereotype that Southern MCs can’t flow, nothing they say is quotable. So while I can’t da this record, I can’t praise it, either. It occupies that awkward critical space . . . DJ Red Alert should be recognized as one of New York’s (if not America’s) leading reggae ambassadors if he can keep his Friday night mix show on WRK New York was the only showcase for the music on a top-rated FM station.

His compilation album, “DJ Red Alert’s Propmaster Dancehall Show,” flows like his radio show. Between songs by such performers as Resident Alien, Shabba Ranks, Patra, and Bobby Konders featuring Mikey Jarrett, there are raw big-ups to the host.

The first single from “Dancehall Show” is “The Clock” by Villous, who was first heard chatting it up with Doug E. Fresh on “Freaks” . . . If Nice & Smooth’s upcoming “Just When You Thought It Was Over” falters, it won’t be the group’s fault. The set has hard tracks as well as smooth ones that are tight. And there’s a lineup of guests that virtually guarantees cross-sectional appeal.

The first single, “Return Of The Hip Hop Freaks,” features Bobby Brown. “Cheri,” on which Smooth sings like Babyface, boasts Je Ne from Jodeci; and “Save The Children” has Everlast from House of Pain.

JINGLE JANGLE: As he proclaimed on one of his solo hits, rapper Kool Moe Dee works hard. Besides functioning as a member of the reformed Treachercous 3, he has written six screenplays. “One’s a comedy-drama—one's a murder mystery; one's an action-adventure; and one is, like, a street fighter story,” he says.

Another is about a political up-rising. It’s probably the most controversial: it examines what would happen if the same type of breakup that occurred in the Soviet Union happened in the United States, along racial lines. It’s from a kid’s perspective, and it’s called “Dreams Of Fire.”

Moe says he’ll hold on to that script until he has the means to direct the film himself. But he’s close to signing a deal for “The Other Side of Christmas.” He says, “It’s basically talking about the commercialization of the holiday, how a lot little has to do with the spirit. Capitalism has capitalized on the love people feel for one another. Because of the money factor, suicides go up; a lot kids start selling drugs, and men become abusive to their women. A lot of negativity happens out of that holiday.”

Lion & Legends. Warner Bros. sax artist Joshua Redman shares a moment with vibraphonist Milt Jackson and vocalist Joe Williams in a break in the studio from recording Jackson’s upcoming Quest/Reprise album, due in May.

Billboard

Hot Rap Singles™

WEEK OF MAY 22, 1994

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Lion & Legends. Warner Bros. sax artist Joshua Redman shares a moment with vibraphonist Milt Jackson and vocalist Joe Williams in a break in the studio from recording Jackson’s upcoming Quest/Reprise album, due in May.

The band has a very big following in the Southeast,” says Marvin Lucas, who manages the band and is a principal at Tusk. “Interest is increasing up the East Coast, and our next target market will be the West Coast.” Although Jous is known for its danceable party tracks, Lucas says audiences also respond positively to sensual ballads like “Promised” and “Another Lonely Night.”

Advance CD promos were sent to key urban and college stations in the Southeast, Lucas says. To solidify radio support, Tusk is working to obtain national press coverage, targeting music trade journals as well as daily and weekly newspapers.

The video for “Body Parts” was serviced in mid-February to 210 local video outlets across the country, and to BET, MTV, and VH-1. A spring tour is scheduled in support of the album’s late February release, beginning in the Southeast and working its way up the East Coast.

Lucas says Great Buy Distributors in Baltimore will provide national distribution for the album. “A particularly strong distribution network in the Philadelphia, Baltimore, and New York markets will work to the group’s advantage,” he says. MARIE S.
Crystal Waters Shows New Maturity On ‘Storyteller’

This time, I felt like I was in the middle of this crazy whirlwind,” she says. “Try to imagine being a really shy person who is suddenly being looked at and pursued by everyone in the world. At times, it was very scary. But I learned a lot, and now I feel prepared to handle whatever lies ahead.”

It will be interesting to see what unfolds before Waters in the coming months. Though there is no sign of a sequel to “Gypsy Woman” on “Storyteller,” the set is far more consistent and satisfying than her gold-selling debut album, “Surprise.” Her songwriting skills, employed on all of the collection’s 11 tracks, are sharper and matured, while her distinctive, off-key vocal delivery has now a sexier, husky quality that is far more pleasing and durable upon repeat spins. Longtime mentors the Basement Boys produced half the project, with David Anthony, Greg Smith, and hip-hop crew E1 Moe & LG handling the remaining material.

“I have to confess that I wasn’t too happy with the sound of the last album,” Waters says. “Everything happened so fast that there wasn’t any time for us to stop and think about what we were doing. With this album, I had to make sure that I could feel good about every word and note. That was—and is—much more important to me than having a one-hit single.”

None of this, however, should squelch the possibility of Waters having another major hit. The buzz on the new single, “100% Pure Love,” which has begun circulating among tastemaking DJs on a 12-inch test pressing, is deservedly loud and promising. The percussive pothouse anthem is etched with a wicked refrain and chorus, while the Basement Boys’ remixes are solid and in the pocket of current trends. Look for the commercial version of “100% Pure Love” to ship within seconds.

Among the other notable, single-ready moments on “Storyteller” are the lively, disco-charged “Relax”; “Brother,” a catchy new wave love tune, and “Ghetto Day,” a mitsymeto splash of cool retro-funk that is laced with ficks from “Stoned Soul Picnic” by the 5th Dimension.

The common threads of each song are smart, thought-provoking lyrics that are seen into sing-along hooks. “It’s all how you put something across,” Waters says. “You do need that catchy hook to grab people, regardless of what musicals might be. Eventually, people do get the whole picture of where you’re coming from. It’s an easy, but I think some people understood that Gypsy Woman” was actually a very serious song.”

With the two-year writing and recording process behind her, Waters is itching to investigate other creative avenues. On her growing agenda is writing for other acts as well as the pursuit of potential acting assignments. Before she can try to accomplish either a lengthy concert tour or promotional tour awaits. Her trek will commence early next month.

Return of Enigma: With the impressive Billboard 200 chart debut of Enigma’s second Virgin album, “The Cross Of Changes,” at No. 12 last week, the label’s campaign behind the unique brainchild of the three producers Mi- chael Cretu is off to quite a start. But while club DJs spearheaded the push last week, serving up the multi-form No. 1 smash “Senades” on dancefloors months ahead of radio, they are now lagging sadly behind.

Freeze Productions posse. Available on the independent Sure Shot label, this five-track EP will motivate even the most rigid and discerning but with its mixture of insistent grooves, fluttering keyboard passages, and ear-catching vocal loops. Best of the batch is “Under Your Spell,” which brings a much-needed dreamy quality to the house music underground... Now that producer/artist Sash! is enjoying international kudos with his current single, “Higher Ground,” deConstruction Records is prepping for the shipment of his first full-length album, “The Qat Collection.” Sash! produced this sterling collection with Tom Frederikse, which features vocals by Sam Mollison (who can also be heard on “Higher Ground”) and Donna Gardier... Chicago-based industrial act Die Warrz is close to finishing “En- gine,” its first album in more than two years. A sneak peek of the future single “Cyberidea” reveals a harsh and aggressive sound that snugly fits into rave culture with its combination of live instruments and machine. Upon completing construction of its Warzone recording studio, the act also has done a fine job producing the upcoming “Wired” by Sister Machine Gun, which is fast picking up positive feedback from underground DJs... Warmest congrats to Kelly Schweinsberg, who has been appointed director of promotion at Logic Records. She is leaving behind her post as manager of mix-show promotion at Jive Records to help christen the ever-hot international label’s new New York branch, which will kick into high gear later this month with the release of Sound Factory’s next single, “Good Time”... Lots going on with George More these days. Besides marrying Thao Le-Hoang on Val-entine’s Day atop New York’s Empire State Building, he has resigned from his longtime gig as VP of A&R at Strictly Rhythm Records to work on his new label, Groove On Records, which is a wholly owned division of Strictly Rhythm. He also will spend more time on production and DJ stints overseas.

"I have to confess that I wasn’t too happy with the sound of the last album," Waters says. "I wasn’t used to being watched so closely. But the Basement Boys have been doing it for years, and they know what people want. I’m glad they were able to pull it off."
what’s about to happen has nothing to do with sitting down.

after walking away as the best dance act at the birt

remixes by MK, Roger S., & M People.

awards and ranking up six consecutive top-10 singles.

in the UK, M People shock up in America with their

"elegant slumming" lands on your
couch in may. produced by M People.

forthcoming album, "elegant slumming."

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**Billboard**

MARCH 5, 1994

HOT DANCE MUSIC

CLUB PLAY

COMPILLED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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**No. 1**

**NEW**

**POWER PACK**

**HOT SHOT DEBUT**

**NEW**

**HOT HIGH GAINER**

**NEW**

**NEW**

**NEW**

**NEW**

**NEW**

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**Reproduction of the works of HOT DANCE MUSIC**

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**www.americanradiohistory.com**
More Events Scheduled For CRS
New Activities, Additional Shows Planned

BY EDWARD MORRIS

NASHVILLE—Organizers of the upcoming Country Radio Seminar continue to add new features and expand existing ones. The seminar, which celebrates its 30th anniversary with this edition, will be held March 2-5 at the Opryland Hotel here.

Registration opens forward to additional first-day activities, an opening show by Billy Ray Cyrus, a “guaranteed pull” by some of Nashville’s leading songwriters, a chance to record a song with Tishia Yearwood, a preview of country releases from the major labels, and a full schedule of musical showcases.

In addition to a combined press conference and briefing for first-time registrants, which is set for 2 p.m. on Wednesday (2), opening-day events offer considerably longer Video Artist Talent and ASCAP Music Radio Taping Sessions (ARTS) than in years past.

A total of 11 a.m.-3:30 p.m., will enable producers of regional music video shows with radio tie-ins to tape video spots for their programs. Participants in this portion of the seminar must have at least two representatives, either from the label, or label office. In addition, they must preregister specifically for VATS and provide their own camera equipment. Inquiries about VATS can be directed to Craig Bunn at Aristo Music Association in Nashville.

The ARTS segment, from 3:30-7:30 p.m., will provide more time for radio programmers to meet country artists and have them tape station IDs, spots, and promos. Station reps must bring their own battery-powered tape recorders for the sessions, but the Country Music Assn. will contribute free blank cassettes.

Among the artists scheduled to take part in ARTS are Mary-Chapin Carpenter, Mark Chesnutt, Marty Stuart, and Lorrie Morgan. Additional details on VATS are available from Ron or Vivian Huntsman at Ron Huntsman Entertainment Marketing, Nashville.

Cyrus will make his first-ever appearance at CRS Thursday (3) at 11 a.m., when he presents the opening show for the event. In doing so, he will become the first female in a long line of country music megastars to headline at CRS. He is currently senior VP of creative at Mercury. Steve Miller, the label’s VP of marketing, also is expected to make the transfer with Shedd.

Also said to be in transit is Buddy Carson, Mercury’s director of A&R, who will have similar duties at Poly-

mer. Dan Bens, manager of finance and operations at BCL, will now oversee Mercury’s finances.

Wes Vause, a publicist with Evelyn Shriver Public Relations here, will bring new business to CRS Thursday (3) at 11 a.m., report for the Nashville Banner.

PETER CROON
## Top Contemporary Christian

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**Gospel**

### Artists & Music

**LECTERN**

by Bob Darden

**Sparrow Gospel**

CELEBRATING THE SOUL OF AMERICA

---

**Sparrow Gospel**

DARYL COLEY

TRAMAIN HAWKINS

THE CLARK SISTERS

---

**Sparrow Gospel**

DARYL COLEY in My Dreams

ELECTRIFYING NEW SOUNDS FROM SOPHISTICATED'S PREMIER MALE VOCALIST

Street Date: March 22, 1994

THE CLARK SISTERS MIRACLE

MIRACLES SOUNDS FROM GOSPEL'S MOST SOULFUL SISTHRS

Street Date: March 22, 1994

TRAMAIN HAWKINS All My Best To You

THE FIRST LADY OF GOSPEL'S FINEST MUSICAL MOMENTS

CYPHER IN US CHARTS WINNING STYLE

Street Date: March 22, 1994

LOST WITHOUT YOU: Soulful Songs for Love and Marriage

RENE & ROXIE, ANDRÉ, GLADYS KNIGHT & OTHERS

Street Date: March 22, 1994

AVAILABLE FROM CECA DISTRIBUTION OR YOUR FAVORITE ONE-STOPL
"The Next Commissioned album [Matters Of The Heart] is so much where we wanted it that I didn't want to compete with it with another urban album." That's Commissioned co-founder and lead vocalist Fred Hammond explaining why his next independent project will be with a choir, "Matters Of The Heart," shipped to retail Feb. 22, and Hammond says he and the other members of Commissioned—Mitchell Jones, Michael Williams, Marvin Sapp, Karl Reid, and Maxx Frank—have some pretty high expectations for it. Says Hammond, "It's a cross-section of everything from hymns to some tunes that are really going to be played on top-40/Furban radio."

Early reports have been favorable, with retailers fielding a high number of prerelease calls. Several—a like Larry Robinson, owner of God's World, Detroit's largest gospel retailer—believe that aside from the group's loyal following, many of the album's more traditional cuts will pull a new crowd.

The group's label, Benson Records, and distributor Platinum Entertainment were so convinced of the album's potential that the production budget was doubled midway through the sessions, with a high-end video slated for release next month. Commissioned is proud of the fact that its audience base overlaps the urban market. Pegged as one of the "new breed," "The Next Commissioned album represents a new genre of music," says Robinson.

In the meantime, Beau Williams jetted to Chicago this week to lay tracks on his upcoming release, tentatively titled "Minister Beau Williams,"... Daryl Coley and producer Hal Sacks are putting the finishing touches on his latest project, "In My Dreams." This, his first Sparrow studio recording, features renowned jazz musicians Joe Sample and Kirk Whalum, and is scheduled for release March 14... Hezekiah Walker continues his explosive youth-music ministry with the completion of his fifth album, recorded live at Morehouse College. The project, tentatively titled "Live At Morehouse," is set for release the first week in May.

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**Top Gospel Albums**

*For week ending March 5, 1994*

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RCA/Novus has just signed Meuco Parker to a long-term contract. (Poetic justice here, I presume, since Parker just ended his three-album stay with Verve.) Scheduled for release in April is "Southern Exposure," a pairing of the JB alto man with longtime hornmates Pee Wee Ellis and Fred Wesley; the very New Orleans rebirth Brass Band joins in on the funk.

BON BONS, RAISINETTES, AND A LARGE ONE. With Butter: Following the so-so success of "Body Heat, Jazz At The Movies," and then the considerably more-than-so-successful "A Man And A Woman, Bach At The Movies" (No. 7 at last glance on the Contemporary chart), Disco-every Records is about to issue the third title in its series of sprockets-inspired CDs. "White Heat, Film Noir" features the Jazz At The Movies Band once again (Eric Marienthal, Grant Geissman, Nino Tempo, et al), and it is scheduled for release March 25. No cover material includes dulcet variations on Capote's "Hey ma, top of the world!" bit, but it ought to. ( Ain't but one "White Heat," so let's hope this disc does not suffer from murderous headaches induced by the clustering of its title. Though, if its mother did have a say, she might encourage the young disc — Cody, I think its name should be — to spin down to the nearest retailer and demand rack space, up front and center, or else that you-dirty-rat store manager is gonna see a headache the size of a fireball. Top of the world. Fade to black. Soundtrack available — or, at least, should be — on Discovery.)
AUCKLAND, New Zealand—The grand prize winner at MIDEM's third annual International Visual Music Awards, presented Jan. 31 in Cannes, France, started from scratch. Literally.

“Pacific 3, 2, 1, Zero,” which took the festival’s Croisette d’Or award, originally was broadcast as a television special showcasing the talents of musical ensemble From Scratch, a troupe founded by Philip Dadson in 1974. The avant-garde From Scratch produces its unique sound by striking tuned plastic tubing with small rubber-soled shoes. The tubing, arranged in “percussion stations,” is complemented with the sounds of whirling ball-rollers and punctuating vocals.

The program “Pacific 3, 2, 1, Zero” depicts the group performing its composition of the same name, an environmentally oriented track that raises the issue of nuclear testing and waste dumping in the Pacific Ocean. Dadson, who raised the subject in his acceptance speech at the Cannes awards ceremony, received a standing ovation.

Director Gregor Nicholas is the eye behind “Pacific 3, 2, 1, Zero,” which also received MIDEM’s award for best popular music television special. Trevor Hayzen produced.

From Scratch actually premiered the composition a decade ago at the Paris Biennale, but Dadson says the topic of nuclear testing and waste disposal is still very much alive among residents of the Pacific nations. It is alarming, he says, that the French are considering the possibility of resuming underground nuclear testing at Mururoa Atoll, near Tahiti. Equally alarming is the French attitude towards the dumping of nuclear waste, he adds.

Yet the musician, who found the first incarnation of From Scratch 20 years ago, admits he was at first reluctant to revive the pro-social musical work on film.

“Director Nicholas had toured Japan with From Scratch in 1986,” Dadson says, “when we did the piece and ‘Drum/Sing.’ And although that particular lineup of the group went its separate ways, I think Nicholas was still very attached to ‘Pacific 3, 2, 1, Zero,’ and he had an aha to film it.”

Dadson says he was “not too keen” to perform and film the composition with the new From Scratch lineup because the group would be required to recreate the sound using the original instruments.

“But it was a great opportunity to get it on film,” he says. “And, of course, the nuclear-free issue is still current and needs constant reminders of its importance.”

Nicholas filmed the piece during a six-week period and screened it to music acclaim on Television New Zealand’s “Work Of Art” weekly series. Dadson notes that the group also has an excellent audio recording of the music.

The film “Pacific 3, 2, 1, Zero” marks the second internationally acclaimed collaboration between Nicholas and From Scratch. Their earlier work, “Drum/Sing,” is featured in the permanent film collection of the Museum of Modern Art in New York. Dadson used his time in Cannes (at his first MIDEM) to contact distributors who would be interested in picking up Nicholas’ From Scratch films as a package.

He also spoke with various music distributors about the small New Zealand independent label Rattle, for which From Scratch has recorded. Other Hat- tle acts include the all-guitar group Gift Box Rebellion and a number of avant-classical artists in New Zealand.

While Dadson was making important music industry contacts abroad and expanding on the theme of a nuclear-free Pacific Ocean, New Zealand, expressing his hope that the success of “Pacific 3, 2, 1, Zero”—together with Jane Campion’s film “An Angel at My Table” and Bernadette Wallace’s “The Piano”—would focus international attention on film making in his homeland.

**PRODUCTION NOTES**

**LOS ANGELES**
- Orbit Productions director Robin Reichek is the eye behind “Losing Skin,” the debut clip from Seattle-based rockers Seaweed. Carolyn Chen directed photography on the Sub Pop artist’s debut release
- Capitol is reissuing two Beastie Boys tracks with videos directed by Phillip Pucci and Nathaniel Hornblower. Pucci reeled “Eye Raid On Mojo,” while Hornblower shot “Hot Snapsters.”
- Rapper Ice Cube is the eye behind Ian Moore’s Capricorn video “Harlen.” He shot the clip for L.A.’s The End’s Marcus Raboy shot Ice Cube’s Priority video “You Know We Do It” Michael Bodnarchek produced.

**NEW YORK**
- Director Diane Martel is in production with Mariah Carey’s new Columbia clip “Anytime You Need A Friend” for The End. Martel recently shot Ice Cube’s RCA clip “You’re Always On My Mind.” Sarmukeno produced the shoot for The End.
- Josh Taft of Cowboy Films directed Thievery Corporation’s video “Electric Relaxation” (Relax Yourself)” Edward Keshfeld produced.
- Maddirector Films director Darren J. Lavett recently reeled New Kingdom’s “Cheap Thrills” video for Gee Street/Island. Jim Gueciardo directed photography; Adam Wartoynick and David Thorpe produced.

**OTHER CITIES**
- Hero films director Paul Rachman shot the Mighty Mighty Bosstoons’ video cover of Bob Marley’s “Samba Captain” for Dallas Records, which produced on location in New Orleans.

**PBS Station Seeks Archival Clips For Rock Documentary**

**QUEST FOR CLIPS:** One of the pop music programs we eagerly anticipate seeing on PBS (which is continuing evolving to meet the needs of its ever-changing constituents) is a 10-hour rock’n’roll history set for late 1995 or early 1996. The documentary is being co-produced by Boston-based PBS outlet WGBH and the British Broadcasting Corp.

Robin Ames, PBS is distributing to the research on the American half of the series, contacted the Eye in a quest to track down rock’n’roll archivists and collectors who own fresh, rare, and unseen footage of such artists as Fats Domino, Bo Diddley, Chuck Berry, Little Richard, Buddy Holly, and others.

“We’re reaching out to sources that we think have live footage or stills, be it professional or amateur,” says Ames. “Our main desire is to find fresh footage from local news and TV shows, as well as home movies and amateur photos.”

The 10-part series will chronicle the writers, singers, musicians, producers, and engineers who launched rock’n’roll. Everything from rockabilly and R&B through grunge and rock will be included. Elizabeth Deane is executive producer.

To contribute, contact Robin Brown at WGBH.

**SICK TUNES:** Attentive viewers who see the Sam Ramey video “Joey, Joey, Joey,” on Elektra International Classics, will note that the 4 1/4-minute clip is one of five directed by Steven Lippman. Lippman conceptualized the video, which comes from Ramey’s tribute album “So In Love.”

He and producer Alexis Alix spent months planning every detailed movement Ramey and a steadfast operator would have to make to capture the track in one fluid take. Storyboards and floor diagrams mapped out each precise action on the set, which featured boundaries created through suggestion and black voids.

“I’m a fan of Vincent Minnelli, whose work I’m a fan,” he shot long shots of performers, says Lippman, manager of video production and marketing at Elektra International Classics. “I wanted to pay homage to the musical and make the video cinematique while maintaining a theatrical quality at the same time.

On the set, the crew shot the complete takes of the video in the course of a late afternoon. The unflappable Ramey was in seamless performance, despite the distraction caused by director of photography Stephen Kazmierski, who was coming in and giving commands to the steadicam operator, says Lippman.

“It was a very scary thing to do,” says Lippman, “but the scariest time was waiting for the film to come back.”

We knew if something didn’t look good, we had nothing to cut.”

The post-production merely included grading the footage for color, correction, and title design.

George Reisz was producer and Libby Snitzer was title designer. The sequence Deprez was production designer.

ON THE RADIO: Radio industry veteran Liz Kelly has joined the Box in the newly created position of director of radio affiliations.

Kelly, most recently VP of program and operations for Evergreen Media Corp., will oversee the development of exclusive partnerships and concert station and Box in various markets to facilitate local promotions, reciprocal advertising, concert sponsorships, retail promotions, and cause-related campaigns.

DON’T TOUCH THAT Dial:** Dadson’s music video listeners soon will get to hear “MTV’s Man In The Moon,” a 30-minute spoken-word program spun off from the network’s poetic efforts on TV. The radio show will be hosted by KCAL-FM’s Liza Richardson.

In addition, MTV plans to continue producing its five-minute “Alternative Nation: Left Of The Dial!” program, hosted by the network’s own Kenneth Montgomery. Both shows will air on college outlets during the spring semester.

**QUICK CUTS:** Singer Jody Watley added “director” to her resume with her new MCA clip “When A Man Loves A Woman” . Country rocker “Shark Carte” of Okie Turpin’s “Raging Lying,” directed by Mark Gray, was a recent “hot pick video of the week” on VH-1, a rare feat for an independent act. But Karlman may not be independent for long. We hear a major deal is in the works . . . Dayton, Ohio-based programmer Neal Turpin of “Metalmania” is working on a video of his own these days. His hard-rocking band No One Cares, known for its horrific audio and concert repertoire, recently produced its own version of a pro-social video titled “Chumskie.”

It’s a subtle “message” clip that says getting sloppy drunk ain’t too cool. LA-based independent promoters “Web-Ability and Feedback” are helping Turpin promote and track the clip, which Turpin plans to distribute in the west.

Turpin’s band mate A. Gasthy Ghoul directed the video, which comes from a demo tape No One Cares had just recorded for the filmmakers who have played “Chumskie” on his own show a few times, but he is hoping the clip will receive wider distribution from his fellow metal and alternative video programmers.
The MediaLink Relations Inc. Helps Acts Fight TV Bookings War

BY ERIC BOEHLERT

TALK SOUP: Trying to break through the media clutter is an increasingly tough challenge for artists, not to mention their labels. One way some acts are battling to make sure they’re noticed by the clutter of newspapers, newspapers, broadcast TV, cable, and radio shows is to enlist the services of MediaLink Relations Inc. The Minneapolis-based company places guest spots on TV and radio talk shows.

Talk shows were once the domain of the president, actors, authors, and athletes. But the growing number of programs, such TV talk shows—local, syndicated, and national—has meant an increased demand for appearances by artists. Executives at MediaLink say there are hundreds of television and radio talk shows booking guests. Among the company’s clients are rockers Nick Cave, world music singer Angelique Kidjo, singer-songwriter John Sebastian, and multi-duo of Jerry Garcia and keyboardist Merle Saunders.

In working with labels (and, in some cases, agents), the company takes an upfront fee of $5,775. Then the artist is paid to book appearances, which can add up to $1,100 ($550 for national radio). If there are no bookings, the money is returned.

In terms of talk shows, labels have realized “there’s no quicker way to be interpersonal with the consumer than through talk radio or talk shows,” says Sandy Hart, MediaLink Relations’ general manager. She says such appearances can help boost ticket sales and bolster an act’s credibility among other entertainment companies.

The downside for MediaLink Relations: “Labels are tough to deal with,” she laughs. “They want everything for free.”

LILLEHAMMER MOMENT: It already has perhaps the coolest theme song ever for a sporting event, but Norway’s Lillehammer Winter Olympics, which started Feb. 7, peaked at No. 10 on the Billboard Top R&B Albums chart. With that sort of built-in audience, his new one-man concert movie, “You’re So Crazy,” should fare well at the box office.

With eyes as big as pies, Lillehammer’s face experiences never a rest during the movie. Neither is he, dancing around the stage and explaining the ups and downs of his career. “It’s a great way to make your mark,” he says. The film’s debut comes in three forms: his convincing physical schtick, the winning female character he creates (especially ones with pressures of white folks. (Lakeland, Florida’s) soundtrack has won big among the non-Lakeland audience.)

There’s only one problem with “You’re So Crazy.” The film’s running time is 80 minutes—and about 20 minutes too long for Lawrence to sustain his upbeat pace.

THAT’S ALL: BOBBY DARIN ON RECORD STAGE & SCREEN

(Popular Culture Ink)

Bobby Darin is best remembered for his early rock’n’roll hits like “Splish Splash,” and his subsequent metamorphosis into a consummate Las Vegas performer. But Darin actually was an artist of diverse talents who proved to be ahead of his time in many ways—as shown by this new biography.

Blieck’s book avoids focusing too much on the singer’s personal life. Rather, it provides in-depth coverage and analysis of his evolution as a multi-talented artist. Consequently, serious fans are the ones who will most take to the book. Indeed, the book contains 10 appendices, which makes it the ultimate Darin reference book.

In the summer of 1968, Darin hit with early rock’n’roll smash “Splish Splash” and “Queen Of The Hop.” But that same year, Darin—who was inducted posthumously into the Rock And Roll Hall Of Fame in 1990—moved into the created field with the classic rendition of “Mack The Knife.” In 1962, he played a major supporting role in “The Best Years of Our Lives,” which won an Oscar.

That same year, Darin added the third pillar of his musical identity when he introduced an folk element to his act. For the remainder of his musical career, Darin moved between rock, folk, and country—closing out his career as a folk act helped nurture a young, pre-Byrds Jim (later Roger) McGuinn. In addition to being a versatile artist, Darin was savvy about the value of his music. In 1963 he got into publishing by purchasing T.M. Music. In addition to employing some of his songwriters like Artie Koenik, Kenny Young, and Terry Melcher, Darin eventually began producing. His most notable achievement, was “Dance Show,” which he engineered for a young Wayne Newton. ED CHRISTMAN
ITALIAN COURT OUTLAWS CD RENTAL
EC MAY WIDEN RESTRICTION THIS SUMMER

BY MARK DEZZANI

MILAN—CD rental, which industry sources say soaked up the market of 10% of its sales last year (see story below), has officially been outlawed here.

A ruling by Turin’s High Court of Appeal (Cassazione) declared that CD rental in Italy is a criminal offense unless authorization is granted by authors through SIAE, the authors’ representative body in Italy (February 9th).

This ruling came at the end of a case brought by SIAE against two Turin-based renters. After their stock was re-questioned in 1990, A. Massella and M. Maspessa had alleged that their property returned.

SIAE, on further appeal before the Cassazione—whose decision is final—ruled against them last week, citing an Italian law passed in 1941 protecting the exploitation of their works without their express permission.

SIAE and SIAE spokesman, said, “For CD renters to stay within the law, they must request and be granted authorization from the authors through SIAE, their representative body. We will then consider each request.”

Although the law permits the SIAE to authorize CD renters, Matteucci said the Directive on Rental and Lending Rights from the EC, expected to come into effect this July, will probably extend the right to prohibit rental to producers and performans as well as authors. In such a situation, it is unlikely that any rentals will be authorized before the directive goes into effect and a general agreement is reached with producers and performers.

Ernesto Magnani, public relations manager for the IFPI-recognized record industry organization FIMI, which represents major record companies, said 80% of the market, rules out any agreement with CD renters.

Magnani says, “CD rentals are destroying the market. There is no comparison with video rentals, which have more quality recording. The CD is a minor-quality recording. The decision by the High Court of Appeal reinforces our own action against CD FIMI launched its own offensive against CD renters last September.

The ruling, while recognizing the rights of authors, does not include producers and performers. In reply to claims by the CD renters’ organization ANAN that they would fight the ruling, Franco Miculic (IFIM-NL, the National Union of Authors & Composers) says, “It is useless for the renters to continue calling for meetings with FIMI and other organizations. It is with the SIAE that they should make an agreement and recognize the authors by paying them what they are owed. The rec-ord companies are only proprietors of the recordings, while the authors are the creators.”

While the high court decision represents a step forward, some sources acknowledge that policing the rental business will be difficult. Renters association ANAN has some 100 members, but one estimate puts the total number of rental outlets near 2,000.

PIRACY, RENTALS, ECONOMY
HURT ITALIAN Biz IN 1993

BY DOMINIC PRIDE

MILAN—An unloved trio of recession, piracy, and CD rentals conspired to bring the value of Italy’s music market down 7% in 1993, according to figures released by Italy’s IFPI-recognized industry body FIMI.

Representing an estimated 80% of the entire market, FIMI’s figures confirm the expectations of many in the business, with the total value of shipments to retailers down 7.1% from 1992 to 290.4 million (429.1 billion lire) in 1993. Unit figures were even worse, with a 16.9% decline against all formats to 25.9 million units.

Franco Reali, FIMI president and BMG Ariola Italy MD, gives three principal reasons for the Italian market’s poor performance last year: “The general recession hit very hard in 1993 and asked to that were the problems of piracy and CD rentals,” he said.

Ernesto Magnani, public relations director of FIMI, estimates that CD rentals account for up to 10% of lost grows.

Reali adds that he thinks the market has bottomed out. “I believe the nega-tive trend will reduce in the first part of 1994 and become positive in the sec-ond half of this year,” he said.

Key points from the FIMI figures are:

Total album shipments: down 18% to 31.5 million units.
CD albums: 19.9 million units (worth $126.5 million (203.7 billion lire), down 0.3% and 8.9%, respectively.
Cassettes: 12.1 million units worth $74.4 million (117 billion lire), down 20.9% and 23.4%, respectively.

Total LPs: 346,000 units worth $2.2 million.

(Continued on page 48)
Major Labels Start Checking Out Czech, Slovak Republics

BY DOMINIC PRIDE

LONDON—Major-label expansion into Eastern Europe continues, with the Czech and Slovak Republics receiving attention from PolyGram and EMI. PolyGram announced Feb. 16 that it has formed a subsidiary to cover operations in both the Czech and Slovak Republics (Billboard, Feb. 26).

Heading the new company is Jaroslav Sevcik, a former managing director of CBS Austria. He has recently been setting up operations in Eastern Europe for Austrian company BML.

Marketing PolyGram's classical catalog in both republics will be among the top priorities, says Sevcik. "I strongly believe we will get good results from classical items in the catalog. Some 15%-16% of the market is classical music, much higher than in other countries."

With marketing efforts put behind international repertoire, Sevcik believes he also can make inroads into the market, which is still slanted toward national product. Sevcik estimates that the split is roughly 40% national and 60% international. "I don't think the market's quite saturated yet for international product," he says.

The subsidiary also will have an SR staff. Sevcik is staffing offices in both the Czech and Slovak capitals, Prague and Bratislava. Current staff levels are 12, expected to rise to 18 by the time of the official launch, March 24.

Even though the former state of Czechoslovakia split into two separate states on Jan. 1, 1993, it is still possible to treat them as one country in terms of marketing, Sevcik says, and the split does not pose many logistical problems. "There's a delay at the border of about an hour, that's all," he adds.

Product is distributed to the republics and to PolyGram's subsidiary in Hungary from a central warehouse in Austria. Sevcik will report to Allen Davis, president of PolyGram for continental Europe, who says, "The Czech Republic's level of music piracy is among the lowest of the former Communist countries. Copyright law enforcement there and in the Slovak Republic is improving all the time."

EMI also has shown a greater interest in the Czech Republic recently. In January, it bought a majority stake in Monitor, its licensee since 1992 (Billboard, Jan. 23).

Founded in 1990 by former musicians Vladimir Kocandrle and Josef Prib, the company has emerged as one of the leaders among the Czech independents. In the 1992 Czech Grammy awards, the company picked up 10 of the 15 categories. Acts signed include Shanlon, a band that sold an unprecedented 150,000 copies of its latest album, according to EMI.

Monitor has companies in both republics, and in 1992 had sales in the...

(Continued on page 16)

Greek Biz Cheers Club-Hour Limits

BY JOHN CARR

ATHENS—A Greek government decision restricting the operating hours of Athens nightclubs is being applauded cautiously by Greece's music industry.

Years of sluggish sales of vinyl and cassettes—with only moderate annual rises in CD sales—have been attributed in part to the pervasive drawing power of the lavish bouzouki joints, which feature all the top domestic repertoire names live every night. "A lot of entertainment money will now be freed," says a senior music industry figure. "More spending on music will be coming our way."

In early February, Greece's minister for public order, Stelios Papathanasiou, ordered a 2 a.m. closing time on weekends, and a 3 a.m. shutdown on weekends and holidays. He also said people under 18 years of age will be banned from entering the clubs and being sold alcohol when the decision becomes law.

The government's rationale is to cut down on delinquency and road accidents, which take a toll of young lives most weekends.

The record industry hopes kids who are denied access to the live performances by top artists will now spend more of their entertainment dollars on records and cassettes. "The cost of a couple of drinks in those places is about equal to the price of one CD," the record industry executive says. A CD retails for 5,000-6,000 drachmas (280-320) in Greece.

The nightclub hours decision is a ray of hope for a music industry that saw sales of music drop by 7% in terms of units in 1993—about the same slide rate for 1992. However, the value of sales was actually up, by only a result of rising costs and 12% inflation.

The main Athens night clubs are nearly the exclusive employers of major-name Greek domestic repertoire, for which album sales royalties are mere pocket money compared to the inflated fees club managers pay. Artists often use their popularity among the public in the clubs to influence labels when negotiating their terms.
ZZ Top's Antenna Abroad; Jazzy Jeff Shakes Europe

THE BIGGEST little band in Texas, ZZ Top, has been doing mighty fine abroad since the release of 'Antenna,' the trio's first album under its new worldwide deal with RCA Records (Billboard, Jan. 8). Sales for 'Antenna' have surpassed 800,000 in Europe and Asia since the album's release Jan. 18, reports BMG International.

Although BMG International has not released sales figures by market outside the U.S., 'Antenna' has gone No. 1 in the U.K., Germany, and Switzerland, No. 6 in Norway, and No. 10 in Holland. However, it has since slipped to No. 43 in the U.K.

The European chart action for ZZ Top's album coincides with five weeks of European promotion by the blues-rock trio, including 33 TV appearances in 16 cities in 13 countries. Talk about border radio!

VIVE LA VARIETE: Columbia Records U.K. enjoys a No. 17 entry on the British album chart for "Deep Forest," the unique dance/world beat creation of the French-Belgian production team of Michel Sanchez and Eric Mouquet, coinciding with the album's success in the U.S. (Billboard, Feb. 19). However, both the American and British markets lag nearly a year behind the album's discovery by Australian fans. The album and single, originally released by Columbia Records in France, went top 10 in Australia last last spring (Billboard, March 27, 1990). Meanwhile, Columbia U.K. also has tapped another top artist from its sister company in France with the release of "Tour de Charme" from French chanteuse Patricia Kaas, who already is a major star in the rest of Europe (Billboard, May 28, 1990). In a notable season for Sony U.K. artists from Francophone markets, including the additional success of Quebec's Celine Dion, who pairs her No. 1 success with "The Power Of Love" in the U.S. with top five action on the British singles chart for her Epic U.K. release.

BOOM, SHARE THE CHARTS: The tally is in for Jazzy Jeff & Fresh Prince, whose Jive Records single "Boomb, Shake The Room!" has sold some 1.6 million copies worldwide, peaking at No. 1 upon its release in the U.K. last fall, hitting top five in recent weeks in markets including Australia, New Zealand, Spain, and Finland, and reaching the top 15 in Germany. "Obviously, it has proven to have universal appeal," says Bert Meyer, VP of European Operations for the Zomba Music Group, which includes Jive Records. Meyer adds that the label is now planning a European push of the followup track, "Can't Wait To Be With You," which debuted at No. 29 on the U.K. chart. Keiron Framing, international manager for Zomba, says the success of "Boom" and subsequent singles is expected to push the sales of the Jazzy Jeff & Fresh Prince album "Code Red" to overseas levels matching its 500,000-plus U.S. sales.

BIG, WILD WORLD: With modern-rock grunge groups all the rage, it can be a tough haul in America nowadays for traditional album-rock acts. Just ask Atlantic Records act Mr. Big. "At the moment, we're not hip and fashionable," concedes manager Sandy Einstein. Outside the U.S., however, it's another story. Compared with domestic sales of 120,000, the band's current album, "Bump Ahead," has sold some 700,000 copies in overseas markets, says Einstein, including sales of 200,000 in Japan, 150,000 in Germany, and 75,000 in Indonesia, one of several Asian markets where the band has built a following. While MTV Europe and MTV Asia have aired the band's latest, after playing theaters and opening arena shows in Europe in recent weeks for Aerosmith, Mr. Big is back in the U.S. for a club tour through early April.

MAD ABOUT Madder Rose: Releasing with support of BBC's John Peel last year for their U.S. import single "Swim," America's Madder Rose has capitalized masterfully on the buzz-building power of a British fan base. The band's album "Bring It Down," on Atlantic Records' indie imprint Seed Records, was released through Revolver Distribution in the U.K., where it has sold 10,000 copies to date. Managing director Greg Spotta notes that U.K. indie promotion firm Real Time created "an event out of each single release and tour date. They conducted the press, radio, and retail campaign like an orchestra," culminating in a sold-out London show last month at the 1,000-capacity L2 in London. The band's followup album, "Panic On," is set for release late this month.

Home & Abroad is biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 28 Rodney Street, London, WC2E 7AJ, or faxed to 071-323-3214.

TRING TO EXPAND CATALOG FOLLOWING STOCK OFFERING

(Continued from page 43)

Partly due to the problems involved in catalog licensing, Tring says it is looking to increase the number of exclusive licenses it holds, whether by acquisition or by licensing more titles itself.

Through a sponsorship and recording deal with the Royal Philharmonic Orchestra, it is recording and releasing budget titles of mainstream classical works. Artists such as Rose Royce have re-recorded greatest hits packages for release by Tring on a non-exclusive basis.

The company also plans to expand further into continental Europe. Says Mark Frey, "We have opened up a market in this country, and we can take these layers of marketing to other countries." A deal is on the table to supply most of Germany's motorway service stations, as is a deal to supply a pharmacy chain in Singapore. Institutions placed orders for almost double the number of shares on offer, the company reports. Trading in the stock is due to start Feb. 23.

Tring is putting 49.9% of its stock on the market. The placing price of 1.18 pounds ($1.77) gives the company a market capitalization of more than 50 million pounds ($75 million). Sales for the year to the end of March 1993 were 16.5 million pounds ($23.5 million), with pre-tax profits of 3.3 million pounds ($4.56 million). After the expenses of 1.55 million pounds involved in the flotation, the company will net only 1.4 million pounds of the 2.96 million pounds it raised through the share issue. Keane says the flotation was not brought for purely financial reasons. "First, we have the backing of quality shareholders," he says. "Large institutions have invested in us. Second, we have enhanced our standing by being a public company." Of the 50% that remains in private hands, 27% will remain with three directors: Frey, Robinson, and Keane. The other 23% will continue to be held by the original private backers, including the Chernow family, which has an interest in San Juan Music Corp., a major source of licenses for Tring. The other backer is the Levinson family, and Mark Levinson is a non-executive director of Tring.

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ITALIAN MUSIC BIZ SLUMPED IN 1993
(Continued from page 43)

million (3.5 billion lire), down 96.2% and 98%, respectively.
*Total singles market: 1.2 million units worth $3.6 million (5.7 billion lire), up 22.3% and 97.8%, respectively.
*CD singles: 663,000 units worth $2.5 million (4 billion lire), up 38% and 98%, respectively.

The figures are "homogeneous" with 1992 figures, says FIMI, implying that there is a direct comparison with its members' results from 1992. FIMI was forced in June 1992 as a breakaway group from the existing AFI association. It did not receive IFPI recognition until March 1993.

FIMI estimates the entire Italian market to be worth $350 million. Domestic pop product accounts for 39.2% of FIMI companies' gross with international pop product at 62.5%. Sales of domestic pop versus international was 57% to 43% for FIMI companies.

Average per capita spending on music in Italy shrank last year from 13,130 lire ($8.35) in 1992 to 12,020 lire ($7.70) in 1993.

Statistics published by Italian trade magazine Musica e Dischi take into account statistics from FIMI and AFI, which still represents Italy's independents. The magazine's figures rated the country's sales down 11% last year, with the total market valued at $382 million (569 billion lire).

Musica e Dischi's editor Mario Di Luigi says Italy's indies fared better than their major rivals last year: "Indies have to fight harder to survive, while the majors can depend on their parent companies. The indies also have flexible structures to adapt to market changes."

Gianfranco Bortolotti, managing director of dance indie Media Records, reported his sales up 60%, due in large part to the international success of dance project Capella.

Exchange rates used in this article were $1 = 1572 lire, the average rate in 1993, according to the Bank of England.

MARK DEZANI

JAPAN MUSIC BIZ
(Continued from page 49)

Alex Abramoff. He notes, however, that the classical section of the market remains weak due to a dearth of big names.

"The success of 'The Bodyguard' shows that you can sell international music in this market, although you have to have the right chemistry," says Abramoff.

Production of domestic artists' material reached 399,72 million units, up 13.2%, for a value of 394.55 billion yen ($3.75 billion), a 6.06% increase.

Japanese-manufactured foreign repertoire constituted 19.4% of the Japanese market in terms of quantity (compared to 20.3% for 1992) and 22.8% in value (compared to 22.2% for 1992).

BMG Victor president Osamu Sato says that despite the heartening RIAJ data, the Japanese music industry is still starting to feel the effects of the country's recession.

"Since the end of 1993, more CDs have started to come back unsold from record stores," he says, pointing out that the gap between the RIAJ's production statistics and actual sales is becoming wider.

"Strong sales in the first half were responsible for the good results," Sato says. "In an industry like this, where the individual products don't cost that much, the effects of a recession are felt later than in other industries."

CHECKING REPUBLICS
(Continued from page 44)

region of $3 million.

EMI has struck a similar deal in Hungary with Quint, which last year became a majority-owned subsidiary of EMI after acting as its full catalog licensee. EMI's Polish license partner is Pomaton.

BMG has had a subsidiary in the Czech Republic since last year, Sony has a licensee, and Warner has licensed its catalog to Prague-based Popron.

Increased competition from major labels is likely to be another blow to Supraphon, the former state label of Czechoslovakia. PolyGram's decision to establish a subsidiary company after its licensing deal with Supraphon finished at the end of last year.

Like many of the Eastern European record companies with roots in the Communist era, Supraphon has found the transition to a market economy difficult, with the transition in its operations after its catalog license after its licensing deal with Supraphon finished at the end of last year.

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Like many of the Eastern European record companies with roots in the Communist era, Supraphon has found the transition to a market economy difficult, with the transition in its operations after its licensing deal with Supraphon finished at the end of last year.
Multi-Artist Compilations Reaping Platinum Rewards In U.K.

By THOM DUFFY

LONDON—What name shows up most often among the artists awarded platinum albums in the U.K. during 1993?

The answer: Various.

The strength of the market for hit compilation albums in the U.K. is one of the trends spotlighted by year-end sales certifications recently reported by the British Phonographic Industry. Albums receive silver certification for sales of 60,000, gold for 100,000, and platinum for 300,000.

Platinum certifications were awarded to nine compilation sets released last year, including "Hits '86," "100% Dance," and "106-1 Dance Vol. 2" from Telstar Records; "The Best Dance Album In The World!" from Virgin Records; "It's Christmas Time" from EMI Records; "Originals" from Columbia Records; and three discs in the "Now" series, Nos. 24 through 26, released on the EMI/Virgin/PolyGram label and marketed by EMI's strategic marketing division.

In addition, one of the strongest-selling albums of 1993 in the U.K. was a 1992 release, the soundtrack to "The Bodyguard," which also was classified as a compilation for chart purposes. It was certified by the BPI for sales of 1.2 million as of December 1993.

"The whole compilation market has picked up a lot in the past year or 18 months," says Sean O'Brien, chairman of Telstar Holdings, whose record label is distributed by BMG. At the same time, says O'Brien, the field has become more competitive as more record companies weigh in with entries in that market.

Although the compilations give buyers an opportunity to collect hits without taking a chance on a full album by a single artist, for one, challenges the view that such collections draw buyers from single-artist releases. "I disagree that we take sales away from full-price albums by mainstream artists," he says.

The BPI discography figures appear to back that view. While compilation sales rose, the overall number of albums that received silver, gold, platinum or higher certification awards during 1993 also rose 6%, from 410 in 1992 to 435 in 1993. (An album reaching a sales level higher than gold also gets credit for the lower certification award).

Because compilation albums are ranked on a separate chart in the U.K., the platinum certifications issued twice a year by the BPI offer an opportunity to compare their sales to those of albums by individual artists. The sales certifications also allow a comparison of the sales performances of various labels, distributors, and genres. As with U.S. sales certifications by the Recording Industry Assn. of America, a record label must request that a title be certified.

The BPI certifications, like those from the RIAA, are for cumulative sales. For example, the long-awaited release on compact disc last fall of "The Beatles: 1962-66" and "The Beatles: 1967-70" helped propel those titles to double-platinum (600,000) certification in second-half 1993, although that figure also includes vinyl and cassette sales because both double-albums were first released in 1973.

On the accompanying chart, Billboard has culled from the BPI certifications those albums released during 1993 to compare the sales performances of current titles by distributors. No independently distributed albums received platinum or platinum-plus certification from the BPI during 1993. Among the five major distributors, the tally shows that EMI ranked first, with 14 platinum or platinum-plus albums in its pipeline. The PolyGram-distributed labels saw seven 1993 albums go platinum or greater; Sony had five; BMG, four; and Warner, one.

EMI benefited from its distribution of the "Now" series and the transfer of Virgin product to EMI for distribution as of July 1, 1993. (None of Virgin's 1993 releases were certified platinum during the first half of the year, when they were still distributed by PolyGram).

Among the 1993 albums that received platinum certifications, "Bat Out of Hell II" from Meat Loaf on Virgin Records was the year's highest seller, with certified sales exceeding 1.5 million, or quintuple platinum.

The top-selling 1993 album by a U.K. artist, according to the certifications, was "So Close" by Dina Carroll, which received a triple-platinum award for sales exceeding 900,000.

Among the fastest-selling acts in the U.K. was Take That, whose album "Everything Changes" was released in December and certified double-platinum that same month. The teen-pop group easily outsold more critically lauded bands such as Suede and Stere MC's.

Take That also was one of the year's most successful singles acts of 1993, with "Pray" certified gold (400,000 units); "Babe," "Relight My Fire," and "Why Can't I Wake Up With You" certified silver (200,000); and the 1992 single "Could It Be Magic" also certified silver during first-half 1993.

Four singles released during 1993 received platinum certifications for sales of 600,000 units: "All That She Wants" from Ace Of Base, "I'd Do Anything For Love (But I Won't Do That)") by Meat Loaf, "Can't Help Falling In Love" by UB40, and the novelty disc "Mr. Blobby" by Mr. Blobby.

Overall, the number of singles that received silver, gold, platinum, or higher certification from the BPI during 1993 nearly doubled, from 33 in 1992 to 63 last year. The singles market was boosted by the strength of several newcomers, many of them dance- or reggae-oriented acts including Ace Of Base, Culture Beat, Chaka Demus & Pliers, Haddaway, Apache Indian, Shaggy, and Bitty McLean.

Assistance in preparing this story was provided by Julie Boothoo in London.

U.K. PLATINUM CERTIFICATIONS OF 1993 ALBUMS BY DISTRIBUTOR

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<thead>
<tr>
<th>Label</th>
<th>Album/Certificate</th>
</tr>
</thead>
<tbody>
<tr>
<td>BMG</td>
<td>&quot;The Chart That Changes&quot;</td>
</tr>
<tr>
<td>EMI</td>
<td>&quot;EMI's Top 250&quot;</td>
</tr>
<tr>
<td>Virgin/PolyGram</td>
<td>&quot;Now Vol. 2&quot;</td>
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<tr>
<td>PolyGram</td>
<td>&quot;Now Vol. 1&quot;</td>
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<tr>
<td>Sony</td>
<td>&quot;Hits '93&quot;</td>
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<tr>
<td>Warner</td>
<td>&quot;Various Artists&quot;</td>
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<tr>
<td>Island</td>
<td>&quot;Various Artists&quot;</td>
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### Japan

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<thead>
<tr>
<th>Country</th>
<th>Title</th>
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<th>Week 2</th>
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<tbody>
<tr>
<td>Japan</td>
<td>1: SOMEONE TO LOVE (KATAYAMA)</td>
<td>2, 3</td>
<td>2, 3</td>
</tr>
<tr>
<td>Japan</td>
<td>2: KONI AKIO? DIT! TSUKERUMO! ZARD &amp; SUMMER</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>3: TADA NAKANAOKA: HIROKAWA Akira &amp; YOSUYOSHI</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>4: KEN YUKI &amp; YUKIO</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>5: ROMANOSKA KAMALA, KUMI HIKARU</td>
<td>2, 3</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>6: CROSS ROAD MY CHILDREN (KODAMA)</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>7: WINTER SONG DREAMING TRUE SINCE</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>8: SHIP GRADUATION</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Japan</td>
<td>9: MY SWEET HOME IDOYO KODAMA</td>
<td>2, 3</td>
<td>3</td>
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### Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Week 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORLD GROOVE VAC TARA</td>
<td>2, 3</td>
</tr>
<tr>
<td>YANGSAI MALON</td>
<td>2</td>
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<tr>
<td>YUTAKA OKAZAKI</td>
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<tr>
<td>KOJI KISSWA</td>
<td>2</td>
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<tr>
<td>KUMI HIKARU</td>
<td>2</td>
</tr>
<tr>
<td>MARIKICHI MUSIC BOX</td>
<td>2</td>
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<tr>
<td>DREAMS COME TRUE MUSIC</td>
<td>2</td>
</tr>
<tr>
<td>SNAP SNAP DIO</td>
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<tr>
<td>89 NEW OF BASE</td>
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### Australia

<table>
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<th>Title</th>
<th>Week 1</th>
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<tbody>
<tr>
<td>The Week</td>
<td>Give It Up Now</td>
<td>3, 4</td>
</tr>
<tr>
<td>The Week</td>
<td>2: ASSHOLE</td>
<td>3, 4</td>
</tr>
<tr>
<td>The Week</td>
<td>3: SLAVE THE MUSIC TWENTY 4 &amp; 7</td>
<td>3, 4</td>
</tr>
<tr>
<td>The Week</td>
<td>4: ALL FOR LOVE</td>
<td>3, 4</td>
</tr>
<tr>
<td>The Week</td>
<td>5: STAY UP FROM DEEP</td>
<td>3, 4</td>
</tr>
<tr>
<td>The Week</td>
<td>6: HERO</td>
<td>3, 4</td>
</tr>
<tr>
<td>The Week</td>
<td>7: MR. D.J. ANGIE</td>
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</tr>
<tr>
<td>The Week</td>
<td>8: FEELS LIKE HEAVEN</td>
<td>3, 4</td>
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<tr>
<td>The Week</td>
<td>9: NEW &amp; FOREVER RICHARD MAK</td>
<td>3, 4</td>
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<tr>
<td>The Week</td>
<td>10: CAN WE TALK</td>
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<td>The Week</td>
<td>11: BOOM SHAKALOO</td>
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<td>The Week</td>
<td>12: 89 NEW OF BASE</td>
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### Albums

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<tr>
<td>RICHARD MARK</td>
<td>90 NEW ALBUMS SO FAR SO GOOD &amp; ASTERIS</td>
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<tr>
<td>MARIKICHI MUSIC BOX</td>
<td>3, 4</td>
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<tr>
<td>BETTE MIDLER</td>
<td>3, 4</td>
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<td>THE BADDOVES</td>
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<tr>
<td>LENNY KRAVITZ</td>
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<tr>
<td>JAY M &amp; LIL</td>
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<tr>
<td>FRANKIE GOES TO HOLLAND</td>
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<tr>
<td>CROWD WAVE</td>
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<tr>
<td>JANET JACKSON</td>
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<tr>
<td>TONI LEUNG</td>
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<tr>
<td>JIMMY BARNES</td>
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<tr>
<td>GUN</td>
<td>3, 4</td>
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<tr>
<td>JOHN FARNHAM</td>
<td>3, 4</td>
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<tr>
<td>BABY ANIMALS</td>
<td>3, 4</td>
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### New Zealand

<table>
<thead>
<tr>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1: I CAN SEE CLEARLY NOW JIMMY CLIFF</td>
<td>4</td>
</tr>
<tr>
<td>2: DISTURBED AGAIN TONI BRAXTON</td>
<td>4</td>
</tr>
<tr>
<td>3: IT KEEPS RAINING BONNIE MELVIN</td>
<td>4</td>
</tr>
<tr>
<td>4: ALL THAT SHE WANTS OF BASE</td>
<td>4</td>
</tr>
<tr>
<td>5: WHAT'S MY NAME SNOOP DOGGY DOGG WANG</td>
<td>4</td>
</tr>
<tr>
<td>6: ALL FOR LOVE BRIAN ADAMS STEWART STING</td>
<td>4</td>
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<td>9: PLEASE FORGIVE ME BRIAN ADAMS</td>
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### Albums

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### HITS OF THE WORLD

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### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

**NORWAY:** The 17th Winter Olympics at Lillehammer is not only about sport. Olympische nestleder (Olympic Nights) is a four-city, monthlong series of concerts scheduled to tie in with the Games. The idea is to showcase some of the country’s foremost acts, including a-ha, Bel Canto, the September When, Dance Boys, and the group that has been called “The Best of Norway.” Images of Norwegian buildings, landscapes, and its culture are expected to be homestyles seen throughout the world. **Compiled by David Sinclair.**

**RUSSIA:** The Ovatsiya (Ovation) Awards, which are Russia’s equivalent to the Grammy or Juno awards, were presented in January to artists and music industry people for the third year in succession at the National Music Award ceremony. The winners are decided by the audience in an online poll and in a fan presence that no trustworthy charts are compiled and acts often have no way of measuring commercial success, the Ovatsiya Awards assume a heightened significance in determining an artist’s standing in the business. The ceremony on stage was a film directed by Fidel darchuk, for his videoclip “Who Said?” sung by Vladimir Presnyakov. Presnyakov himself, who received an award for his album “You Are Here,” Igor Nikolaev, who was named best composer/writer of the year, and together with singer Natasha Kordilova, also received the award for best album of the year for the album “Dolphin And The Mermaid.” Decca Co., which received the award for the most important event in show business for staging Michael Jackson’s concert in Moscow last September, Boris Moisseyev Concerts, which won best show in 1993; Irina Allegrova, who was voted best female singer; and Philip Kirkorov, who was named best male singer.

**EGYPT:** “Tarab” (Emotion Of Joy) Enja Records is the latest album from the Lebanese exponent Rabab Abu Khalil. It is dominated by the soaring sound of the nai (Arab flute), played by Salim Kusur, and the oud (Arab lute), played by Khalil himself, accompanied by Arabic and Indian musicians and percussionists. A mature and meditative work, the album finds Khalil still searching for his own identity, a quest begun on his previous recordings “Al Jadhia” and “Blue Camul” (the latter a surprisingly strong seller abroad, particularly in France and Germany). Khalil belongs to the new generation of Arab players who concentrate on instrument music. He has absorbed the latest sounds and has clearly been influenced by his contemporaries, especially the Tunisian Anwar Brahmi. But Khalil remains one of the key innovators in this field, while his skill as an oud player and the compositions on “Tarab” mark him as a performer at the highest international level. **Muhammad Hilal.**

**NETHERLANDS:** “Roozbad” (Phonogram-Holland), a song by soul/hip-hop pose the Director’s Cut, is being touted as the world’s first CD single. Written by the group’s frontman—Frank Affolter, Marc Pos, and rapper Guan “King Bee” Elmozone—the single is being marketed as a combination of song and digital video. The single can be played on a CD-1 player as well as on a traditional CD player. However, the clip can only be shown on a CD-1 player with a video cartridge. Pos, a student at the TV and Film Academy in Amsterdam, wrote the script for the video, which stars one of the country’s top dancers, Peter Faber, alongside several players. The video was shot in Amsterdam, a place called Suranne, by the director of the film, Vasilios Ioannou, and it was included in the international cast, which counted more than 100 extras. **Willem Hoos.**

**IRELAND:** Declan Masterson is a Dublin-born uillean piper whose previous bands include Moving Hearts and Patrick Street, and who has worked with Bono, Chrisy Moore, Eleanor McEvoy. Elmer Bernstein, and the London Symphony Orchestra. His new album, “Tropical Trad” (Spar), applies innovative arrangements to a collection of jigs, reels, bornpipes, polkas, and a slow air. The unusal title track, written by Masterson and featuring Keith Donald of Moving Hearts on saxophone, was inspired by “Amazon Beaming,” a poem by the British poet John Betjeman. It is a folk-inspired piece with a dance rhythm. A suite comprising “Full Moon,” “Trail Of Tears,” and “Keep Her Going” is Masterson’s tribute to the Chocaw Indian nation, which was wiped out by the Choctaw victims in the 1840s. “Trail Of Tears” commemorates the Chocaw’s long journey forced from eastern Mississippi to Oklahoma. Masterson visited the tribe in Oklahoma and wrote the suite in its honor. **Ken Stewart.**
GERMAN PUBLISHER BMG UFA’s Musikverlag has acquired Jack White’s music publishing house, Young Musicvideo. BMG has also signed a long-term deal with Transcendent Musikverlag, White’s new publishing venture. The Young catalog features 700 titles, including international hits such as Laura Branigan’s “Self Control” as well as many German million-sellers.

MORE THAN 70 Spanish-language radio stations in the U.S. and in six Latin American countries have acquired syndication rights to a four-hour, Sony-owned and multilingual program from Spanish Broadcasting System today. The show will over the full spectrum of contemporary music in Spain, including ballads, rumbas, and mambo. The syndication idea is backed by Spain’s rights society, SGAE.

DOUBLE BIRDS winner Björk is the subject of a U.K. High Court lawsuit from musician Simon Lovejoy, who claims he co-wrote four tracks on the artist’s album “Debut.” Producer Nellee Hooper and Björk’s label, One Little Indian, are also named as co-defendants. In a separate case currently being heard in the High Court, ex-Cure member Lol Tolhurst is suing band leader Robert Smith for taking their song “Fiction” without crediting them or paying them an unequal share of the band’s earnings and has also filed malicious treatment by other members of the band. The court has heard tales of the whole band’s drinking exploits, and the supposed videotaping of Tolhurst by the rest of the band. The case is expected to last six weeks.

ANGEL LURES NEW CUSTOMERS

PolyGram, Sony, and B.M. This claim he has growth moved EMI into a virtual second-place tie with Sony and B.M. for market share. PolyGram, it is admitted, far and away the No. 1 classical label, concludes Murphy. “But we’ve moved up [to] directly competitive with Sony and B.M. after being a distant fourth.” Murphy also reports that sales during the three-year period showed a gain of 24%. The company does not break out its figures.

To Murphy, profitability cannot be separated from creativity. “I believe it enables us to take chances, takes risks.” In other words, with good business sense, it is possible to make a profit and get the product out. In fact, EMI Records Group North America chairman/CEO Charles Koppelman has approved an 80% increase in the label’s recording budget.

The budget increase goes to the heart of Murphy’s strategy. “To get the product out as fast as possible,” he says. “We have to make sure we can have a significant presence at record stores. We have to have the right product in the right place. That’s been our strategy as we grow.”

Since taking charge, Murphy has restructured EMI’s classical arm into two distinct entities. EMI Classics offers traditional classical fare, both new and catalog, including the highly regarded Virgin Classics label acquired by EMI Music with the purchase of Virgin’s EMI label. Angel, a crossover entity, includes the Broadway and West End imprints.

Broadway and West End were established as outlets for new, original cast albums—starting with the current hit Cairns and continuing with the music of George and Ira Gershwin, and “Annie Warbucks.” The “Annie” sequel—and reissuing of the soundtrack—opened the way for major classical/soundtrack vaults of the Capitol and United Artists labels, its sister labels in the U.S., and of that of its U.K. parent, EMI Records. The high-quality transfers to CD and scholarly liner notes featured with the reissues have been welcomed by students of the musical theater.

In addition, Angel, under the A&R direction of Tony McAnany, has created specialized recordings with the musical theater fan in mind, including original orchestral works that hark back to the golden age of musical theater. Many of these discs are under the supervision and baton of musical theater scholar John McGlinn. In true crossover tradition, theater songs are performed by opera stars Thomas Hampson, Frederica Von Stade, and Samuel Ramey, among others. The world of music, a Carly Simon home album also was released. Angel is also the home for soundtrack scores, including “Remains Of The Day” and “Shadowlands,” both of which stem from an exclusive distribution deal with Mer- chant-Ivy Production. Angel, in fact, distributes all soundtracks in the Merchant-Ivy catalog.

Angel’s crossover does not stop there. Pianist John Byrne has a 14-week run at No. 1 last year on the classical crossover chart with “The Puccini Album.” And in March, the label will release “Chant—The Benedictine Monks Of Santo Domingo De Silos,” which has already garnered radio attention in the U.S. (Billboard, Jan. 29).

The newly appointed A&R director McAnany, says Murphy, was part of a strategy to accelerate a growth pattern that was already in place. A&R man formerly associated with Ensonic Co., a maker of studio key- boards and other equipment, McAnany was negotiating with “name” rock act to produce a disc due this fall. In addition, Angel will release a new album by Bela Fleck that will include a new song by Stephen Sondheim, whose material Fleck has sung as an original cast member of Sondheim shows such as “Sunday In The Park With George” and “Into The Woods.” Also in the works is another jazz project with Andre Previn, to be produced by Phil Ramone.

FRESH MARKETING METHODS

Murphy believes that fresh marketing methods are required to reach the crossover customer. He says 30-second TV commercials are on the way for the “Chant” album, “Heavy Classic,” and “Peters,” set as well as for an important original cast album he is trying to nail down. A crossover album may be used to sell an album featuring the late opera diva Maria Callas.

After reaching his goal for financial efficiency, Murphy hired EMI Music staffer Deborah Dugan as VP of business affairs to help expand the label. “I thought my task was essentially to put Angel into profitability, and in order to do that, we had to set up systems and work hard at creating an efficient [operation] in such areas as warehousing, manufacturing, distribution—all nuts-and-bolts stuff,” he says. “With that done, I felt we had an opportunity to really grow and expand. With Deborah, I’ve got a great manager with A&R sensibili- ties who can bring in new business on management ventures and acquisitions.”

Murphy was recruited from book publisher Simon & Schuster byBush to build a new classical label. As Bush, he revamped the legendary Capitol and Angel labels, says Koppelman, as well as his new subsidiary. In subsequent meetings with EMI Music president/CEO Jim Fiffel, Murphy was told of a need for Angel “to break out” and create its own image. Murphy created a new label, which he named Angel’s crossover, and gave it its own imprint.

Through Angel’s promotions, Murphy has managed to create a new image for EMI in the crossover world. To aid in this effort, “we’ve done, with our CD-ROM, the second program for Tele- vision,” Murphy says. “The Nutcracker,” which Murphy says has sold 100,000 copies to date as a conventional CD. “I think about selling the CD-ROM for this music, crossover and classical together,” says Murphy. “There is an extended audience out there that doesn’t buy several albums a week, but one or two a year. But when they do, it can be impressive. Our goal is to drive the occasional customer into the retail stores.”

With production assistance from guitarist Brian Hughes and engineer Jeff Worpert, she moves away from the Celtic themes evident in her previous albums, with an added emphasis on Japanese and Chinese influences. Murphy also engages with the contemporary world for additional inspiration. She worked with arrangements by Yoko Nagai, composer of the music for the Japanese television show “The Name of the Rose,” while her accompanying band is credited on the album cover.

The heavy flow of new albums finds McKennitt playing mostly piano, ac- cordion, and synthesizer. With the production assistance of guitarist Brian Hughes and engineer Jeff Worpert, she moves away from the Celtic themes evident in her previous albums, with an added emphasis on Japanese and Chinese influences.
Corporate Showcase Stores On Rise
Outlets Build Images, Promote Brands

This story is part of an ongoing series of articles on non-music retail sectors.

The new way for customers to experience products is to see how they work, hear how they sound, and in the case of Sony, look at them play. The new Sony showcase stores, for example, are predominantly promotional vehicles, according to Karl E. Steidtmann, director and chief economist of Management Horizons, the retail consulting division of Price Waterhouse. The Warner Bros. and Disney stores, on the other hand, are profit-driven, Steidtmann says.

“They [Sony and Nike stores] are done for corporate image. They are a place to do product testing and to present the whole line in one place. They are done to try to give retailers an idea of different marketing and presentation techniques. The real purpose of them is not necessarily to make a buck,” Steidtmann says.

“That is not the case with either the Warner or Disney stores,” he adds. “There will be a spin-off advantage of creating higher viability for the Warner and Disney properties, but the real purpose of the concept is to make a buck.”

Sony unveiled its second store, in the newly created Sony Plaza, in November. The 40,000-square-foot plaza is located on Madison Avenue in Manhattan in the building housing Sony Music Entertainment. The first store, called the Sony Gallery of Consumer Electronics, opened in December 1991 on Chicago’s North Michigan Avenue. It carries mostly Sony electronic products.

The Sony Plaza store is a 22-seat public atrium, 14,000 square feet of retail space, and a 17,000-square-foot free-technology lab with educational exhibits and a high-definition interactive theater. Visitors can try Sony stereo systems, view a large-screen television, or watch trailers on monitors throughout the plaza.

The product mix consists of several hundred store-keeping units, including CDs, MiniDiscs, cassettes, and videos. In all, the Sony Plaza store carries about 50 music titles and 40 video titles, according to a Sony spokesman.

“Our goal is not to be a music store in the same vein as Virgin or HMV or Tower, but to always be highlighting new releases from Sony artists,” says H. Guy Leibler, president/general manager of Sony Plaza.

Leibler says Sony Plaza has much in common with Nike Town, a showcase format that features Nike sports and fitness products in a setting that is described by one observer as part Disneyland, part MTV. Nike Town stores are located in Portland, Ore.; on North Michigan Avenue in Chicago; and in Costa Mesa, Calif.

The 68,000-square-foot Nike Town store in Chicago features 18 different pavilions, each dedicated to different Nike product collections. The video-theater pavilion boasts a continuous video presentation that blends highlights from the careers of leading athletes with Nike television ads. The Nike Town in Portland, Ore., features a water-sports pavilion with a saltwater aquarium that has fish to match the colors on Nike’s waterfootwear.

“(Sony Plaza) is similar in form to what Nike is doing with Nike Town, where they sell their gear but they do it in a manner where they showcase their athletes,” Leibler says.

“We think we showcase our artists and the movies that we make, and we do it in those wonderful tools that we manufacture,” he adds. An estimated 3,000 to 5,000 people pass through daily.

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print anything you want.

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The Das Effect. Visiting the Pepinnes’ store at Atlanta’s Greenbriar Mall recently were members of the rap group Das EFX. Pictured, from left, are Skoob of Das EFX; Carla Reeves of Pepinnes’; Dray of Das EFX; Brian Bradely of Pepinnes’; and Joe Diaz, Southeast Regional Promotions Manager, WestEast Records.

Handleman Reports Sales Dip
Customers’ Inventory Cutbacks Hurt

NEW YORK—Handleman Co., the big distributor of home entertainment products, warns that customers’ inventory concerns have reduced third-quarter sales and earnings from last year’s levels. The preliminary financial report caused a sharp drop in the rackjobber’s stock.

The company says that the decrease in overall revenues “was primarily attributable to a decline in music sales.”

For the fiscal quarter, which ended Jan. 31, Troy, Mich.-based Handleman expects music sales to fall about 18% from last year’s third-quarter level of $195.8 million. That decline would leave music sales at $160.6 million.

A release by Handleman president Steve Strome said, “After the first two months of the third quarter, the company’s net sales were almost equal to the net sales level of the comparable two months in the prior year. Customer requirements to reduce their overall store inventory levels, however, severely impacted Handleman Co.’s net sales during the third month of the quarter. Though customer inventory concerns may not primarily relate to the products supplied by Handleman Co., the customer’s ability to reduce store inventories via shipping restrictions and merchandise returns to Handleman resulted in January net sales significantly below last year’s January volume.”

In addition to the drop in net sales, there was a decline in margins. The company stated, “The primary reasons for the decrease in gross profit margin percentage were customers’ restricting music recorder shipments to top-selling items, which carry lower gross profit margins since such items are heavily discounted, and a decrease in sales of high margin budget music product.”

Strome also said that “customer concerns about overall store inventory levels will continue to have a dampening effect on the company’s sales in the fourth quarter of fiscal 1994. We are currently exploring opportunities to create additional promotions in our product lines to offset a forecasted sales decline.”

The company racks music and other entertainment software at the nation’s biggest mass-merchants, chains like Kmart and Wal-Mart. Handleman says it expects video (Continued on page 56)
RUMORS: For months the rumors have been getting louder that Rose Records will be put up for sale. Rose, a 40-unit, Chicago-based chain, is in one of the most competitive markets in the U.S.—Chicago is a battlefield for Best Buy and Circuit City, two electronics retailers that offer music at discount prices. According to sources, since the two have gone head-to-head in that market, front-line CD prices have dropped steadily, to the point where everyday pricing at the two is hovering at the $11.99 mark, with sale pricing around $9.99. Needless to say, the other merchants in the market—including Rose, Flipside, Blockbuster’s Sound Warehouse, and Tower Records—are feeling the heat.

Rose had a tough fourth quarter, with comp-store sales down a point or two. In January, Rose management announced it would shutter 11 units. Of that total, Rose executives said they would not renew four store leases that were about to come due. Similarly, Rose handles leased departments at four Montgomery Ward stores and, again, Rose executives said they were going to let that contract lapse without renewing. The other three outlets that Rose wanted to close still had time left on their leases, so Rose planned to shop those spaces on the market.

Following those actions, sources say that Rose’s management has quietly put the chain up for sale, and has hired Paine Webber to handle the transaction. Rose executives were unavailable for comment, but one source suggested that Rose’s management was merely testing the waters, and that selling the chain was one of any number of options it could take. Similarly, Harmony House, a regional chain like Rose based in Troy, Mich., was put on the block last year but was withdrawn when Harmony House couldn’t get its price.

SELL OFF: Trans World Music Corp. has acquired six outlets and one lease from Alwik Music in Elizabeth, N.J. Trans World has more than 200 outlets following the acquisition, while Alwik retains four of its stores. The deal, which was kept quiet at retail because Alwik’s management didn’t shop the stores, nevertheless had been rumored among sales and distribution executives.

Alwik executives didn’t return phone calls. Label sales and distribution executives speculate that Alwik will keep the remaining four outlets, but a source in the Trans World camp says that Alwik plans to keep on running those stores. Trans World, meanwhile, picked up four mall stores—Bridgegewater Mall, Livingston Mall, Phillipsburg Mall, and Flemington Mall—and two free-standing outlets in Bricktown and West Caldwell, all in New Jersey.

IN THE DISTRIBUTION CAMP, John Madison has joined PolyGram Group Distribution with the title of senior VP of sales/branch distribution, which means he is the number two guy there, behind P&G president Jim Caparro. Madison comes from PSM to Pyramid Broadcasting, where he was senior VP of Pyramid’s flagship station in Houston. Madison’s career in the music business, however, began at CBS Records, where he advanced through the distribution system to become branch manager at Houston, Chicago, and Boston. During his career at Sony, his branch offices won numerous “branch of the year” awards.

MAKING Tracks: Zoo Entertainment’s Candid Masengale, VP of sales, now has a little help in the sales department, as the label has hired two regional merchandisers who will split the U.S. between them.

Denise Willis, who previously worked for RCA and Arista, will be based in Atlanta, handling the eastern half of the country, while Russell Frost, who previously was with IMG Distribution, will be based in Los Angeles and will handle the western half. Scott Yeckes has left his product development position with Uni Distribution in New York to become manager of product development. … With the closure of the Cavages music stores, John Grandomi, VP of purchasing and advertising at the Buffalo-based chain, is seeking opportunities. … He can be reached at (716) 675-3727 … Ooops, Track jumped the gun when last week’s column reported that Whar- gerecording buyer Kevin Milligan would join MCA. As it turns out, Milligan will stay at the Torrance, Calif., base. The deal, in essence, is leaving his position as national manager of alternative rock retail at Relativity to join McGathy Promotions in New York.

REALITY BITES: After a long three-day weekend, the trek back into the office usually brings the realization that “reality bites.” But Thom Derr, director of artist development and RCA’s indie label, says that the reality that bites means that he has to play catch-up with a hot title—"Reality Bites," the RCA soundtrack that initially shipped 100,000 units four weeks ago, got a nice boost over the weekend thanks to the opening of the movie. It is named after the TV show that was No. 4 at the box office, reports Derr. Also, RCA has been pushing hard tie-in promotions that are offering coupons for the soundtrack album at local merchants. The result: Derr reports that the “Reality Bites” soundtrack, which features music from U2, the Juliana Hatfield Three, the Posies, and the Knack, among others, got reorder for another 100,000 units.
Christian Retailers Discuss Competing With Mass Merchants

BY PATRICIA BATES

NASHVILLE—Christian bookstores can never beat the Wal-Mart, Kmart, Target, and other mass merchandisers on price, but they can exceed them in customer service and product line.

"No one can battle with Wal-Mart and win," said Kent Burnes, instructor of a daylong seminar, "Going Head-to-Head With National Discounters," here Jan. 29 at the Christian Booksellers Ass'n's first CBA Expo '94. "Even if you get a judgment against them and you collect, it would be less than 30 seconds of their total sales ... only a chink in their armor. But if you attack that playing in other areas, you can be fantastically successful at what you do."

Small businesses can combat the large with extended hours, displays, in-house marketing, on-site promotion, credit options, local advertising, and staff. Burnes, president of the Burnes Consulting Group (BCC) of Ft. Bragg, Calif., has advised such organizations as the American Wholesale Marketers Ass'n, and dozens of municipal governments, chambers of commerce, and financial development centers since 1986.

Christian merchants could raise prices if they have to on B, C, and D items—while the Wal-Marts are lowering theirs on A items—because they carry those names exclusively, he said. They also can stock gifts or accessories to go with CDs or tapes that Wal-Mart doesn't have in inventory, he said.

Sparrow Records president Bill Hearn supported much of what Burnes said with statements and statistics. His label has seen a 19% sales increase this year in CDs and tapes through CBA retailers, and a 17% average increase over the past five years.

"The smaller stores will have to become more aggressive," Hearn told Billboard. "The independents have to add more accounts. We at Sparrow are being fair and evening it out. We've done all kinds of promotions with everybody, such as Sam Goody, Blockbuster, Camelot, the Targets, and the Wal-Marts, too." Altogether, current revenues for Sparrow are twice what they were before EMI began distributing the label a year and a half ago, said Hearn.

Sparrow now has one full-time merchandiser for in-store displays, and wants to hire others, perhaps using college interns. Both Word Inc. and Sparrow Corp. have these programs.

"I think that the more you expose the product to the masses, the more all of us will benefit," Hearn says. "I think direct mail stimulates retail, and TVA simulates retail. This only creates more interest for an artist like [Sparrow's] Carman, because you can only get his back catalog of songs at Christian bookstores."

The Christian Music & Video Retailers committee also is "very excited about bringing SoundScan into the market," said Hearn, who heads CMVR. "We have a May 1 start date, and half the commitments are in from the record companies now."

The CBA Expo '94 winter trade show was SRO with 161 exhibitors, and the Jan. 23-25 conference registered about 2,000 attendees. Authors Max Lucado and Naomi Judd signed books, and musical guests Margaret Becker, Out Of The Grey, Charlie Peacock, Michael Card, Twin Paris, and Geoff Moore came in for events.

"You have something no one else has ... you are more than a retailer. You are a ministry to the ministry," Burnes said Jan. 26 during the final CBA celebration luncheon. "This is something that Sam's Club can't or won't provide. This is what makes you different. Remember it going in, don't think of it going out. You don't just go and buy a Bible bookstore—you've got to want to be in this business."

CBA members said that customers often buy Bibles at Wal-Mart, then go to Christian bookstores to have them engraved. Burnes reminded them that a sale is a sale, whether or not their store is the second choice.

"Don't you think they might have been led to you by Wal-Mart?" asked Burnes. "Then use this as an incentive. Charge them for Bible-engraving, and give them $1 (for filling out a marketing survey at the counter). Sell them something else while they are there, and be as kind and courteous as you can so they will be back."

Membership clubs like Sam's are also cost-cutting CDs, tapes, and books. "Even if you do beat them, they will come back and give it away for free. You are not a discount retailer if you have $1 billion or more, you can be one," said Burnes. "We have let price become the issue ... it's no wonder we've left people with the alternative of why not to Wal-Mart, Kmart, Target?"

"Mail-order retailing creates 98% of the jobs and wealth in this country," said Burnes. Years ago, he added, people were more loyal to their store owners. Today, "when they see a CD at half price, the shopper takes off with (Continued on next page)
CHRISTIAN RETAILERS DISCUSS COMPETING WITH MASS MERCHANTS
(Continued from preceding page)

her basket with turbo-charged heels.

“We know that studies say that only 19% of consumers will go anywhere for price, but for the other 81%, if the ticket is under $100 the variable is about 25%,” Burns added. “Some shoppers associate low price with off-brands, less selection, and poor quality. Because of that, discounter now want the same types of packaging for merchandise as you have.”

Rural shopkeepers feel the effects of mail order and discounter first, while urbanites feel those of membership clubs and discounter more immediately, said Burns. Proponents shouldn’t take a “ready, fire, aim” or “fire, fire, fire” defense toward operations, he noted.

All America is seeing price wars from home shopping networks and catalog houses, and soon possibly from mail-less retailing, he noted. “They’ll all be looking forward to the day you will put on a virtual-reality helmet and shop as if the mall was in your living room,” said Burns.

However, he noted, customers still want real ‘human contact,’ and this is why many national retailers started posting “greeters” at the doors of megastores a few years ago, said Burns. Late Wal-Mart owner Sam Walton wanted each customer to hear “Welcome to Wal-Mart!” at least once during their stay. This is something that nearly every small business can do, too, along with giving even more personal attention, said Burns.

He noted that some customers complain that “you can never get waited on” at mass merchants’ stores. “Customer service is not just being friendly, but encompasses many practices,” he said.

“They seem to tell us you can take care of all life’s needs right here,” he said. “In 1984, you can actually go into some places and get your marriage license. What they won’t do is bury you. But they have customers believing that they get more there.”

Retailer Thrives With Used Vinyl On Music Row

BY PETER CRONIN

NASHVILLE—In light of the record industry’s concerns about used CD sales, a store that seems to be the commercial heart of the country music business might seem a dubious proposition at best. But for the past 20 years Great Escape, located on the eastern edge of Nashville’s Music Row, has been thriving at a steady pace.

A fixture on the local scene, Great Escape has even earned the public admiration of one of the industry’s most outspoken opponents of the used-product trade, Garth Brooks.

“Garth actually singled us out in an interview on TNN as a store he had no problem with, because we sell strictly used product and don’t mix new and used under the same roof,” says Great Escape co-manager Doyle Davis.

That public acknowledgement was especially gratifying to Gary Walker, the store’s founder and owner. A former songwriter whose credits include hit records by country artists like Jim Reeves, Porter Wagoner, and Kitty Wells, Walker’s sympathies have always fallen on the side of the music industry and he has steadfastly refused to carry promotional product.

To judge from the store’s traffic, the policy hasn’t slowed his business down a hit. In addition to the rambling, 8,300-square-foot Nashville location, which also houses the company’s administrative offices, Walker has opened a storefront location in nearby Madison, Tenn., and has established two similarly sized Kentucky locations, Great Escape Louisville and Pack Rat’s in Bowling Green.

With an uncaney knack for sniffing out a niche—he it used CDs, comic books, sports and nonsports cards, books, magazines, video game cartridges, or vintage country vinyl—Walker has built Great Escape into a pop-culture haven’s paradise, with a unique soap-to-soup inventory and a vibe reminiscent of the late-’60s/early-’70s era from which the store was spawned.

“We think our integrity has been a big reason for our success,” says Davis. “We try to be the good guys in this business. I think people realize after they shop around that they get a good deal here, and they come back.”

The philosophy is simple enough,
Southwest: Many an independent soul is already gearing up for the annual South By Southwest Music & Media Conference in Austin, Texas. This year’s confab takes place at the Austin Convention Center March 17-20 (March 16, which previously was the sole province of the Austin Music Awards ceremony, is now focused on the multimedia landscape).

While SXSW has increasingly become a showcase for major-label talent and a buffet table for hungry A&R execs, the conference’s roots remain in the indie world. This year, as ever, several panels have been set aside to focus on that community’s concerns. (Maybe we shouldn’t call them panels. According to size, they’re being known as “Arenas Shows,” “Auditorium Dates,” and “Club Gigs” this year.) SXSW panel coordinator Brent Grulke filled DI in on tentative topics and speakers.

On March 17, “Indie Label Philosophies” will focus on the age-old debate about the aims of an independent imprint: Is it better to shoot for a hit or slowly develop a catalog? Confirmed as panelists are Ken Irwin of Recorder Records in Cambride, Mass., and Steve Wilkinson of Austin’s DejaVu.

On March 18, a pair of panels will focus on the vicissitudes of distribution. The “Independent Distribution Vs. Major Distribution” debate will feature Jim Bradt of Rykodisc in Salem, Mass., and Sara Bruce of Twin Cities Distribution in Minneapolis. The major indie panel poses a deathless question: Why Is My Record Not In The Store? Participants will include Randall Jamail of Justice Records in Houston, Daniel House of CZ Records in Seattle, and John Kunz, proprietor of retailer Waterloo Records and operator of the Waterloo Records label in Austin.

Grulke adds that he’s seeking to make the panels more adventurous this year, as the new panel names suggest. Self-explanatory titles include “Junice In The Band!” and "Musician joke-off". On a deeper note, SXSW will institute what it calls a “mentor program,” in which entry-level attendees will have access to one-on-one sessions with seasoned industry vets.

Toas in several hundred live acts (including such recent Flag Waving subjects as the Bluer, Silksworn, and Sage) performing at the concurrent SXSW Music Festival, and a provocative, noisy time is in the offing.

Quick Hits: After little more than three months on the job, Ross Martin has resigned as VP of marketing and development at REP Co. in Minneapolis. Martin, who came to REP from Precision Sound in Seattle, will return to his hometown to join the audio-video firm Minmar Productions as VP of sales and marketing. In other REP news, Central regional manager Buddy Parker has been promoted to chief operating officer; he will relocate from Dallas... Caroline Records is now distributing Hicksville, N.Y.-based Pipeline Records. The label also markets a reissue label, the Collector’s Pipeline... Remember Tommy James & The Shondells? (There’s a K-tel question for you.) Well, James himself has released “Discography: Deals & Denos” 1974-1992,” a two-CD set of his post-Roulette recordings on his own Aura Records label. The New York-based company is being distributed nationally by M.S. Distribution in Chicago... In the Can’t Believe Our Eyes Department: The current issue of Rolling Stone includes a style feature (honest!) in which groovy indie-side folk are pictured modeling expensive threads in their decidedly decoupage work spaces. Among the fashion victims fling’ the flames: former Sub Pop "employee of the month" Curtis Pitts, Twin Tone founder Peter Jesperson, AutoTone publicity goddess Vicky Wheeler, and Nasty Little Man packs Steve Martin and Perky Serpa. DI, who could use a new wardrobe, feels totally left out.

Flag Waving: Ladies and gents, pull out a martini and dig the effervescently swingin’ sounds of Providence, R.I.’s Combustible Edison. The band’s Sub Pop debut (apply title “1), Slingen” is a flamboyant cocktail of Nino Rota, Julie London, Kurt Weill, and some original sounds that would bring a smile to Esquivel’s face. Resident of the low-roller lounge-rat scene, Combustible Edison is actually the inspiration of two Las Vegas emigrants.

“I didn’t think I’d be running into Dean Martin on the streets there... but I thought there’d be some weird underlarity that would be part of the mythical Vegas we were in love with,” says the Millionaire (better known as Michael Cudahy, who was formerly a member of the Vegas-based band Christmas with Edison partner Miss Lily Banquette, aka Liz Cox). Although Cudahy maintains that “the Liberace Museum really delivers,” he calls Vegas “kind of a cross between Indianapolis and DisneyLand.” Despite their flight from the city for the Eastern shores, Cudahy and Cox remained intent on plumbing the gamin’ hub’s myths. With Combustible Edison, they have forged a kind of Vegas for the mind.

“If it works, it’s partly because we don’t think of it as a retro thing,” says Cudahy. “It’s an aesthetic and an attitude you find all the time. The essence of it is fabulousness... There’s sort of a jet-set element to it.”

The five-piece band began life as part of a 14-piece floor show revue, the “Thi Wonder Hour”; its original, more unwieldy handle was the Combustible Edison Heliotropic Oriental Mambo & Fox Trot Orchestra. Taking a cue from this lifestyle-orientated “call to the bar for the new cocktail generation,” the band hopes to bring its show to less-conventional venues when it hits the road.

“One of the big questions as far as touring is, where are we going to play?” Cudahy says. “We have to get people in the proper mood to get it to work... We’ll probably do some rock clubs, but we’re looking for lounges.”
CORPORATIONS' SHOWCASE STORES ON RISE
(Continued from page 51)

Sony Plaza each day, Leibler says. He declined to provide sales figures.

Although Sony and Nike operate only a handful of stores in all, other corporations have rolled out their showcase formats aggressively. Retail experts say expansion potential hinges on a strong theme and product mix that is both exciting and easy enough to structure a store around.

There are two kinds of showcase stores. One is a corporate image kind of thing, à la Sony Plaza. The other is a store with tremendous excitement, where you can also make money and roll it out," says Howard Davidowitz, chairman of Davidowitz & Associates Inc., a New York-based national retail consulting firm.

Entertainment has become an important part of retailing in general, experts say. "The way to win the consumer is to entertain. That's the name of the game," says Kathy C. Yohalem, director of strategic marketing for the retail consulting division of Coopers & Lybrand.

"The more spectacular the showcase, the more the unique the ambiance, the more fun to shop the atmosphere, the more you are going to garner the customer's frequency," Yohalem explains.

Warner Bros. and Disney, observers say, have taken entertainment in retailing to new heights. In 1987, the Walt Disney Co. launched a chain that has become a staple in malls throughout the country and has expanded abroad.

The Disney Stores chain now has 238 units, 215 of which are in the U.S. The chain averages more than $600 per square foot in sales, with some units topping $1,000. They carry a wide range of Disney apparel and products and seek to combine retailing and entertainment, while promoting the company's films and theme parks.

Warner Bros. followed suit in 1991, opening its first Warner Bros. Studio Store at the Beverly Center in Los Angeles. By the end of 1995, the Warner Bros. Studio Store chain had grown to 61 units, including six in the U.S.

The chain's 30,000-square-foot flagship, which opened in October, is located on the corner of Fifth Avenue and 57th Street in Manhattan, just five blocks from the headquarters of Warner Bros.' parent company, Time Warner Inc.

Warner Bros. executives say the site is a high-profile location with heavy traffic, including flocks of tourists, that will give the store national and international exposure.

It is the chain's only freestanding store and is significantly larger than its counterparts, which are located in moderate to upscale regional malls with high traffic counts.

Project architects sought to marry Hollywood drama with New York City elegance, as well as replicate the excitement of a movie studio set. The store's second floor is equipped with an oversized high-resolution television and a suspended video bank for continuous screening of Warner Bros. films, animation, and music video images.

One analyst estimates that the store generates sales of $600 per square foot, compared with average sales of $440 per square foot for some of the company's leading specialty retailers. Warner Bros. officials declined to release sales figures.

Its 3,000 SKUs including apparel, fashion, home accessories, books, videos, toys, posters, animation art, and contemporary collectibles like legendary Warner Bros. screen stars and cartoon characters. The store's video offering of some 60 titles includes cartoons and a few popular titles like "Batman" and its sequel. The store does not carry music.

Goldwyn-Mayer hopes to duplicate the success of Warner and Disney. In the spring, MGM plans to open a store in its Santa Monica, Calif., headquarters. Company executives hope the store will serve as the prototype for a possible chain of outlets (Billboard, Jan. 29).

But despite the success of Warner Bros. and Disney, most efforts have been limited to a few stores. Atlanta-based Coca-Cola Co., for example, operates only two stores.

A 3,000-square-foot store on Fifth Avenue in Manhattan carries more than 500 Coca-Cola trademark items. The merchandise includes apparel and accessories, glassware, toys, and collectibles.

The store, located in the building housing Coca-Cola's New York headquarters, features exhibits of Coke memorabilia and early 20th century advertising. It also features an interactive unit that shows videos of world events and cultural history as well as footage on Coke's history.

More in the showcase vein, the Tradewest at the World Of Coca-Cola in Atlanta is a 45,000-square-foot pavilion adjacent to the Undergroud Atlanta retail complex. The pavilion has technological displays, interactive exhibits, more than 1,000 artifacts, and other memorabilia. It also contains a 4,500-square-foot store offering the largest array of Coca-Cola trademarked merchandise in the world.

"All manufacturers and retailers are looking for ways to break through the clutter of advertising and messages that are out there and to capture the consumer's attention," says Steinfeldt of Management Horizons. "This [trend] is sort of the latest dimension of that."

HANDELMAN
(Continued from page 51)

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Lydia Mikulko 212-536-5292

REPRINTS

Catalogs are older titles which have previously appeared on The Billboard 200 Top Albums chart and are not currently in print. ARIAS certification for sales of 500,000 units. All ARIA certifications are based on sales of 1 million units. Most albums surveyed are on cassette and CD. * Asterisk indicates an LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices remain EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices.

(Continued from page 51)

sales to be "substantially even" with the $165.0 million reported in last year's third quarter. Book sales are projected to rise about $3 million, or 17%, while home computer software sales are seen falling about $8.8 million, or 21%.

The company's stock plunged $1 on Tuesday in New York Stock Exchange trading on the day the news was released, closing at $11.50. Its price range over the past 52 weeks has been $9.875 to $16.

BILLBOARD
MARCH 5, 1994

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**Billboard**

**TOP NEW AGE ALBUMS**

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**TOP WORLD MUSIC ALBUMS**

**TOP REGGAE ALBUMS**

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Lately, Davis has seen increased business in used game cartridges from Sega Genesis to Super Nintendo, and in used books on tape. A customer can pick up a book on tape for half of its original $16 price, and sell it back to Great Escape for $4. But, perhaps most significant, comic books, Great Escape’s original raison d’etre, have made a startling comeback in the past few years. Davis has his own theory to explain this.

“Comics have made a mainstream breakthrough,” he says. “They’ve moved from the comic book store, and it’s drawn a lot of people in. A lot of high-profile things have happened, like Superman dying, and they broke Batman’s back. They had to recruit a new Batman with a new costume and everything. Comics are now probably 25-30% of our business, and the rest is predominantly music. We make more money selling CDs than records.”

Rock CDs still make up the majority of Great Escape’s business, but, with an eye on the future, Davis, Walker, and company aren’t ruling anything out.

“We like to try to have some vision,” says Davis. “We got on top of the LP thing really well, and we make money with vinyl. What we did was just rock-bottom the prices right from the get-go when we saw CDs start to happen. It was a real crap shoot, but if we buy them for a quarter and sell them for a buck, we’ve made our 75 cents, and that’s wonderful.”
A season's worth of musical performances (with audience reactions) and session takes. Whatever the source, the playful spirit, as we have come to expect from this phenomenal young artist. His technical command is near perfect. But on occasion, there is an overall musical intelligence at work that draws the listener quietly and continuously into his personal musical universe. Mark warms the “Fantine à F Minor” and the Scherzo No 2, which brings together a delatable and mostly shorter pieces.

SATURDAY Night! The Album, Sociology’s debut disc from 1987, The record was a brutal beat with humor, and D was dangerous but fun. That was then, these days, the rapper drops playful paranoia on only one song, the goofy, “I Know You Want To Kill Me.” On the rest of the set, he examines the world through the eyes of a ghettodweller in more matter-of-fact ways. He does this over laid-back tracks that are perfect for stoned-out afternoons on the curb.

VITAL REISSUES

LORD KITCHENER

Classic Kitchen Volume One

PRODUCER: Eddy Grant

Lord Kitchener’s domain is cyphop, a rich musical field that has helped nurture some sonic oddities – 13 tracks through the topical “If You’re Broke”, the calypso (“The Moon’s A Balloon”), and a dub reggae (“Here’s a Baby” – “Girlfriend Now.” Breakin’ Bread, and Martin Luther King’s independence from yet another reason that loses his way.

Two is in May; Volume Three follows in July.

SMOKEY ROBINSON & THE MIRACLES

The 35th Anniversary Collection

COMPILATION PRODUCERS: Gary E. Mantzsch & Chalane Merkland

Moton Western Studios Tracks 3440-6334

Smokey’s irresistible falsetto gets the royal treatment on this slick four-disc package from Hitville’s Meters Series. Every hit Robinson & the Miracles’ records is represented—from “Stop Around” and “You’re Really Got a Hold On Me” to “Going To A Go-Go” and “The Tears Of A Clown”—plus Smokey solo cuts. Miracles hits lead with Billy Griffin, and previously unissued material. Annotation and photography are superb, in keeping with collection’s allure. Proof that Miracles are still happening today.
RHYTHM & BLUES

By DONNIE RAITT

Love Sneakin' Up On You (7:39)
PRODUCERS: Don Was, Donnie Raitt
WRITERS: A. Robinson, J. W. Parks
PUBLISHER: Kraft Music
ASCAP

Kadison's ballad wrapped with sugary, romantic R&B. In recent years, Donnie has focused on contemplative, intimate cuts. Love Sneakin' Up On You has soft, flowing piano chords, sultry saxophone, tender rhythm. Kadison's vocals are smooth and seductive, expressing the sentiment of a love that sneaks up quietly, captivating the heart. Kadison's style has matured; this song is a testament to his growth as an artist, blending pop and R&B influences to create a timeless, soulful sound.

R & B

By ANGELA WINBUSH

Treat U Right (t 8:1)
PRODUCERS: Chuck Brown, W. C. Beale
PUBLISHER: Epic

It has been a long time coming, but finally, we get a taste of what Winbush has been capable of. The song features a catchy melody, a strong beat, and Winbush's soulful vocals. The production is solid, with a blend of electronic and live instruments creating a smooth, polished sound. This track shows Winbush's growth and potential as an artist, promising a future filled with impressive R&B hits.

DANCE

By JULIET ROBERTS

I Want You (7:09)
PRODUCERS: J. Roberts, J. Jones
WRITERS: J. Roberts, J. Jones
HARVEST: Chucky D, D.
PUBLISHER: Island

Roberts easily rises above the throng oflaggy dance tracks by delivering a work that includes more than merely belting high-pitched shrills. She has an interesting combination of a playful style of phrasing that is further embellished with innovative rhythms and low-end bass. The end result is an alluring pop aesthetic that is club essential, as well as those pop radio staples are brave enough to go for something fresh and exciting.

R & R

TOK-TOK You Got My Girl (5:58)
PRODUCERS: Darryl Pittman
WRITERS: T. Smalls, J. Deacon
AIRWAVE: I. Colombia

TOK-TOK is a fun, upbeat track with a catchy melody and energetic rhythm. The production is solid, with a blend of electronic and live instruments creating a smooth, polished sound. The vocals are strong and engaging, with a touch of soulfulness that makes the song memorable. Overall, this track is a great addition to any dance playlist and is sure to get the crowd moving.

Country

By RANDY TRAVIS

Before You Kiss Me All (8:1)
PRODUCERS: Kyle Lehning
WRITERS: J. Travis, B. T. Davis
PUBLISHER: EMI Nashville/Sony Music

This track is a classic example of Randy Travis's signature style. The production is solid, with a blend of acoustic and electronic instruments creating a warm, inviting sound. Travis's vocals are strong and emotive, perfectly capturing the sentiment of the song. Overall, this track is a great addition to any country playlist and is sure to get the crowd singing along.

AC

Kenny Loggins

Leap Of Faith (4:32)
PRODUCERS: Kenny Loggins, Bert Eteson
WRITERS: J. A. Logan, K. Eteson
PUBLISHER: GMR

Kenny Loggins is still going strong with this latest release. The production is solid, with a blend of acoustic and electric instruments creating a warm, inviting sound. Loggins's vocals are strong and emotive, perfectly capturing the sentiment of the song. Overall, this track is a great addition to any country playlist and is sure to get the crowd singing along.

P.O.P.

By DANNY DECKO

Strange Weather (5:59)
PRODUCERS: Dominick Cholo, Danny Decko
PUBLISHER: GDP

This track is a great example of the energy and passion that is unique to Danny Decko's style. The production is solid, with a blend of electronic and live instruments creating a dynamic, engaging sound. Decko's vocals are strong and emotive, perfectly capturing the sentiment of the song. Overall, this track is a great addition to any pop playlist and is sure to get the crowd dancing.

Single Reviews

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

B I L L B O A R D  M A R C H  5 , 1 9 9 4

www.americanradiohistory.com
NEW YORK—No one thought selling multimedia to mainstream America was going to be easy. But what if there were no true mainstream to sell to, just a lot of little streams each running independently?

The idea of a somewhat daunting scenario sketched out by new market research firm Odyssey, which has just completed the first major study of the impact of new media on consumers. “There is no ‘killer app,’” says Nick Donatiello, president/CEO of the San Francisco-based company, which surveyed 4,024 consumers nationwide over the last year. “There is no mass market. There are going to be different applications that will be the right ones for different market segments. The key is to know and understand those segments before you go to the marketplace.”

Odyssey’s study, which also included 26 focus groups in 13 states, identified six distinct segments— which it terms “attitudinal segments” among the consumers it surveyed. “And what works for one may just alienate another,” says Donatiello. “That’s where it’s especially challenging.”

“Attitudinal segments” are not the same as demographics, Donatiello explains; in fact, Odyssey’s survey found that consumers with very similar demographic characteristics respond very differently to new media offerings. “Attitudes will be much better predictors of consumer behavior than are demographics alone,” adds Joe Erietz, Odyssey’s chief research officer. “To be effective, marketers will need to understand and cultivate consumer segments based on these different attitudes.”

The six segments identified by Odyssey were not broken down by size or percentage, but are roughly equal.

Donatiello says they are as follows:

- “New Enthusiasts,” households that like to be on the cutting edge of technology and have a strong desire to learn new things and master new technologies.
- “Hopeful” households, which are similar to New Enthusiasts in many attitudes but lack the economic and educational means of New Enthusiasts and therefore are more concerned about privacy issues.
- “Prosumer” consumers today probably falls into both the Surfer and the New Enthusiast (categories). Donatiello says as for the traditional market segment, espoused by every entrant to the new-technology arena, Donatiello says it is numbered. “You can’t just count on the early adopter anymore,” he says. “There are too many products to adopt, and he’s gotten burned before. You can’t just throw something at the market and expect it to stick. You’ve got to target what they want, and what his concerns are, and plan how best to reach him.”

Oracle Unveils Servers For The Superhighway

NEW YORK—Hold the phone. While the rewiring of America with advanced fiber-optic cable has been a high-profile part of paving the new “information superhighway,” the existing infrastructure of copper telephone wires is capable of carrying an interactive lead to millions of homes right now.

In other words, the future is soon, said Oracle Corp. president/CEO Lawrence Ellison during his demonstration of four new Oracle products, including a multimedia server designed to send those interactive lead lines signals. The server, made of fiber-optic cable, or twisted-pair telephone lines.

Standard telephone lines, you are going to get a picture about as good as a standard VCR,” Ellison said.

What consumers will pay for this depends on the individual cable company, he added after the splashy Feb. 15 presentation, but pegged the cost per household as “less than the price of a high-end VCR.”

“The cost for each video stream is $500 for each TV,” he said, “and the cost to the consumer, standard, existing TV to interactive capability is under $300. But that cost is probably going to be borne by the cable company, which will want to amortize it with a monthly consumer charge comparable to a cable bill now.”

Cost per “video stream” is a key selling point among creators of multimedia servers, which are combination hardware/software/“boxes” that are increasingly appearing in television set-top boxes, home video and computer packages.

Oracle’s rivalry in the server arena include IBM, Hewlett-Packard, Silicon Graphics, and Microsoft, each of which is developing its own type of box. The latter company has developed a prototype technology, code-named Tiger, that uses PC hardware instead of mainframes or supercomputers to deliver computerized video and interactive programming for up to one-tenth less than computing technologies, according to a report in the Wall Street Journal. The report also quoted a company spokesman as saying the server would likely be used in market trials this year. Other details are pending.

New releases

COMPACT’S INTERACTIVE ENCYCLOPEDIA (VERSION 2.0) Compact’s New Media
(MPC CD-ROM, $395)

This multimedia encyclopedia, first published in 1989, has been one of the mainstays of the CD-ROM business in its early years and is also available in Macintosh and CD formats. It is one of the industry’s most heavily “bundled” titles—those discs that are packaged for free or at a discount with CD-ROM, multimedia PCs, and upgrade kits.

The retail tag is steep at first glance, but this latest edition includes a massive amount of information, accessible through an elegantly simple interface. “CIE” holds the texts of 26,000 volumes—some 33,000 articles containing more than 9 million words. Added to that are 7,000 images and more than 200 audio, animation, and video. You can listen to Beethoven, watch cells divide, or see Keanu Reeves as a bloodied man of action. You can then store, retrieve, and manage your own files.

INTERACTIVE ENCYCLOPEDIA IS AMONG THE APPLICATIONS PLANNED USING ORACLE’S NEW AUTHORING SOFTWARE.

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NEW RELEASES

Oracle announced an alliance to jointly develop and market interactive multimedia software and services; Bell Atlantic will use Oracle’s technology as the platform for its Stargazer on-demand services to roll out this year in five test markets (Billboard, Oct. 30, 1995). Additionally, regional Bell US West has extended its existing pact with Oracle, with a focus on adding Oracle’s software to its video-on-demand systems, to its Western network. Early this year, British Telecom said it will employ Oracle software to link Europe’s first interactive network. MULTIMEDIA LIBRARY

Chief among Oracle’s product lineup is its multimedia server system. “In the near future you will be able to store every movie ever made on one server,” said Ellison who added that a single full-size server eventually will be able to supply more than 150,000 homes. A link in the concept of providing on-demand services to large numbers of homes has been that problem of supply: While each server will contain a single copy of a popular film, numerous households will want to access the title simultaneously. Oracle’s software overcomes the problem by harnessing the power of “massively parallel computing, using the kinds of inexpensive microprocessors. Each so-called “video pump” pumps out a single bit of the film as needed, and, it is hoped, as expected, so that a single film can be viewed by numerous households on demand.

Another verb that’s floating around Oracle’s system is the Oracle Media Net, which provides the connection between users requesting on-demand services and the servers. Oracle’s multimedia Ontology, collectively, is a software authoring tool that also deals with the customer interface to the home, including set-top boxes and navigational aids.

Marilyn A. Gillen
PICTURE THIS.

By Seth Goldstein

HELP WANTED: VSDA isn’t lacking applicants for the executive VP spot vacated by Don Rosenberg. Word is the association received more than 300 resumes—many as many as 50, by one count. Thirty are getting a second read.

The search committee was in Los Angeles last week, interviewing executive VP Rick Karpe1, who is in the running, we’re told. One search committee member, who thinks Karpe1, a seven-year VSDA veteran, has friends on the board who especially like the work he’s done, is filling in for Rosenberg.

A current project, one that Rosenberg initiated: Creating an industry-wide statistical research service. It’s expected to cost $250,000 a year and would require participation of at least 1,000 stores to produce rental and self-through data sorely lacking in the trade.

Whichever he selected, the task must overcome restrictions on the use of data collected for Blockbuster and the difficulty of obtaining information from Blockbuster and the mass merchants, while still offering a representative store mix.

VSDA hopes to choose a new executive VP this month so that he or she can take office when the association moves into its Encino, Calif., quarters. Rosenberg and VSDA, meanwhile, have settled on payout terms for the balance of his contract, although the association announced the agreement before he had received the final papers.

SUPER HYPETW: Those weren’t the words used by Rick Karpe1, or by Blockbuster’s Ron Castell during the video-on-demand seminar conducted by Kagan Seminars Inc. in L.A. Feb. 15-16. But they could have been.

Both home video executives did their best to defuse a rampant of expectations that video-on-demand would demolish low-tech cassette retailing. They gave as good as they got. Castell on a “War Of The Windows” panel and Karpe1, as the second-half luncheon speaker.

At one point, panelist Hugh Panera, Request Television’s president, acknowledged that PPV must wear consumers from retail even as it fights emerging pay services. “I expect to compete against six channels of Encore,” he said.

NEW YORK—It’s a truism that children’s videos are bought by parents. But as the market gets more flooded with product, some companies are seeking to stand out from the pack by releasing older TV shows with characters that parents remember fondly from their childhoods.

The two newest contenders are Turner Home Entertainment, launching its “Flintstones” line, and Sony Wonder, promoting “Lassie” in partnership with Nickelodeon and Broadway Video. Both are trying to maximize exposure with complementary book, toy, clothing, and accessory lines, all heavily cross-promoted and timed to benefit from upcoming theatrical features.

“We see ‘Turner as being in the same position Disney was 10 years ago, when a new management team came in, took these classic characters and revitalized them,” says THE president Philip Kent. “The great thing about the Flintstones is that it appeals to all ages. Our parents loved it, that is, and now it’s today love.” adds spokesman Joe Swaney. “It’s lasted 35 years and is as popular as ever.”

“Flintstones” signals the end of a two-year moratorium on Hanna-Barbera animated product, imposed when Turner Broadcasting bought Hanna-Barbera in December 1991. The hiatus allowed retailers to sell off inventory, while Turner absorbed returns of H-B product that had flooded the market. It also used the time to repackaged the goods. Turner hopes these releases will benefit from the publicity surrounding the live-action “Flintstones” movie starring John Goodman, which is due from Amblin Entertainment/Universal this summer.


Consumers can get a $3 rebate by mailing in proofs of purchase from one of the tapes and a One-For-All Universal Remote Control. Without the remote, two video proofs of purchase garner a free Fred Flintstone T-shirt; receipt for all four bring a limited-edition lithograph.

Point of purchase includes posters, a 12-piece counter display, and a 24- or 48-piece floor display in the shape of a 3D replica of the Flintstones’ car.

Five new titles will be released overseas through Turner Pictures Worldwide in partnership with regional distributors. Over the years, “The Flintstones” has been syndicated on television in more than 50 territories worldwide, Kent says.

Meanwhile, Turner’s other divisions are churning out complementary Flintstones product, including an interactive computer screen saver/clock, and a line of children’s books (52 are planned for 1994), while licensing clothing, toys, food, and the like.

The fact that the campaign is aimed at adults is evident in the clothing line, which includes such upscale items as silk boxer shorts, quartz watches, and leather jackets. Turner is embarking on a $4 million Flintstones advertising campaign, $3 million of which is earmarked for broadcast. Commercials will run on all the Turner cable channels, MTV, ESPN, and the networks; print advertising will appear in a variety of consumer magazines.

“This is the first time in 35 years that this approach is being taken with the Flintstones,” says Kent. “We’re not simply exploiting it: we’re trying to give value, coordinate the different product lines, and maintain a very high quality of merchandise and packaging.”

‘LASSIE’ COMES HOME

At the same time, Sony Wonder and Nickelodeon have entered an (Continued on page 64)

Linus Says Hi. Everyone’s cartoon favorite and his buddies will be featured in Paramount Home Video’s “Peanuts” line, which reaches stores March 9. Creator Charles Schulz participated in an electronic press kit taping to help introduce the cassettes. He is joined, from left, by Holllace Brown, senior VP of advertising and sales promotion, and Nina Stern, VP of publicity.

New Line Grows Quickly As Range Of Titles Widens


The goal would nearly quadruple revenues generated in 1991, the company’s first year of operation.

“We’ve made a transition from ‘Nightmare On Elm Street’ to ‘Corrina, Corrina,’” says New Line president/CEO Stephen Einhorn. “We now have a broader-based product that has enabled us to expand beyond a niche market.”

‘Corrina, Corrina,’ a 1992 New Line Cinema release, is a romantic comedy starring Goldberg as a maid to a widower, played by Ray Liotta, and his troubled daughter.

Reviewing its list of video releases in 1993, Michael Karaffa, (Continued on page 66)
Home Video

A bizzarely guide to lesser-known rental-priced video titles.


First-time director Robert De Niro cut a small-scale gem with this tale of good and bad guys in the changing Bronx of the '60s. Middle-class bus driver Lorenzo (De Niro) struggles to keep his young son Calogero (Francis Capra) from falling under the spell of charismatic mafioso Sonny (Chazz Palminteri, who also wrote the story). The tug-of-war between Lorenzo and Sonny continues when an older Calogero (Lillo Brancato), hanging out with a pack of idle, teen-age delinquents, develops a taboo attraction to a black classmate (Tariq Hicks). Often recalling Scorsese's De Niro vehicles "Mean Streets" and "GoodFellas," this drama benefits from a playful pop score, a sharp sense of humor (especially in depicting the barfly freakshow that was Sonny's gang), and remarkably well-drawn characters (especially Palminteri's complex mobster). It will offer proof of the old theorem: De Niro + criminality = rentals.

"Dazed And Confused" (1993), R, MCA/Universal Home Video, prebooks March 16.

On the last day of classes, 1976, students at a Texas high school celebrate with a wild, start-of-summer bacchanal—or, at least, they drive around trying to find one. The funniest and perhaps the most astute screen portrait of '70s teen-age life, it's a sprawling, nearly plotless round-robin of adolescent obfuscation, angst, and boredom. Most notable in a large cast are Jason London as a quarterback whose coach doesn't like his hard-partying friends, Tiley Wiggins as the virginal freshman man at his first beer-bash, and Rory Cochrane as a chipper doper whose bi-centricual musings reveal his belief in a post-smoking world. Washington, "Dazed And Confused" may be an "American Graffiti" for the '70s, but with a comparably lack of coherence that makes it a wild ride.


After nature-gone-awry movies about monstrous dogs, cats, and bunny rabbits, someone finally had the good sense to affect the world with a beast nobody liked in the first place. Revisiting the crude ecological lessons of '50s-set films, toxic waste is dumped in a mosquito-infested mine and creates a strain of skater that's big, bad, and liable to make a huge mess on your windshied. While taking baby steps toward humor, this mightily confused fright flick should have gone for "Tremors"-like laughs and tapped its special effects budget. It might also have taken an interest in its obligatory evil-land-developer subplot and dropped the romantic subplot that stops the movie dead. It should draw out the SPF mowers, who probably will remain indifferent to the film's periodic skater-cam shots.


Ben Cross is a hitman for wealthy, sex-crazed villain (Lenore Zann) haunts him—usually naked, as this is an erotic thriller. The fleshly penchant makes him question his career path and, more usefully, ruins his sex life. Cross is being hired by a husband (Dave Thomas) who suspects that his wife is unfaithful. Since Thomas' wife is erotic thriller queen Shannon Tweed, she's indeed entertaining more men than Bob Hope in war- time, and dutifully dabors in a variety of settings. Tweed's self-exposure ultimately will be more responsible for the title's success than its ghost-meets-hitman-meets-alley-lovers plot. Tweed also appears in a trailer, promoting a sweatsuit in which she teasingly offers herself as grand prize, promising four winners each an "unforgettable night on the town." Viewers should be exposed if they envision Tweed's dates to be drooling maniacs who would consider a dogfight an elegant evening out.


Teen-age social underdog Johnny Dingle (Andrew Lowery) wants to take local dreamgirl Missy McCloud (Traci Lind) to the prom, but gets killed while trying to impress her. A tearful Missy tells the expiring suitor she'll be his date, and Johnny soon manages to rise from the dead, intent on escorting her despite his corporeal decay and growing hunger for human flesh. Yet Johnny is received nonetheless by his parents, friends, and teachers—the film's main joke—as he lurches toward the big dance. (The movie's best laughs are politically incorrect, as "the deal"

(Continued on next page)
SIGHTED: Children’s music videos—clips have a new avenue of exposure, owing to video and music video provider Sight & Sound Entertainment. The Seattle-based company compiles weekly video programs in a number of formats, including children’s. Kids aged 2-6 are targeted with Sight & Sound’s KidVision program, while 6-12 year-olds watch MAX-TV. According to programming coordinator Andre Sapp, the programs are seen in 520 locations—including Kids ‘R Us, Sears, Nordstrom, and Payless Kids—and reach 10 million viewers per month.

Zoom Express/IMG Kids, Jim Hen- son Records, Warner Home Video, Random House, A&M, and MCA are among the companies whose product appears in Sight & Sound’s retail compilations. “Sight & Sound is an excellent alternative marketing strategy,” says Sapp. “We’ve received great response from shoppers who have seen these videos and have been inspired to go out and buy them—as well as from distributors of children’s entertainment looking for exposure for their product.”

THERAPEUTIC: Those manufacturer- ers whose titles are included in the top-quality Kids First! Collection, put together by the nonprofit Coalition for Quality Children’s Videos, Santa Fe, N.M., are receiving some unusual exposure these days—through the coalition’s recently launched national Vi- deotherapy Project.

The aim is altruistic rather than capi- talistic. The project uses 35 coalition- donated videos for use in pediatric hospital units and health-care facilities. First recipients are Las Combes Learning Center in Española, N.M., which specializes in treating children and families who are victims of vio- lence; the New Mexico Dept. of Health’s Supplemental Food Program for Women, Infants, and Children; and Albuquerque’s Ronald McDonald House.

“The fact that regular exposure to nor funny, and are handled so clumsily they give audiences new respect for skin-moister Zalman King’s fuzzy couplings.” Recommend it only to the most undemanding “what?” comedy fans.


Arcade is a new high-definition virtual-reality video game whose booming satanic baritone voice daunts to tip off kids to take their quarters elsewhere. John DeLancie is enjoyably cynical as the game salesman who poo-poos ru- nors of its “design problems” and hands out home versions of Arcade. Megan Ward is the teen who realizes that at home and mail alike, kids who lose to the computer-generated terrors of Arcade get sucked into the machinery itself. (There, they must labor in its electronic bowels.) But the predictable plot is held together by some wacky contrivance, Terri is doing it with Blaire’s boyfriend Ray (Ray Bennett), and this symmetrical cheating scenario ends with a giddy message about infidelity being the best policy. Competing with an oppressive runtime store, its in- terminable dialog seems improvised, but viewers are likely to curtail it with the fast-forward button in search of nudity. Yet its sex scenes are neither erotic nor funny, and are handled so clumsily they give audiences new respect for skin-moister Zalman King’s fuzzy couplings. Recommend it only to the most undemanding “what?” comedy fans.

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**Home Video**

**CHILDS PLAY**
(Continued from preceding page)

Snoopy Show," and "Snoopy Double Features." The company also will reissue hourlong specials and features in its "Peanuts" line. The Factory Sec-
gle title is being offered both as a stand-alone cassette ($12.99) and pack-
aged with an Easter Bunny-outfitted Snoopy plush toy ($17.95).

AND BUNNIES: Speaking of bunn-
ies, GoodTimes Home Video has re-
leased the latest titles in its supera-
imated series "The World Of Peter Rabbit And Friends." The pair of new-
to-video titles, "The Tale Of Pigling Bland" and "The Tale Of Mrs. Tiggy-
Winkle And Mr. Jeremy Fisher," are priced at $19.98 each.

Another bunch of beloved children's lit characters—A.A. Milne's Winnie
the Pooh and company—celebrate their 70th anniversary this year. Dis-
ney Home is proclaiming 1994 the "Year Of Pooh," and is offering three
themed video collections of Pooh and friends, to be released throughout
the year. Titles for the trio of collections are "Pooh Playtime," "Pooh Learning,
" and "Pooh Storybook Classics." Each cassette is $12.99. Disney also
just released the 24th title in its Walt Disney Classics series, "The Fox
And The Hound." The animated 1981 film features the character voices
of Mickey Rooney and Kurt Russell in the respective title roles.

KARATTERS: The always first-rate Chil-
dren's Circle, via Wood Krappy Video,
haves a winning new title, "The Day
Jimmy's Box Ate The Wash And Other
Stories." ($14.96). Also available from
Wood Krappy is a five-title series called
"All The Basics For Baby," a child care
expert like the National Safety Council.
Each title is $19.98. More lit-based titles just out include Golden Book Video
"Angela's Airplane," "Curious George," and "Frog And Toad Together" (each
$12.95); and Lightyear Entertainment/BMG Kat's "Hans Christian Andersen's
The Wild Swans," narrated by Sigourney Weaver ($12.98)...

Miramar/BMG Video has released
what's described as the first computer animation music video for children,
"Fountainhead," on videocassette ($13.95); and laserdisc ($42.98)... Jim Henson
Video's latest releases are a chuckle-
filled Muppet Sing-Along, "It's Not
Easy Being Green," as well as a pair
of fairy tales, "Hey, Cinderella," and
"The Frog Prince." The latter two char-
acter-packaged titles are available in
a castle-decorated prepack, and come
with an instantly redeemable coupon and $5 rebate offer... Upcom-
ing from Sony Wonder's Nickelenodion Collection are three titles: the home
video debut of spook-story anthology series "Are You Afraid Of The Dark?", a
videocassette subtitled "Ghostly Tes-
es;" a new "Classics Explains It All"
titled "Take My Brother Please!"; and
"The Ben & Stumpy Show: In Dus-
gue." All are due in stores March 22.
Coming April 12 are two new "Ru-
grats" titles, "Angelica The Divine"
and "Chuckie The Boil.
National Geographic Video and Co-
(Continued on page 68)

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**Billboard.**

**Top Special Interest Video Sales**

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<thead>
<tr>
<th>RECREATIONAL SPORTS</th>
<th>HEALTH AND FITNESS</th>
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<tbody>
<tr>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 1</strong></td>
</tr>
<tr>
<td>BAD GOLF MADE EASIER</td>
<td>CINDY CRAWFORD/THE NEXT CHALLENGE</td>
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<tr>
<td>19.99</td>
<td>GoodTimes Home Video 05-2170</td>
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<td>CNN SPORTS: PLAY OF THE DAY FAVORITES</td>
<td>TONY LITTLE: TOTAL BODY SHAPE UP</td>
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<td>18.98</td>
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<td>NBA JAM SESSION</td>
<td>SUAN POWER: LEAN, STRONG &amp; HEALTHY</td>
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<td>15.98</td>
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<td>MICHAEL JORDAN: AIR TIME</td>
<td>MARKY MARK WORKOUT: FORM, FITNESS, FOCUS</td>
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<td>15.98</td>
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<td>100 GREATEST NFL TOUCHDOWNS</td>
<td>RAY ALEXIS: Core Balance</td>
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<td>BOLTON'S WINNING SOFTBALL</td>
<td>BOYD/BARRY: SPIN</td>
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<td>JANE FONDA'S FAVORITE FAT BURNERS</td>
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<td>JANE FONDA'S YOGA EXERCISE WORKOUT</td>
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<td>NFL ROCKS:EXTREME FOOTBALL</td>
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<tr>
<td>ForVideo (CBS/Fox) 5789</td>
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<tr>
<td>MAGIC JOHNSON: ALWAYS SHOWTIME</td>
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<td>ForVideo (CBS/Fox) 3195</td>
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**Health and Fitness**

1. **CINDY CRAWFORD/ THE NEXT CHALLENGE**
   GoodTimes Home Video 05-2170
   $19.95
2. **TONY LITTLE: TOTAL BODY SHAPE UP**
   Parade Video 94
   $12.98
3. **SUAN POWER: LEAN, STRONG & HEALTHY**
   A*Vision Entertainment 50466-3
   $19.95
4. **MARKY MARK WORKOUT: FORM, FITNESS, FOCUS**
   GoodTimes Home Video 05-2173
   $19.95
5. **JANE FONDA'S FAVORITE FAT BURNERS**
   A*Vision Entertainment 55008-3
   $19.95
6. **ABS OF STEEL 2000**
   The Major Group TMG227
   $14.95
7. **BOYD/BARRY: SPIN**
   PolyGram Video 440887493
   $14.95
8. **TONY LITTLE: HIPS, BUTTOCKS & THIGHS**
   56-90 GUT CHECK | SAISSE
   $12.98
9. **JANE FONDA'S YOGA EXERCISE WORKOUT**
   A*Vision Entertainment 55021
   $15.00
10. **NIKE: TOTAL BODY CONDITIONING**
    A*Vision Entertainment 50532-3
    $15.00
11. **JAKE ROBSON: STEEL 2000**
    The Major Group TMG1142
    $14.95
12. **THIGHS OF STEEL WITH TAMILEE WEBB**
    The Major Group TMG158
    $9.95
13. **ABBS OF STEEL WITH TAMILEE WEBB**
    The Major Group TMG1142
    $9.99
14. **KATHY SMITH'S GREAT BUNS AND THIGHS**
    A*Vision Entertainment 50464-3
    $19.95
15. **JAKE ROBSON: STEEL 2 WITH TAMILEE WEBB**
    The Major Group TMG133
    $9.95
16. **BUNS OF STEEL 3 WITH TAMILEE WEBB**
    The Major Group TMG131
    $9.99
17. **STEP REEBOK: THE VIDEO**
    PolyGram Video 0847853
    $19.95
18. **CINDY CRAWFORD/ SHAPE YOUR BODY WITH CINDY CRAWFORD**
    Shape Your Body Video 1580
    $19.99
19. **JANE FONDA'S COMPLETE WORKOUT**
    A*Vision Entertainment 55006
    $18.00
20. **TAMILEE WEBB: HIPPIE, PIGS & PUMPKINS**
    Brentwood Home Video BC106
    $9.98
Putting Strength in Numbers...

The Susan Powter revolution continues. Today's highest profile fitness leader has created a unique strength-training workout video that has appeal for more people than others on the market.

Building Strength with Susan Powter

- A resistance training program designed to meet the needs of ALL FITNESS LEVELS.
- Strength training made easy, understandable and affordable.
- The perfect complement to aerobic routines.

Susan Powter Facts

- "Lean, Strong & Healthy" Susan's first workout video, entered the fitness charts at #1, selling over 300,000 copies in just two weeks.
- Susan's Simon & Schuster book Stop the Insanity! has stayed at the top of the New York Times Bestseller List.
- Her weekly appearances as the "HOME" show's health and fitness expert have furthered Susan's national recognition.
- The award-winning "Stop the Insanity!" infomercial won Susan recognition by the National Infomercial Marketing Association as Best Female Presenter, Best Production and Infomercial of the Year.

For more information contact your local WEA representative.

Catalog Number: 50601-3
Street Date: 4/6/94
Pre-Order Date: 3/15/94
Price: $19.95
Running Time: Approx. 60 minutes
NEW LINE HOME VIDEO
(Continued from page 61)
senior VP of sales and marketing, points to movies like "Excessive Force" and "Three Of Hearts" as titles that helped broaden New Line's customer base.

"These titles exceeded competitive sales levels," he says. "And overall, 10% of the top 40 rental titles were ours."

In 1993, New Line's gross revenue totaled $770 million, $50 million more than in the previous year.

Although New Line's releases are primarily rental titles, the company did well with sell-through titles such as "Teenage Mutant Ninja Turtles 3," which sold 3 million units, and the 25th-anniversary edition of "The Graduate," worth another 100,000 tapes.

Einhorn says New Line is "optimistic" about a "Turtles 4," now in development. "We've acquired domestic rights to "Turtles 4," but we don't produce [the titles]," he says. "There have been discussions with the producer, Golden Harvest, to [to freshen up the characters] if a new sequel gets a green light."

To date, New Line's only scheduled 1994 sell-through releases will be 25th-anniversary edition of "The Lion In Winter," featuring an in-depth interview with Academy Award winner Anthony Hopkins, and a re-release of "Escape From New York," including extra footage and an interview with director John Carpenter.

"We have a few other titles that would logically fall into the family market," says Einhorn. "But it's a big step to sell-through.

Family titles on the theatrical schedule include "Corrina, Corrina," "Monkey Trouble," Castle Rock's "North," and "Little Big League."

Rental titles for 1994 include "Blink," expected to gross $100 million at the box office; "8 Seconds," with Luke Perry as rodeo rider Lane Frost; "North," directed by Rob Reiner; and the critically acclaimed "Short Cuts," scheduled for a June 3 release.

Einhorn, however, offered little on how New Line would work with its new parent, Turner Broadcasting.

Columbia TriStar Home Video will distribute for New Line through 1994.

PICTURE THIS
(Continued from page 61)
Universal Pay Television sales and marketing senior VP Jerry Hartman estimated that it would take at least 10 years to achieve a critical mass, i.e., the ability to reach 25% of U.S. households.

Viewer's Choice's Jim English, "It's going to happen."

Not before video retailers add to their arsenal, however. Karpel noted that the companies' new-found strength in video game sales and rentals, generating revenues of a $1 billion, saying, "We're probably leaving another $400 million to $1 billion on the table... right now."


"We had all kinds of plans," says NLIH president Steven Einhorn, but "we just stopped" pending coordination of corporate efforts. Merging into a big organization "tends to slow these things down."
Why Does This Suncoast Promo Sound So Familiar?

MAKING A STATEMENT: Presumably Suncoast Motion Picture Co.'s decision to sell its cars, which was more than a year ago, has finally paid off. The company recently introduced a new product, called the "Phone Protector," and said it's looking at other possibilities.

In the meantime, Suncoast is also trying to boost its image. It's already added "Quality Video," a new line of videocassettes, to its product line.

In March, the company plans to introduce a new line of videocassettes, called "Quality Video," which will be available in 3,000 stores across the country. The line will include such titles as "Star Wars," "The Empire Strikes Back," and "The Return of the Jedi."

Suncoast has also announced that it will begin offering a new line of videocassettes, called "Quality Video," which will be available in 3,000 stores across the country. The line will include such titles as "Star Wars," "The Empire Strikes Back," and "The Return of the Jedi."

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**Video Previews**

**MUSIC**

"Grammy's Greatest Moments, Volumes I and II," Wax Entertainment (212-273-2900), 60 minutes each, $19.95 each.

Longform music videos often are viewed as throwaways to album releases but this is one case where just the opposite is true. The lately ubiquitous David Crosby who gets a turn in the spotlight in a duet with Pat Metheny, the pastiche of award-winning moments captured at people's back yards have been found already.

**HEALTH/FITNESS**

"Power Yoga With Christi Wilson," Power Yoga (800-843-9612), approximately 50 minutes, $29.95.

The plethora of yoga videos coming down the pipe inevitably will lead to greater discernment among viewers as they learn to pick the perfect tape. This stress-reduction workout, featuring Rimbaldi yoga techniques, which is high on stretching content but somewhat low on energy, may not appeal to the mainstream yoga enthusiast looking for a quick fix. For those who are willing to dig a little deeper, however, it offers a full range of movements geared toward putting the body in a deep-relaxation mode and helping its major metabolic systems. Focus here is on various types of breathing but it is not surprising that those following along at home need very little space in which to complete the workout. Program is divided into two segments, each of which can be completed in 20 minutes.

**EDUCATIONAL**

"A Journey Through The First Year Of Life," Victory Audio Video Services (800-VHS-TAPE), 15 minutes, $11.95.

Parents and parents-to-be (especially first-timers) who are looking for a short cut to the daunting pile of baby books will find solace in this video hosted by psychologist Dr. Burton White and American Baby magazine editor Judith Nolte, who also received an award after it aired on the CBN cable network. White and Nolte divide baby's first year of life into one- to three-month segments and cut to adorable and educational footage of babies doing their thing to detail all the motor and social skills that develop during each phase. White and Nolte also highlight various activities parents can undertake to help nurture development, and they reduce anxiety by pointing out the areas in which children often develop at different paces. Star-speckled stage design is somewhat cheesy, but information comes through in a clear and concise manner.

**COMEDY**

"George Carlin: Doin' It Again," Columbia TriStar Home Video, 60 minutes, $39.95.

With a new Fox TV show in tow, politically incorrect prince of comedy Carlin is in the public eye like never before. This performance video, which contains language and material that will never come near the network television airwaves, is the second from Columbia TriStar in recent months. It features Carlin's typically caustic commentary on such topics as offensive language, cancer, stupid people, life's little embarrassing moments, and those innocuous subjects that take on a bizarre new life when processed through Carlin's admittedly twisted brain. Segment poking fun at rape tries to tread the line between bad taste and Bad Taste, but overall the show is hilarious and delivers just what cult Carlin fans have come to expect.

**INSTRUCTIONAL**

"The Video Guide To Eating Money As A Mobile Disc-Jockey," Outpost DJ Video Services (Commack, N.Y.), 75 minutes, $29.95.

Exhaustive video disseminates information about all book and more for those thinking of launching a career as a mobile DJ. Topics from equipment cost and money-saving tips to DJ insurance and music licensing are covered here in a just-the-facts format that doesn't dazzle but provides plenty of food for thought. Additional tricks of the trade are covered in interviews with Professional DJs. Perhaps the most helpful segment is the DJ Resource Directory, which is a list of manufacturers and retailers viewers can contact with questions about the pluge. Also included in the package is a sample DJ contract.

**MADE-FOR-TV**


It started with "Daytime's Greatest Weddings," and now ABC Video further mines the golden moments of daytime drama. Latest release, chronicling the glory days of the legendary affair de coeur of Luke and Laura of "General Hospital," begins with the early days of Laura's marriage to Scottie Baldwin, Luke's run-in with the mob, and that fateful night in the dining car that launched the scream heard round the soap opera world. Aside from all the Luke and Laura anyone could ask for, commentary about the show and characters is provided by none other than Tony Geary and Genie Francis, and in the video, director Brian St. Pierre captures the glory days of the super couple with the voice of Dudley Moore ... Marcy Murcer's latest video is "Ukulele Lessons For Kids" (Homespun tapes). A short film produced by "Boyd's Shadow," previously available only in the educational market, was released and became an Educational Arts Production of Austin, Texas. The latest from New York-based L.E.V. W.E. Video—among "Alcide In Umbria," "Robin Hoodier Than Robin Hood," and "Parents' Choice Award" — is a pair of videos featuring the Moose Circus ... Hart Palmer's most recent video, "Lumbia TriStar Video Home Video have launched the dynamic series "Really Wild Animals," NG's first home video series targeting the 4-8-year-old age group. The first three titles— "Safari, Wonders Underwater," and "Deep Sea Dive," are $14.95, are narrated by "Spin," an animated globe with the voice of Dudley Moore ... Marcy Murcer's latest video is "Ukulele Lessons for Kids" (Homespun Tapes) ... A short film produced by "Boyd's Shadow," previously available only in the educational market, was released and became an Educational Arts Production of Austin, Texas. The latest from New York-based L.E.V. W.E. Video—among "Alcide In Umbria," "Robin Hoodier Than Robin Hood," and "Parents' Choice Award" — is a pair of videos featuring the Moose Circus ... Hart Palmer's most recent video, "Starship Sammy" (Educational Activities, Baldwin, N.Y.), won a gold medal at the National Parenting Publications Awards ... Warner Bros. Family Entertainment's Emmy-nominated video "Peter, Paul & Mommy, Too," was named best children's video of the year by National Parenting Publications ... Chicago's public television station WTTW is co-producing "The Kidsongs Television Show" for PBS, with Warner Bros. Records and Together Again Productions (TAP). The Warner Bros./TAP video series "Kidsongs" has sold more than 4 million copies to date, with 12 of its 15 titles certified gold, platinum, or multiplatinum. FoxVideo brings Howie Mandel's cartoon series "Howie's World" to home video with the release of three double-episode volumes. Each is $12.98 and comes packaged with a free 15-minute "Howie's World" singing-along audiodisc. A 16-page display unit is available, and though the FoxNet press release showed it with "A Nightmare on Elm Street," copies of "Howie's World" may be available only through video retailers— not McDonald's.
EUROSOUDS

A column by Zenon Schoep on the European pro audio industry.

GREECE

ALPHA SOUND in ATHENS has completed the first phase of its sound installation at the Eleftheria Music Hall. The complex overhauls the Agora site, close to the Port of Piraeus, will have two separate performance areas, the larger of which has already been opened as a 5,000-seat outdoor amphitheater with a covered stage. The 2,000-capacity indoor arena is due to open in the summer. The Carver-powered outdoor installation includes 20 Neve PC1000 systems with four LS500 sub bass units; monitoring is provided by 16 PS118s and four LS500 subs. Front-of-house and monitor boards are Midas XL310.

FRANCE

HARRIS ALLIED has opened an office at Cergy-Pontoise, offering a complete range of radio broadcast equipment, including many products distributed exclusively by the company. Patrick Liebenguth has been named commercial director. The office expands the company’s European radio distribution business, which was established in 1992 in Cambridge, England. “Harris Allied is committed to being the most complete broadcast resource in Europe,” says director Sergio Auscold.

RUSSIA

RECENT STUDIO DESIGN and building projects completed by AV Design include the PWL North Studio, Manchester, and a basement studio for Rundor Music, London. Having designed foley stages at the Twickenham and Shepperton film studios in the U.K., the opening of a Moscow office has led to supervising the construction of two dubbing stages for Mosfilm, the extension of Reut’s newsroom, and the construction of a temporary news station for NBC for the ClintonYeltsin summit.

Pro Audio

AES Focuses On Product Launches
Post-Production, Broadcast To Dominate Confab

by Zenon Schoep

The upcoming 9th Audio Engineering Society Convention in Amsterdam is set to reinforce the trends detected at last year’s Berlin show. Once again, the European leg of the biennial event has been chosen by manufacturers as the one at which to launch important products, and again their focus is on post-production and broadcast.

The exhibition is sold out, with the most reliable measure of success—stand space—equaling that of the Berlin event. The number of exhibitors is down slightly, however, at 300 compared to 310 last year. Away from the exhibition hall, the most important development this year is the creation of a new series of Fo- remost Systems on mastering, processing, and replication—a response by the AES to the increasing importance of this area of the industry. Organized by Spotlight Publications, the program is compiled by AES Convention chairman Hans Tandeloo and One To One magazine editor Carl Snape.

“In the past, we have had a lot of comments that the conventions do not give sufficient coverage to the practical aspects of the duplication and replication industries,” says Tandeloo. The addition of dedicated workshops and seminars will permit greater scope to discuss specific issues and groups of products such as pre-mastering, DCD, MD, CD, and the Sony PCM9000 Master Disc system.

DIGITAL DESKS

Belgian AES newcomer BitWise will reveal the Andromeda 6G digital mixer, which uses a remote processing rack and a console controller with up to 128 I/O modules and a master section. I/Os accept analog and digital stereo or mono inputs and control two signal paths in addition to an assignable path. The prototype that will be shown has eight assignable channels performing the functions of a 32-channel, in-line desk that is dynamically automated with recall, reset, moving faders, and an automated patchbay.

More predictable digital desk introductions will come from Lawo of Germany, Studer, both aiming at broadcast production. “There is a new player in the game,” says Lawo joint MD Boris Balln of the MCBO. “Our goal is to offer the highest quality and to raise standards. We’re using third-party data, foaming past and digital processing and very high-end converters for a console, which is comparable to high-end, stand-alone units.”

Sonic Foundry has already clinched the first sales of its D940 digital desk to German broadcaster WDR, the desk being a loose derivative of the Digitec Virtuous, which has been enhanced by a new, ergonomic design and interface, new converters, and more powerful DSP boards. Stand-alone digital mixing attribute also has been added to Studer’s MultiDesk front end for the Dyaxis II workstation. I-Box cards permit individual Dyaxis IIS processors to bus and add eight auxes plus four extra outputs per channel, enabling the MultiDesk to remix large numbers of inputs, for example.

Toa, meanwhile, is expected to release details of a new multiple-profile derivative of the broadcast IX11000 digital desk, called the IX7000.

DIGITAL WORKSTATIONS

Akai is finally launching into post with the 16-track, magneto-optical-based BB1500 and an eight-track derivative of the DX4 called the BB4. Both will offer 16-channel mixing capabilities.

The BB1500 uses eight tracks off the MO, combined with eight tracks from up to 64 megabytes of RAM. “Users want more tracks, but tracks that are presented in a more flexible way,” says Akai U.K. sales and marketing manager Dave Caudfield. “The RAM makes for fast manipulation of sound for things like footstep.”

There is MO compatibility with Akai’s DD1000, and extended access to the internal mixing facilities is afforded by a DL1500 remote.

The system is Ethernet network-ready, with prices ranging from 12,000 pounds to 15,000 pounds.

Cabling about 4,000 pounds, the DBS eight-track is based on similar “tape machine” principles to the established DX4, and shares some of the paragraphed features of the DD1500, such as full 16-channel mixing of internal and external sources, which is subject to the protocol to third parties—will be controlled by external software.

Fairlight will use the show to launch its first complete mastering studio, the MFX, and digitized video. Features include 46-bit, floating-point DSP, a world-first 128-channel digital mixing, plus 14 inputs and 24 outputs in digital and analog. Significantly, the digital I/Os are available in AES3, SDIF, and Yamaha format for connection to the Yamaha DM1000i digi-hard for high-resolution conversion.

“We see MFX3 being used by studios and producers to attack their Sound 24s and 48s so they can record on the Fairlight, manipulate it, and dump it across to the Sonys,” says Fairlight U.K. sales manager John McLeish. “With that in mind, we have changed the architecture of the system while still keeping it fully portable to tape and broadcast.”

Other digital innovations include DAI’s SoundStation Gold, with a moving-fader-panel interface as an alternative—or a supplement—to the touch-screen, which will also benefit from a large color-monitor display.

While the touch-screen is terribly popular, there are obviously some clients who would prefer.

(Continued on next page)


New York

The Smithereens have wrapped their debut release for RCA at the Magic Shop. Don Dixon produced the sessions, while Lou Giordano engineered behind the vintage Neve console. Assisting was Joe Farber.

Producer David Morales has been working in Quad Recording Studios on tracks by INXS, Sounds Of Blackness, and Brand New Heavies. Engineering chores were handled by John Poppo Pavel De Jesus with the assistance of Chris Barnett, Alex Vega, and Wes Nagrodek.

GRP recording artists the Brecker Brothers were recently in Skyline Studios recording their upcoming project. Sessions were produced by George White and Michael and Randy Brecker. Engineer James Farber recorded the band through the SSL 4000 and onto the Sony PCM-3348 recorder. Richard “Chops” Lamb assisted.

Milestone/Fantasy recording artist Sonny Rollins was recently in Clinton Recording Studios tracking his upcoming release, “Old Flames.” Engineer Gene Curtis and assistant Robert Friedrich recorded through the classic Neve 8018 onto digital 32-track. Sonny and Lucille Rollins co-produced the sessions.

Los Angeles

Producers SoulShock & Karlin were recently in Studio 56 with CeCe Peniston, mixing tracks for her new release on the Neve VR 60.

At Skip Saylor Recording, PolyGram recording artist Marie Claire D’Ubaldlo was recently in mixing tracks with engineer Brian Malouf and recording overdubs with engineers Bev Jones, David Sinko. Sonny produced the sessions with the assistance of Pat MacDonald and Chris Purum.

Scream Studios is celebrating Alice In Chains’ No. 1 success with “Jar Of Flies.” The record was mixed at Scream on the SSL G Series consoles by engineer Toby Wright, assisted by Liz Sorka.

Valley Center Studios recently played host to hard rockers The Smithereens who were recording their upcoming album for BMG Australia. Paul Sabu produced and engineered the sessions.

Nashville

At Ryland Digital, new country duo Orrall & Wright has been busy mixing its debut release for Giant Records with producer-engineer Lynn Peterzell, who mixed the tracks on the Neve VR 60 console.

Producer Russ Titelman recently returned to town with Warner Bros. recording artist Michael McDonald. The pair went directly to Emerald Studios to work with MCA recording artist Nance Gill and producer Tom Brown. The two artists are gunning on each other’s upcoming records.

RCG recording artist Jon Randall has been recording his upcoming debut album at the Sound Emporium with producers Garth Fundis and Sam Bush. Working at the vintage Neve console were engineers Gary Lane and Dave Sinko.

Grammy nominee Linda Davis was recently at Masterfones with producer/engineer John Guess mixing her debut album for Arista on the SSL 4084 E Series board. Assisting on the sessions was Derek Benson.

Louisiana’s venerable Hackberry Ramblers were recently in town mastering their new release at Disc Masters, Hoyt Dooley III and Richard Lescallette handled mastering.

Other Cities

Freddy Johnston has been recording his debut album for Elektra at Dreamland Studios in Beacon, N.Y., with producer Butch Vig and engineer John Sike. Editing and (Continued on next page)
AES FOCUSES ON PRODUCT LAUNCHES

something different, and as a manufacturer we will now have a choice of workstation with a choice of user interface," says DAR MD Hazel Simpson.

Spectral Synthesis will unveil the competitively priced and "volume production" Prisma workstation with 12-channel mixing, and AES attendees also will see the first showing of Sony's DAED5000 edit controller for the PCM4000 Master Disc recorder, which continues the tradition of the DAE5000 and has full software compatibility with existing formats.

ANALOG

The show will boast one of the largest collections of new analog consoles in quite a few years. Dutch company D&R is launching the Merfin, with automated faders and switch-dual-signal paths, plus a recall system. A dynamics package is expected shortly. The company will be found in the 255-square-meter Dutch Pavilion, along with manufacturers Augan, ASL, BNS, CBT, Da- teq, Duran Audio, Audio's Bad Animals, and Stage Accompany.

Otari is enhancing its digitally controlled Concept 1 console and re-releasing the B10 broadcast-portable location mixer. The addition of Disk-Mix moving-fader automation and module options to the Concept 1 has widened its market appeal, according to product specialist Burkhard Jaeger.

"The Concept 1 was aimed originally at the recording industry. We have now added stereo input and output modules, which makes it easy to use in film, broadcast, and post-production. It has become a very flexible console," he says.

Tascam is making the first serious additions to its mixing console range since the introduction of the pio-neering VCA-mastered M3700 some years ago. The addition of the M5000—which slots in beneath the flagship M7000 and has replaced the long-lived M6000—and the lower-end M2699 represent "the rebuilding of the Tascam name in consoles," according to sales and marketing manager Jan Leerschool.

A new VCA automation system is planned on the in-line M5000, which has 24 groups, four-band sweepable and splittable EQ, eight auxes, three cut groups, and a patch bay.

Live desk attention will focus on Yamaha's automated M2000, which takes on Amek's Recall by Langley, which pioneered console automation in the sound reinforcement environment.

Other interesting analog introductions include Drawers' 1961 dual-channel tube EQ, building on the success of the 1960 compressor, and Amek's Rupert Neve-designed 9098 Series outboard EQ. "One channel for a smidgen under a grand," says Amek chairman Nick Franku. "It's the mike preamp and the equalizer from the 9098 console, more or less. With Rupert, it's never exactly the same, because he can't resist tampering with anything. He will improve perfection."

PRODUCER CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 26, 1994)

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<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
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<th>ALBUM ROCK</th>
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<td>R. Kelly/ R. Kelly</td>
<td>DULLES ARE WILD</td>
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<td>(Chicago, IL)</td>
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Contemporary & Dance appear in rotation.
the day and the works of respected classical performers or composers. In that period, the player piano survived as an institution of home entertainment.

"Anybody who was anybody had a piano roll," says Bob Berkman, CEO of 94-year-old, Buffalo, N.Y.-based QRS Music Rolls Inc., which is considered the only mass maker of new piano roll music and now owns the only existing manufacturer of piano roll players, Story & Clark.

During the piano's glory days—when some 2.5 million players were sold—fans could choose from performances by Gustav Mahler, Edward Grieg, Igor Stravinsky, Sergei Rachmaninov, Claude Debussy, Sergei Prokofiev, Percy Grainger, Leopold Godowsky, Scott Joplin, Jelly Roll Morton, Moritz Rosenthal, Josef Lhévinne, Josef Hoffman, Paderewski, Victor Herbert, Fats Waller, Eddy Duchin, Artur Rubinstein, and Vladimir Horowitz. The rolls sold for about $1.25 each.

Great names from Broadway and Tin Pan Alley—including Richard Rodgers, Cole Porter, Vincent Youmans, Walter Donaldson, and Eubie Blake—also added their musical imprints to the roster of piano rolls, according to collector Randolph Hery.

The player piano was such a strong part of the home entertainment market that piano roll makers were even commissioned to add a "world music" touch to their catalogs so they could appeal to the recently arrived immigrant populations, especially those from Eastern Europe. A fair number of rolls were marketed featuring Hungarian, Polish, and Yiddish melodies.

Starting in the century's teen years, Gershwin made many rolls as both a composer and, importantly, as a performer, playing the works of other composers.

But it is Gershwin's own compositions, released at a meeting of cultural sensibility and digital computer technology, that have transformed an album of piano roll performances into a remarkable album for the Electro/Nonesuch label. "Gershwin Plays Gershwin. The Piano Rolls" reached No. 1 on Billboard's Classical chart and made its mark on The Billboard 200 album chart.

To make the release, Gershwin's original piano rolls were played using a rare 1911 device called a Pianola. This machine, which has expression levers and felt-tipped "fingers," can be positioned in front of any piano to allow playback of piano rolls. For this recording, it was linked with a Yamaha Disklavier, an acoustic piano fitted with a computer and optic sensors. The Disklavier can record and play back a live performance on 3.5-inch floppy disc. A floppy disc recorded from the playback of the original piano rolls was then placed back through the Disklavier in a recording studio to create the CD (Billboard, Nov. 11, 1992).

Artis Wodehouse, who produced the set, drew from 130 Gershwin rolls and selected 65, they says, based on the "quality of the music. It was always a musical decision. If the tune wasn't strong or it was hackneyed, it meant goodbye to that one."

Wodehouse has begun working on a Gershwin sequel due in the fall. Unlike the all-Gershwin first volume, the new disc will contain Gershwin's piano roll performances of works by Irving Berlin, Jerome Kern, Con Conrad & J.R. Robinson, Maceo Pinkard, and John Schonberger.

Elektra/Nonesuch also has commissioned Wodehouse to develop piano roll releases on other artists. Because of Gershwin's continuing popularity since his death in 1937, he has been linked with previous disc releases of piano roll performances in recent years, including those on the Biograph, Pro Art, and Klavier labels. However, one of the most fascinating releases was a mid-'80s disc on Sony Classics featuring conductor Michael Tilson-Thomson and the Columbia Jazz Orchestra, on which a Gershwin piano roll performance of his 1927 masterpiece "Rhapsody In Blue" was played against the live orchestra.

Gershwin hasn't been the only artist to have his piano roll performances benefit from modern technology. Piano roll music made in 1906 by Mahler, released by the Allegro-distributed, U.K.-based IMP Classics label, contains a piano transcription of a section of Mahler's fifth symphony, along with some of his concert hall songs on which new vocal parts have been overdubbed. The album, released last June, peaked at No. 22 on Billboard's classical chart.

Success in releasing piano roll recordings relies on imaginative approaches, according to Joe Micaleff, president of Allegro. "Simply putting something out without a hook is a worthwhile investment," he says. "The 'ghost of Mahler,' if you will, and the Gershwin disc had it. If you have Scott Joplin, you have to use him as a base and do interesting things with it. Otherwise, it would be the same as the stuff that's out on budget or mid-line releases. In today's classical market, you're always looking for niches."

Allegro also is the distributor of the Fone line, which has a series of 10 discs devoted to classical keyboard greats who performed on piano rolls. Perhaps the largest catalog of piano roll music on recordings is marketed by Biograph Records, which started a line in 1971—stabilized partially, says owner Arnold Caplin, by the upcoming film "The Sting," which featured Joplin ragtime music.

Caplin's catalog contains 26 piano roll releases, 15 of which are on CD, with others waiting to be transferred. The three Joplin titles are the best-sellers, says Caplin. Other releases feature Gershwin, Porter, James P. Johnson, Waller, Morton, and Cow Cow Davenport.

Although the player piano's glory may lie in the past, at least one company, QRS, continues to make piano rolls of current music. "Whatever the public buys, we make," says QRS's Neil Diamond. "Anything the media is hyping, that's what our customers want.

We use the Billboard charts as a reference. We've got 3,000 different titles, and if we sell 1,000 copies of a title we consider it a success.

The big sellers among the many minted piano rolls at QRS are performances that appeal to a broad range of ages. Berkman says songs from Disney films are popular, including Alan Menken melodies from "Aladin," "Beauty & The Beast," and "The Little Mermaid." Songs from "The Bodyguard" also are popular, as is "Achy Breaky Heart." Other rolls feature the music of Barry Manilow, Andrew Lloyd Webber, Hank Williams, and Neil Diamond. Prices (Continued on next page)
The Art Of Piano Rolls On Discs

The following is a representative sampling of piano roll performances on CD:

- Gershwin: Rhapsody in Blue, with the Columbia Jazz Orchestra with Michael Titus conducting (Sony Classical MK 4270).
- Gershwin Plays Gershwin: The Piano Rolls (Decca Records 78927).
- Mahler Plays Mahler (IMP GLS 101).
- Scott Joplin: The Entertainer (Imp. 101).
- James P. Johnson: Carolina Shout (Biograph 105).
- Actur Rubinstein, Leopold Godowsky & Wanda Landowska (PM 3608). 
- Sergei Prokofiev, Alfredo Casella & George Enescu [Fone 9015].

GOOD WORKS

GOODS FOR GUNS BENEFIT: Elektora Entertainment has joined forces with Guns for Good founder Fernando Mateo in staging a concert at New York's Beacon Theatre March 9-13. Confirmed so far as performers are Run-D.M.C., DBC EX, Pete Rock & CL Smooth, Silk, Grand Puba, MC Lyte, and Phife D. The event is being produced free by Deleter/Slater. For more info, contact Beth Jacobson at 212-470-1062.

EARTHQUAKE DONATION: Pioneer Electronics, headquartered in California, donated nearly $20,000 to help Southern Californians recover from the Jan. 17 earthquake. It has donated $110,000 to the Los Angeles Unified School District for school repairs, while $5,000 has been earmarked for the Los Angeles City Fire Department Trust Fund, which has subsidize the city's earthquake Disaster Preparedness Program. Also, in conjunction with Murrieta, Hotellier, Pioneer has made it possible for earthquake relief workers and earthquake victims to stay at the Los Angeles Airport Marriott. Pioneer has paid for rooms totaling $4,750.

A TRIBUTE to Chet Helms, who produced events in the Avalon Ballroom and Family Dog at the Beach in San Francisco and promoted more than 500 concerts in the Denver and Portland areas in the '70s, will be held April 30 at the Sausalito Union of the Pacific. The show will feature talent from the Bay Area, and all profits will help pay for medical expenses incurred by Helms, who has had three recent minor heart attacks. Leftover funds will be donated to the Neighborhood Arts Program of Helms San Francisco. For more info, contact Botta Rolf Hugston at 415-392-7140. Donations can be mailed to The Tribute, West America Bank, P.O. 1297, Mill Valley, Calif. 94942.

RAINFOREST BENEFIT: Rock memorabilia from the likes of Madonna, Bon Jovi, Lou Reed, John Lennon, Meat Loaf, Robert Plant, Sting, Cher, Aerosmith, and the Rolling Stones are among three dozen items to be auctioned off Monday (3/2) at a charity event at New York's Harley-Davidson Cafe. The Rockin’The Rainforest Party and Benefit will be lead by Peter Bregg, who has made it possible for environmental

For the Record

The correct name of the special award Rod Stewart received during the Feb. 7 American Music Awards ceremony is the Michael Jackson International Award. The award was referred to incorrectly in the Feb. 19 issue of Billboard.

Jeff Hanna, a founding member of the Nitty Gritty Dirt Band, continues to play banjo for the band. Incorrect information was given in Lifelines in the Feb. 19 issue.
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(Continued on page 77)
**Gavin Attendees Playful & Serious Hijinks Complement Seminar’s Sessions**

**BY PHYLIS STARK and CARRIE BORZILLO**

SAN FRANCISCO—For some attendees at this year’s Gavin Seminar, held here Feb. 17-19, the event was less serious-minded than in the past. This was evidenced by acts like the detonation of a stink bomb in the lobby of the Westin St. Francis Hotel, by the “too cool for the room” attitude of a Slim Jim-eating, beer-drinking panel at a college radio session, and by the antics of KBOQ Los Angeles’ Jared the Fish, who rigged a wireless microphone into the sound system at one session and turned it on while he was urinating in the bathroom during an Arbitron representative’s presentation.

Despite these distractions, the event attracted a record turnout, and not everyone was there to play. Those who were there to learn, particularly on the urban and country sides, were able to choose from several informative sessions focusing on new ideas for crosstown stations. At a panel on urban radio’s challenges, the biggest problem appeared to be surprising. New York’s WQMB PD Vinny Brown described as “the burden of having to be all things to all people... Urban radio is the only format... that faces the burden of having to serve all listeners from 12 to dead,” he said. “You have to play rap, blues, reggae, and gospel, and it’s best way to achieve this is should all be represented somewhere on urban radio, but not on one frequency.”

A country “free forum” session focused on rival station wars, common to other formats but relatively new to the country, which sometimes result in stations pulling records out of rotation in retaliation for a perceived slight by the artist’s label. One station manager reported on a meeting of artist managers held in Nashville in January that focused on this practice and how to protect their artists from it.

Programmers and label reps present at the Gavin meet warned that using artists as weapons will provably harm the intimate relationship country radio enjoys with those artists. Said Larry Pareigis, PD of KRAK-FM/KNCI Sacramento, Calif., “The only reason a record shouldn’t get played is if it’s no damn good.”

At another panel that focused specifically on country market wars, programmers were divided on the issue of whether contemporary country station’s playlist with the music of other artists is worthwhile. Pareigis expressed the surprising opinion that contemporary artists “summoning these [traditional artists] names up as touchstones” can be a liability. “I’m not sure today’s country listeners want to hear it,” he said. “I think these people had their time.”

At a third country panel, this one focusing on how to make stations “real,” the PDs present agreed that the best way to do this is through the personalities, but former KSAN San Francisco host Karen Dee (now with sister station KGBL-FM), wondered aloud how real can I be in a 30-minute music sweep with a positioner followed by a triple play?

**The Urban Old Boy Network**

The top 40 was the last session focused on the format’s difficulty in combating a rival urban station for street credibility and promotion. A panel featuring KJLZ Tucson, Ariz., PD Bruce St. James, “There is the old boy’s network in the urban community. I think it would make a tremendous difference if I was an African-American. Sometimes I get the feeling that people think we’re a bunch of white guys playing black music.”

Michelle Santosousi, APD of urban KKBT Los Angeles, criticized what she described as top 40’s rhythm’s lack of commitment to the community. “Crossover doesn’t do anything for the black community in their market,” she said. “They’re playing the music but not educating or going into the community. They have to commit more.”

WHYR Detroit PD Rick Gillette repeated that the urban community doesn’t want a “white DJ” at an event. Added former WJMO-FM (now WZ2M) Pittsburgh PD Keith Clark, “White people like black music, but they’re not really into the black experience. It’s bad but true.”

The panel’s conversation also centered on the necessities of selling the format because of the young demographics and ethnic composition it attracts. WHYR’s Gillette said his station has a sales team, all between the ages of 24 and 32, that lives the lifestyle and sells the music, loves the music, and isn’t afraid of its audience.

Gillette suggested periodically qualifying the sales staff on the music and the station. “If they think that Snoop Doggy Dog is a Charles Schulz character, they’re fired,” he said.

When asked in the alternative/top 40 “mixer” if alternative is the new top 40, the unanimous answer among panelists was no. KROQ PD Kevin Weatherly said, “Platinum [sales] is mainstream, but it’s OK if you balance it with Pavement and Luscious Jackson and others.”

XTRA-FM (91X) San Diego VP/programming Kevin Stapleford agreed: “It’s dangerous to think there’s a line between U2 and something that is out there,” he said. “If you play only acts that are currently popular, you just become a jukebox playing hits someone else made for you.”

WENZ (the End) Cleveland PD Rick Michaels added, “You need the balance. The hippe want to be hippe, and the unhip want to be hippe.”

On the future of the format, WNNX (99X) Atlanta APD Leslie Fram said, “If [modern rock stations] want to be here 10 years from now, they need to develop acts.”

**Creating The Rock Buzz**

During a panel on rock radio, KOME San Jose, Calif., market director Mike Solari said that the hard rock format will die if stations wait for a song to chart before adding it. Former KRQX Sacramento, Calif., PD Judy McNutt agreed. “We need to be the ones creating the buzz,” she said. “I hate when a great new artist gets dropped because it doesn’t sell records. That’s wrong. It’s our job to play music before the labels even tell us about it.”

Former the artist standpoint, Rosie James said that stations should stop worrying about charts and numbers, give artists a chance. (Continued on page 77)
Radio

Can Radio Handle 2 Modern Rock Webs?

WXMV New York, WPNT Chicago, and KOSI Denver are among the affiliates for MJI Broadcasting's new "Bedtime With Barney" show. The National Radio Network offers "Tax Tips with Geoff Colin" March 10-11.

"AudioFile Audition," hosted by Audio magazine's John Sunier, will flip from a mix of jazz and classical to all-classical April 1 while observing its ninth anniversary... MJI Broadcasting is hosting 24 major-market radio stations for "Chevrolet Grammy Week," a three-day radio remote from the Hard Rock Cafe in New York.

Digital Cable Radio has inked a distribution deal with DirecTV Inc., a unit of GM Hughes Electronics, for "Music Choice" (the new brand name for DCR's services) will be delivered nationwide by DirecTV beginning May 2.

American Public Radio adds new affiliate KPRG Mangilao, Guam.

Modern Rock Tracks

Credited from a national sample of stations supplied by Broadcast Data Systems. Radio Track source: 12 market - radio stations are electronically monitored 24 hours a day. 1 = new week. Songs sorted by number of detections.

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American Public Radio adds new affiliate KPRG Mangilao, Guam.

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BILLBOARD

WASHINGTON, D.C.—The U.S. District Court of Appeals here will rehear the case challenging the FCC's Congressional mandate ban on indecent radio and TV programming between 6 a.m. and midnight.

No date has been scheduled for the full panel review.

The case initially was heard by a three-member court panel last year, and in November the panel struck down the new hours. Now, after appeal motions, all 10 judges will rehear the case.

The FCC successfully argued that in the First Amendment aspects of the case, the court should consider whether a compelling government interest in protecting the "privacy of the home" for adults, as well as in protecting children, is a legitimate reason for such regulation. It also argues that the court should give greater deference to a Congressional decision to limit the hours in which indecent programming is allowed.

Insiders expect an early summer court date.

CBS's WBBM draws FCC fine

The FCC has fined CBS Radio’s WBBM-FM (960) Chicago $5,000 for failing to properly disclose the rules of a contest.

WBBM awarded a cellular phone to a listener, but only mentioned the disclosure strings—phone activation in the same company—in midnight-5 a.m. overnight announcement.

Further, the station neglected to mention a $300 early-termination penalty fee for the phone service.

ARE BROADCASTERS SKIRTING FCC DUOPOLY RULES? (Continued from page 75)

Communications sells WSTF's ad time.

Are the three FM independents? Yes, says competitor Dave Jesserand, GM of WKQL. "But do they talk in the hall? They have to converse about strategy. It’s somewhat of a loophole, as I see it, and some broadcasters are trying to take advantage of it."

Linda Bird, VP/GM of Paxson Communications, argues that the FCC concerns itself with who controls station programming, not hallway chat.

Actually, Charles Kelley, chief of the FCC's enforcement division, says the commission encourages stations in these situations "to maintain separateness.” After all, you cannot program what you cannot own, he says.

What about sharing the same building? That, says Kelley, is pushing the envelope of proper behavior, and it invites competitors to question the arrangement. "Maintain separateness that is feasible and reasonable," Kelley adds.

FCC Wins Full-Court Hearing On Safe Harbor Law

BY BILL HOLLAND

Some in Norfolk, Va., are wondering where the separateness is between WOWI/WMXN/WSVY-FM and WSVY-AM. Not long ago, U.S. Radio owned WOWI and WSVY-AM and controlled WSVY-FM through an LMA. WSVY-FM simulcast the format of WSVY-AM (ABC/Satellite Music Network’s "The Touch").

U.S. Radio agreed to purchase crossotron WMXN. During the application process, it decided to LMA the station and take over its programming. This meant that U.S. Radio had to relinquish its control of WSVY-FM’s programming.


She explains that in the past, WSVY-FM used to pay WSVY-AM a fee to pick up its signal. Now, she says, WSVY-AM pays ABC/WMXN, which usually offers its formats on a market-exclusive basis. Yet it remains a simulcast between the two stations. For instance, stations that run on WSVY-AM are heard simultaneously on WSVY-FM.

According to Daryl Brown, senior VP of affiliates for WSVY-FM, the network does occasionally waiver market exclusivity if the home station prefers to switch to it. That would explain why two separately owned stations in the same market could broadcast "The Touch." But Brown doubts that if simultaneous, both stations would be sending the network checks each month.

"It’s all semantics," says Robert Urmacher, who runs the M Street Journal, documents the growing number of tangled arrangements. He wonders what function a station serves for its community when owners turn their programming over to a network and their business management over to a joint sales partner.

In Cincinnati, Jacor Communications owns and programs stations WLS (WLW/WLWA), one FM (WBN), and, through a lease, programs another FM (WAGQ). Recently added to that equation was station number five, nearby WSAI, for which Jacor sells time. All five stations side by side on the dial.

"Sure, there’s the appearance of independence," says crosstown WCKY/WIMJ GM Tom Servenio. Jacor president Randy Michaels says WSAI’s satellite-delivered programming is operated independently.

Although the listener in Cincinnati has petitioned the FCC regarding the local radio situation, Michaels remains unfazed. "We ran this [arrangement] by three different FCC lawyers," he says.

Servenio still thinks Jacor is simply taking advantage of the commission and bending rules beyond their intention. Not surprisingly, Michaels has a different perspective. "I think [broadcasters] who aren’t doing this are crazy."

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RESULTS

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IN THE SUMMER Arbitron book, upbeat top 40/rhythm station KMXZ Monterey, Calif., beat its leg-
end forces. KMXZ, for the first time. When the
results were announced, KMXZ PD Christopher
Lance told his David vs. Goliath story and crowed
about “putting away the competition just after two
books” of listening. Lance defended KMXZ’s
rebound and its listeners.

In the very next book, KDON surged 4.4-7.1, zoom-
ing up to No. 2 in the market, while KMXZ dipped 4.8-
2.8 and took 11th place.

KDON PD Michael Newman, who is close friends
with Lance, admits to making some mistakes in the
summer, but says those errors have since been cor-
rected. He also attributes KMXZ’s summer success to
curiosity. “With anything new there is always cu-
riosity,” he says. “We were just sitting back, seeing
what they do, and they turned the corner and got some people listening.

“We weren’t very focused at the time,” he adds. “We
refocused the music, tightened things up, changed
the presentation and station voice, and just really ‘hipped
up’ the station.

After realizing KMXZ had siphoned off some of
KDON’s teen listeners, Newman set out to win them back with an aggressive campaign that included a
school spirit contest. “This was a little more than 2.5 million cards with KDON’s call letters on them were submit-
ted by high school students trying to win a concert by
Tag Team at their school. KDON also went on the air
with a cash contest, supported with a television cam-
aign. In addition, Newman says the staffers “really
were out on the streets with a lot of presence. We
just really got very aggressive and worked real hard, and
ultimately got a great book.”

Musically, the rival stations are practically identical.
In the summer, Newman says KMXZ was a bit more
aggressive, adding records by artists like 2Pac and Dr.
Dre more quickly. KDON also became more aggres-
sive to compensate, and Newman says it has made a
difference. “Our PD duties, Newman hosts the 1-
2 p.m. shift at KDON. The rest of the air staff consists
of morning man Mike Chase, who was just hired a
month ago from KRRZ (Z100) Portland, Ore. Morning
character Marcus provides a show with man-on-the-
street bits. MD Jennifer doubles as morning news
anchor and 10 a.m.-noon host. Production direc-
tor Robb Holloway hosts afternoons, followed by Dar-
ren Stone at night. Overnights are shared by part-time
KRCZ, Rick Anthony, and Corey

Radio

NEW YORK—Just 18 months after
its debut, the upbeat AccuRatings
audience measurement system is
giving rival Arbitron a run for its
money.

The AccuRatings service, offered by
Chicago-based Strategic Radio
Research, was launched in the sum-
mer of 1992 in just three markets:
Chicago, San Diego, and South
Bend, Ind. As of the spring 1994 sur-
vey, the service will have expanded
to 26 markets with the addition of
San Francisco, Los Angeles, and New
York. That market will also be added for the current win-
ter survey: Boston, San Antonio,
Orlando, Fla., Monterey, Calif.,
Lansing, Mich., Kalamazoo, Mich.,
and Monroe, La.

The 25 markets now measured by
AccuRatings include eight of the top
10 metros.

In the next market, Strategic also will begin making
AccuRatings data tapes available in
the format required for agency buy-
ing software.

In addition, a new software sys-
tem called “AccuRatings For Win-
dows” will be introduced and will al-
low clients to produce customized demographic breakouts on
their own.

Meanwhile, Arbitron will begin
measuring a new market, Elmira/
Corning, N.Y., effective with the
spring 1994 survey. That market will be
measured once a year.

Arbitron has two initial subscrib-
ers in the new market, WGMT
and WCLL/WNKT.

Billboard, May 5, 1994
**Evergreen, FCC Drop Fines, Lawsuits; Perry Partners Near R&Q Acquisition**

_This week’s shocker comes from Evergreen Media Corp. and the FCC, which have settled their long-standing differences on the issue of indecency. Evergreen dropped its lawsuit against the FCC, which claimed that the commission’s enforcement efforts in the area of allegedly indecent broadcast speech are unconstitutional. The FCC, in turn, voided fines levied against the company for allegedly indecent broadcasts aired on Evergreen’s WLUP-AM (now WMVP) Chicago. The commission also dropped its claim that the broadcasts were indecent. In more far-reaching news, the FCC finally has agreed to clarify its interpretation of the "Rocky L." exception for music networks by many broadcasters to be too vague. The commission will now issue guidance to the broadcast industry regarding regulations of federal radio licensetees regulating indecent broadcast speech.

The FCC previously had sued Evergreen over a $6,000 fine, which the company subsequently hit with an additional $38,750 fine for other broadcasts aired in 1998. The first fine is now void and has been expunged from the company’s record. The second fine will follow a similar path in six months, assuming that the station, with the support of its sports-talk format, has no further violations.

Under the terms of the deal, Evergreen is required to pay a $10,000 payment to the FCC but is carefully avoiding calling the payment a fine. Evergreen also agreed to issue a policy statement on indecency for the future.

In other news, trade paper Radio & Records reported recently is close to being sold to the New York-based arbitration firm Perry Partners. The Los Angeles Times reports the sale price between $12 million and $14 million, and notes that if the deal closes, it “will be remembered as one of the major maraudings of a well-known media property. Many sources in the industry say the trade publication is selling for more than $14 million just two years ago,” the paper reports.

The Times also quotes a “senior-level music executive” as saying that “people still take [R&R] seriously, but mainly for historic reasons. [Broadcast Data Systems] has changed everything.”

Global Satellite Network has purchased its second New York-based Satellite Communications. Spear president Alan Korowitz will produce the show, hosted by WDLF 1440 AM in Lockport, New York. Global president Howard Gillman says the show will become a modern version of Global’s popular “Rockline.”

The hour-long Tuesday night show, debuting in its new form March 8, will air over WRFL, WDLF, WJUL, WLSA and WFLD in Chicago, and WRGL in Global in Sherman Oaks, Calif., for the network to integrate its phone system, market and sales.

Gillman says Global will purchase satellite dishes for affiliates, which include WQXQ Chicago and WHFD Washington, DC.

The Radio Advertising Bureau’s Managing Sales Conference in Dallas attracted a record turnout of 1,725 broadcasters, up from last year’s total of 1,607. Attendees were able to choose among 56 different sessions during the four-day event.

Paxson Broadcasting’s Bad Paxson, who founded the Home Shopping Network, urged broadcasters at the RAB event to end local marketing agreements with television outlets, and capitalize on opportunities offered by the wireless telecommunications future. Paxson also predicted that in the next 12-18 months the FCC will allow radio television cross-ownership and duopoly ownership in television, and will raise the radio ownership caps in major markets and allow small-market operators to continue as much as 36% of the audience shares.

**PROGRAMMING: WOCD GROOVES**

Fleetwood Gruner has been named PD at WQCD (CD101) New York, replacing Shirley Maldonado. Gruner arrives from Cox Enterprises’ three Miami properties (WIOD/FWL/WHQT), where he served as GM. Meanwhile, at WQCD, afternoon host Rick & Sudds move to mornings and night host Randi Rhodes moves to afternoons.

KEZQ San Jose, Calif., PD Bill Stedman joins WCOM Detroit as PD, replacing Phil West, now at KSSN-FM Portland, Ore. … PD on WQCD 99.7 FM Bay City, Michigan.

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**KRLF**

KRLF, formerly KZKL-AM Albuquerque, N.M., flips from a format of oldies KZKL-FM to ABC/SMN’s “Real Country” … Bolton Research has licensed a new hotline to the Arizona’s KJIB in Tucson. … Oversight by Michael O’Shea, who also serves as executive VP of parent Cook Inlet Radio Partners, will be president/COO of the new venture. Ackery currently owns KJQ and KLTX. Jan Dresel will continue as GM of KJQ and as executive VP of the Ackery-owned Seattle SuperSonics.

**MARK MCCOY** is upped from OM to GM at KTAL/KUTI Phoenix, replacing Jim Taqueraz, who exits. TW A Systems consultant Todd Wallace joins as OM/TA for KUTI. WHAS Broadcasting to Apogee Communications, for $5.3 million (deal includes Apogee’s assumption of a local marketing agreement with KUDO); KVCV/KVIN Stockton, Calif., from Front Line Communications to Silverado Broadcasting, for $3 million; KGME/CHS Denver, Colo., from Daylight Communications to Wicks Radio Limited Partnership, for an undisclosed price.

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### Hot 100 Airplay

**FOR WEEK ENDING MARCH 5, 1994**

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<th>Title</th>
<th>Artist/Label (Distributing Label)</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>BILLBOARD</td>
<td>Billboard</td>
</tr>
<tr>
<td>2</td>
<td>THE SIGN</td>
<td>The Weeknd (Refugee)</td>
</tr>
<tr>
<td>3</td>
<td>NO MORE THREAT</td>
<td>SR-71 (EMI)</td>
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<td>Bowie (EMI)</td>
</tr>
<tr>
<td>5</td>
<td>YOU GIVE ME SOMETHING TO BELIEVE IN</td>
<td>R.E.M. (Interscope)</td>
</tr>
<tr>
<td>6</td>
<td>I'M COMING OUT</td>
<td>Prince (Arista)</td>
</tr>
<tr>
<td>7</td>
<td>WE'RE NOT IN IT FOR LOVE ANymore</td>
<td>The Black Keys (Elektra)</td>
</tr>
<tr>
<td>8</td>
<td>COME ON</td>
<td>Moby (Buddha)</td>
</tr>
<tr>
<td>9</td>
<td>I WANT TO BE DOWN</td>
<td>IWant (BMG)</td>
</tr>
<tr>
<td>10</td>
<td>DON'T EVEN THINK ABOUT IT</td>
<td>The Weeknd (Refugee)</td>
</tr>
</tbody>
</table>

### Hot 100 Singles Sales

**FOR WEEK ENDING MARCH 5, 1994**

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<th>Title</th>
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<td>10</td>
<td>DON'T EVEN THINK ABOUT IT</td>
<td>The Weeknd (Refugee)</td>
</tr>
</tbody>
</table>
CLOSE: Celine Dion's "The Power Of Love" (500 Music) wins this week's fight for the top slot by a narrow margin over "The Sign" by Ace Of Base (Arista). "Power" holds at No. 1 on the Hot 100 Singles Sales chart, as "The Sign" remains at No. 1 on the Hot 100 Airplay chart. "The Sign" is the biggest-gainer overall, due mostly to its 37% increase in sales. It re- mains No. 1 in monitored airplay and is likely to ease into No. 1 overall next week. Seven bullleted titles appear in the top 10, creating fierce competition. "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateau/London/PLG) is No. 3, and Mariah Carey's double-sided "Without You/Never Forget You" (Columbia) is No. 4, with "What's" leading in sales but "You" still ahead in monitored airplay. Both are future No. 1 contenders if their point gains continue at this pace.

SOUNDTRACK SINGLES: Bruce Springsteen's "Streets Of Philadelphia" (Columbia) is in the spotlight for the third straight week, as it wins the Greatest Gainer/Sales at No. 34. It was last week's Greatest Gainer/ Airplay and was the Hot Shot debut two weeks ago. Its sales debut at No. 46 and its surge in monitored airplay points produce a big jump to the No. 14 spot. "Streets," from the soundtrack to "Philadelphia," is No. 7 in airplay at WHIZ (Z100) New York, No. 8 at WSTR (Star 94) Atlanta, and No. 12 at WAAF in Birmingham, Ala. "Baby I Love Your Way" by Big Mountain (RCA) was the Greatest Gainer Airplay at No. 69. "Baby," from the "Reality Bites" soundtrack, almost doubles its airplay points this week and vaults 67-47 on the airplay chart. It ranks top 10 at KDWB Minneapolis, KUBE Seattle, and WZPL Indianapolis.

DON'T CALL HIM PRINCE: The artist with the unpronounceable name for a label (listed on the chart as Prince) has the first single release on his new label, NPG, which is distributed through Belkiss. "The Most Beautiful Girl In The World" bows at No. 9 with a potent combination of early sales and monitored airplay. "Beautiful" enters the sales chart at No. 70 and the airplay chart at No. 62. It's breaking at WFLL (Power 90) Tampa, Fla. (No. 16 in airplay), KBXZ (The Box) Houston (No. 17), and KBOS Fresno, Calif. (No. 20).

QUICK CUTS: "Mr. Jones" by Counting Crows (DGC/Geffen) leaps 40-26 on the sales chart and would appear in the top 10 on the Hot 100 if a commercial single were available. It's No. 1 in airplay at WFST Trenton, N.J., No. 3 at WYCR York, Pa., and No. 4 at KIIS Los Angeles... Kenny Loggins' debut at No. 80 with the double-sided entry "Heaven's" in airplay at top 40/rhythm-crossover outlet KGKI Riverside, Calif., while "Spinnin'" is breaking at several modern rock stations. It ranks No. 3 at WHFS Washington, D.C., and No. 4 on the sales chart. Its first four charts points but are spaced out below chart jams: "Always On My Mind" by SWV (RCA) slips 57-58; "Duck Tape/Why Is It?" by Saggis (Maxi) drops 67-58; "And The Beat Goes" by A Tribe Called Quest (Jive) moves backwards 77-76; and "You Don't Have To Worry" by Mary J. Blige (Uptown/MCA) slips 73-77.

GRAMMY NOMINATIONS SPUR PUBLICITY BLITZ (Continued from page 1)

tops, and some just don't have the budget to compete on a level playing field with the big guys. The creditsi- ble label also includes groups like Brian Setzer's rockabilly band and every- one having an equal chance.

But clearly, every label does not have the equal marketing muscle to exploit a Grammy nomination and jumpstart sales via advertising or promotional materials.

Greene says, however, that he has no quarrel with retail and radio pro- motions or advertising campaigns that run after the NARAS voting closes Feb. 7. A&M's Sting commercial hits TV screens in late February; the label is planning another $1250,000 ad campaign for "Ten Summoner's Tales." A&M has reserved the album and stuck- ed it with details regarding the art- ist's Grammy nominations, which in- clude album of the year, record of the year, and song of the year.

"We started our campaign while every one’s a winner and the playing field is even," Gally says. The label spent an additional $125,000 on a national TV ad campaign, aimed at re- paigns with such major retailers as Wherehouse, Tower, and Nobody Beats The Wiz.

FAITH HILL RISES TO TOP OF COUNTRY HEAP (Continued from page 10)

last summer, before the first single was released. But even so, Warner Bros. Nash- ville senior VP marketing, says, "We worked for a while introducing her to the radio. We sent out a four-cut sampler called "Love, Strong," and it was a one-time publicity start was kicked in. Video got on at this time, too. Aside from the music itself, press really has been a major part of the campaign.

The media coverage on Hill has in- cluded features or reviews in Enter- tainment Weekly and a slew of newspa- pers including USA Today, and nu- merous television appearances. Hill appeared on "The Late Show With David Letterman," Billboard (Feb. 5) of the "Top 20 Chart Show," "The Tonight Show With Jay Leno," Feb. 17. She is the only new artist on NBC's "Hot Country Jam" Feb. 19, which included Vince Gill, Garth Brooks, and Brooks & Dunn. Also in February, Hill was named "Artist Of The Week" by a Tribe Called Quest (Jive) moves backwards 77-76; and "You Don't Have To Worry" by Mary J. Blige (Uptown/MCA) slips 73-77.

GRAMMY NOMINATIONS SPUR PUBLICITY BLITZ (Continued from page 1)

The Right Combination:
Your promo release and the Safety-sheave Jewelpak

Economically and environmentally, the Jewelpak is better because it uses 1/5th the plastic of a regular jewelry box, so it can be mailed through 
our or mail first class. Find out more about "The Right Combination" today and stop spinning your dials.

See your disc manufacturer or call us for details.
### Billboard 200 Top-Selling Albums for March 5, 1994

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Distribution Label</th>
<th>Units</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bryan Adams</td>
<td>So Far So Good</td>
<td>Reprise</td>
<td>170,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Sting</td>
<td>Ten Summoner's Tales</td>
<td>Cassette/CD</td>
<td>108,000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Janet Jackson</td>
<td>Janet</td>
<td>Epic</td>
<td>98,000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>I'm Your Baby Tonight</td>
<td>Arista</td>
<td>97,000</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>George Strait</td>
<td>The One Thing</td>
<td>MCA</td>
<td>82,000</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Garth Brooks</td>
<td>Lingo</td>
<td>MCA</td>
<td>79,000</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Garth Brooks</td>
<td>The Ultimates</td>
<td>MCA</td>
<td>77,000</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Garth Brooks</td>
<td>You Fit</td>
<td>MCA</td>
<td>72,000</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Steve Miller Band</td>
<td>Sails</td>
<td>MCA</td>
<td>69,000</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>George Strait</td>
<td>The Chair In The Room</td>
<td>MCA</td>
<td>67,000</td>
<td>10</td>
</tr>
</tbody>
</table>

**PLATINUM SELLERS**

- **3 Million**: The One Thing
- **2 Million**: Janet
- **1 Million**: So Far So Good, Lingo, The Chair In The Room, The One Thing

**GREATEST GAINERS**

- **FRANK SINATRA**: Common Thread: The Songs Of The Eagles
- **VARIOUS ARTISTS**: Common Thread: The Songs Of The Eagles
- **EROSMITH**: Get Ready
- **VARIOUS ARTISTS**: Common Thread: The Songs Of The Eagles
- **DUETS**: Under The Pink

**Greatest Percentage Growth**

- Heatseeker Impact shows artists removed from Heatseekers with the symbol.

**THE TOP-SELLING ARTISTS FOR MARCH 5, 1994**

- **Bryan Adams**: So Far So Good
- **Sting**: Ten Summoner's Tales
- **Janet Jackson**: Janet
- **Whitney Houston**: I'm Your Baby Tonight
- **George Strait**: The One Thing
- **Garth Brooks**: The Ultimates, Lingo
- **Garth Brooks**: You Fit
- **Steve Miller Band**: Sails
- **George Strait**: The Chair In The Room
- **Garth Brooks**: You Fit

**THE TOP-SELLING ARTISTS FOR MARCH 5, 1994**

- **3 Million Sales**
- **2 Million Sales**
- **1 Million Sales**

**THE Hottest Newsmaker**

- **SARAH McLACHLAN**: Angel (Wings for a Day) / Angel (Wings for a Day)

**THEHOT SHOT DEBUT**

- **Shaggy**: Boombastic

**THE TOP-SELLING ALBUMS COMPARED TO A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COLLECTED, AND PROVIDED BY T**
rave against the machine: Gold.

700,000+

You don't have to sell out to sell.
SONY BOWS THREE INNOVATIVE CLASSICAL VIDEOS

(Continued from page 1)

dard concert experience.

Henceforth, only programs with
strong cinematic, TV, or special-
event content will be released by
Sony, says Peter Gelb, president of
the recently formed division. He
believes this is the only approach that
can stem reported sales declines in
the classical video market.

More importantly, Gelb feels that
this strategy, along with more fo-
cused marketing, is an important
work to ex-
pand the audience for classical mu-
"People who watch programs are
more interested in what they
see than what they hear," he says.

The only exceptions to the new
policy involve several remaining
commitments, primarily a few his-
torically important Herbert von Kar-
ajan concert programs that have
not yet been released.

Gelb, who was brought over from
CAMI Video last summer to head
Sony Classical's U.S. recording op-
erations, as well as the new video
and film facility, says he expects that
most, if not all, of the classical pro-
duct his new division releases will be
created with an eye toward eventu-
al soundtrack release, and to coor-
dinate TV (or theater) exposure with
new product for added promotional
opportunities.

WIDER RETAIL UNIVERSE

An effort will be made to position
the new releases in video stores that
do not normally carry classical mu-
voir titles, says Gelb. But even as
the other retail universe is courted, the
video sections of classical record
stores will continue to be a market-
ing target.

The larger market Gelb envisions
includes culturally aware people,
many of whom are interested in art
and specialty films.

As Gelb sees it, classical record
consumers comprise only a small
portion of the total record market.
And only a small number of them
buy classical video. "They repre-
sent a small percentage of a small
percentage," he adds.

Gelb says marketing support for
the new product launch will be di-
rected primarily at the wider mar-
ket. Advertising in major consumer
publications and on TV will supple-
ment trade promotion, and ample in-
store display materials are promis-
ised. He describes his launch cam-
paign budget as "significant."

Feature films with classical music
components also are on the Gelb
agenda. One in preparation is
"Voices From A Locked Room," in-
spired by the life of British compos-
er Peter Warlock. Scripted by
screenwriter Peter Barnes, the film
probes Warlock's split personality
and the conflict between his "lives"
as composer and music critic, and
the attempt by each to destroy the
other.

Reprerecorded works by Warlock
will be featured in the film, as will a
score by screen composer Elliot Gol-
dental, a protege of John Corigli-
ano. The soundtrack will be re-
leased on disc by Sony Classical.

Golodental also has been commis-
sioned by the Pacific Symphony to
write an oratorio based on the Viet-
nam War. It will be recorded by
Sony Classical in October and is-
sued on CD the following April, in
commemoration of the 20th anniver-
sary of the war's end.

Conducted by Carl St.Clair, the
performing forces will include a
chorus, a Vietnamese children's
choir, soloists yet to be named, and
possibly a "well known" rock enter-
tainer to help evoke the Vietnam
Era.

The latter project is significant in
the pattern it cuts for other record-
ings to be mounted by Sony Classi-
cal. Gelb hopes to develop audio pro-
jects that help create new music,"rather than just following trends"—which some other labels
riding the contemporary music
wave are doing, he maintains.

As in the case of the Vietnam ora-
torio, Sony sees itself serving an
"entrepreneurial" role, convincing
others to commission new pieces
from talented composers. But the
label will assist in talent casting;
most importantly, it will guarantee
a recording and CD release.

Gelb shows particular interest in
Hollywood composers with classical
training who have demonstrated
popularity in their screen com-
positions. He is against establishing
a special label for new music, as
some competitors have done. He
says he doesn't want to be pigeon-
holed in any one stream of contem-
porary music.

Sony Classical Video & Film also
will license video rights to films that
fit its creative criteria. One package
acquired from Rhombus Media Inc.,
a Canadian firm, is "32 Short Films
About Glenn Gould," to be released
theatrically in April. A soundtrack
CD will be released by Sony at the
same time, to be followed in the fall
by the home video package.

Another Rhombus project based
on the music of Kurt Weill is in pro-
duction in Canada. The film will fea-
ture Teresa Stratas, along with pop
stars Lou Reed and Elvis Costello.
Soundtrack and video rights go to
Sony.

MARSALIS AT TANGLEDWOOD

On the educational front, Sony is
proceeding on an audiomedical pro-
ject involving Wynton Marsalis,
scheduled to be filmed at Tanglewood next summer and be
ready for release in 1995. Here
again, multi-exposure promotional
opportunities will be exploited. CD
and home video release will be tied
to PBS telecasts of the series.

On the purely audio side, Sony
has begun recording Melissa Joan
Hart, star of the Nickelodeon sit-
com "Clarissa Explains It All," as
narrator in Prokofiev's "Peter And
The Wolf" and Britten's "Young
Person's Guide To The Orchestra."

"Saint-Saens' "Carnival Of The Ani-
mal," without narration, will com-
plete the package. Music tracks
were recorded by Seiji Ozawa and
the Boston Symphony.

That project is a joint effort with
Sony Wonder, the label's children's
imprint. Here the pitch is to feature
a narrator known to kids, says Gelb,
rather than a personality that at-
tracts their parents.

Also planned, with other artists,
is an audiomedical series of classic
children's stories narrated over newly
composed music. Hollywood pro-
ducers Miles Goodman and Oscar
Castro-Neves are parties to that
project.

As president of Sony Classical
USA, Gelb reports to the label's A&R center in Hamburg. At Sony
Classical Film & Video, he has over-
all authority and reports to Mickey
Schulhof, chairman of all of Sony’s
entertainment interests.

Gelb still has some obligations to
which he committed before coming
to Sony. One is as executive music
producer of a follow-up to "Panta-
sia" for Disney. The film’s working
title is "Fantasia Revisited."

Music for the film is performed
by James Levine and the Chicago
Symphony Orchestra. They have al-
ready recorded a somewhat short-
ened version of Respighi’s "Pines
Of Rome" and are slated to cut addi-
tional material this March.

Luxury. Sophistication. Style.
Those from Hollywood should
feel right at home.

In Manhattan, the New York
Renaissance Hotel is as West
Coast as you’ll get on the west side. Leave your cares on
the doorstep, your luggage with the bellhop, and head for our
restaurant overlooking the neon fireworks of Broadway.
You’ll be treated to one of the best views you’ve ever
pretended to ignore, while enjoying some of the finest
cuisine you’ve ever toyed with and not eaten. Upstairs,
the accommodations are spacious and luxurious; the service,
prompt; and the water, bottled, if you so desire. At the
center of a universe like this, how could you be anything
but a star? For reservations, call your travel agent or
1-800-228-9998. Better yet, have someone else do it.

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RAGE FUELS CLAWFINGER’S EUROPEAN SUCCESS

Furious 5.


Music Video Networks

Consumer Print: Another Hollywood Legend; Billboard Music Television; Reprise Records; Sony Music Entertainment; Sweden. "The time was right for the band to break in Germany since there was a demand for music from bands like Rage Against The Machine," says Bernd Rathjen, WEA product manager. "Plus, a lot of good music has come from Sweden lately, and people here were open towards the band."
VF'S BILLBOARD MARCH

sources, including 1993 revenues 1997 al VIDEO

And Greatest unpublished Billboard Classical SWEETS

Celine Dion Shaquille major chains, including already peaked Columbia American units

No. 58 Dunn earned 50. Love (58)

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LOVE SETTLES SUIT VS. WILSON, ET AL.
Mike Love of the Beach Boys has settled a defamation suit filed against his former bandmate and cousin Brian Wilson. In October 1992, Love sued Wilson, Todd Gold, the co-author of Wilson’s autobiography “Wouldn’t It Be Nice?” and Wilson’s former publicist and business partner Dr. Eugene Landy, saying that book defamed him (Billboard, White Paper, Oct. 5, 1993). Terms of the settlement, including a payment to Love, were confidential. Attorney Jerome Billet, the court-appointed conservator for the person and estate of Brian Wilson, says that he has been advised that the settlement was dictated by book publisher/co-defendant Harper Collins’ insurance company and reflects what would have been the costs of defending the action. Love’s attorney Philip Stillman says that a separate suit, in which Love alleges that Wilson deprived him of songwriting credits and royalties, is pending; a trial is set to start April 26 in U.S. District Court in Los Angeles.

HOUSE MUSIC Fee Exemptions
The House Intellectual Property Subcommittee held hearings Feb. 23 and 24 with an eye toward studying and possibly updating copyright laws dealing with the music licensing practices of the performing rights societies. No bill has been introduced regarding that issue, but there was testimony at the hearing on H.R. 3288, which would exempt from fees restaurants, tavern owners, and others who use background music from radio, TV, CDs, orcassettes “in long as the use is ‘incidental’ to the major purpose of their businesses. The rights groups, of course, oppose any such legislation. Revenue from these sources is estimated at $60 million annually.

ALAN JACKSON SWITCHES MANAGERS
In the second such defection by a major country act this year, Arista Records’ Alan Jackson has left his management company. The multi-platinum singer departed Barry Cumber’s Ten Ten Management, which has overseen his career since its start, and will now be handled by Gary Overton, who will leave his post as VP of creative for Warner-Chappell. A few weeks ago, Wynonna and Naomi Judd left longtime manager Ken Stills. Music Row observers say the moves signal a trend of high-drawer artists taking their management in-house and paying a fixed fee for services.

LANDMARK responds to Petition
Landmark Distributors has filed a response to an involuntary Chapter 7 bankruptcy petition lodged in the District Court of New Jersey Bankruptcy Court by Max Entertainment, Select Records, and Tommy Boy Records (Billboard, Feb. 5). In its Feb. 18 filing, Landmark accuses the petitioners of “bad faith” and alleges that Tommy Boy, “in close cooperation” with Max and Select, filed the petition to pressure Profile Records, whose owner is a partner in Landmark, to sell its interests at “an artificially low price.” A Landmark counterclaim seeks dismissal of the petition and actual and punitive damages.

A LEGEND is AN OFFICIAL LEGEND
Frank Sinatra, who has made a remarkable disc comeback with “Duets” on the Capitol label, will receive the special Grammy Legend award for his contributions to recorded music. Bono from U2, who sings on the Sinatra set, will present the award on the Grammy telecast Tuesday (1) ... While L.A. doesn’t have the Grammys this year, the T.J. Martel Foundation for Leukemia, Cancer & AIDS Research is sponsoring an “Interactive Grammy Night At The Hard Rock Cafe” in L.A. Tuesday evening (1). Matsushita vid co system
Matsushita says it will be the first to market a CD video system. The company plans to introduce a playback unit April 1 in Japan, with a North American and European introduction this summer. The SC-VC 10 minicomponent system also includes an analog cassette deck, A/M/FM radio, and two speakers. It will sell for $125,000 yen ($1,100).

REALITY does NOT Bete FOR RCA Records, as the soundtrack to Ben Stillers’ “Reality Bites” makes a giant move on The Billboard 200, from No. 189 to No. 57. It is the label’s first soundtrack success since “Dirty Dancing” spent 18 weeks at No. 1 in 1987-88 (not to mention “More Dirty Dancing,” which peaked at No. 3). Two songs from the soundtrack grace the Hot 100. In its second chart week, “Baby I Love Your Way,” by Big Mountain, is the Greatest Gainer/Airplay, leapfrogging from No. 78 to No. 59. The group’s first single, “Touch My Light,” peaked at No. 51. This is the third consecutive decade in which “Baby I Love Your Way” has charted as a single. Peter Frampton released a version of an “Frampton Comes Alive!” that peaked at No. 12 in August 1976. In 1988, Florida DJ Bob Rosenberg covered the Frampton song on a Lynyrd Skynyrd tune. Will To Power’s medley of “Baby, I Love Your Way/Freebird” spent a week at No. 1 in December. Five years and three months later, we’re ready for another go-round of the Frampton classic, and Big Mountain is headed for a big hit. The other “Reality Bites” track on the Hot 100 is “Spinning Around Over You” by Lenny Kravitz. He debuts at No. 80 with a two-sided Virgin hit, featuring “Heaven Help” on the A side.

SPAGHETTI Single: Sure, it’s impressive that “Baby, I Love Your Way” has charted in three different decades, but it will have to encore in the 2000s and the 2010s to catch up with “Since I Don’t Have You,” which returns to the Hot 100 via the latest single by Guns N’ Roses. That makes it five decades in a row for the song that originally was written and recorded by the Skyliners, a Pittsburgh-based quintet that took the song to No. 12 in April 1959. Chuck Jackson brought the song back to the Hot 100 at the end of 1964, when it peaked at No. 47. The song charted twice in the ’70s—first for Edie Brickell, who was sued for “Don’t Stop Now,” and then for a team by Don McLean, who peaked at No. 3 in July 1979. Don McLean had the second-biggest version of the song to date, in May 1979. The new version, which the Guns N’ Roses version the sixth to chart this century.

SEVEN DOUBLES: This is the seventh week in a row that an artist has had two singles in the top 10. The increased activity is due to success for Bryan Adams, Ace Of Base, and Mariah Carey, who has two singles in the top 10 for the third consecutive week. Actually, Carey has three songs in the top 10, as “Without You” and “Never Forget You” move up two places to No. 4 and “Hero” dips to No. 10. Over on The Billboard 200, Carey’s “Music Box” returns to No. 1 for the third time.

LA CHANSON EST NO. UN: Dan Kraft of Tower Records in Boston notes that Celine Dion is the first French Canadian artist to have a No. 1 single in the U.S. As “The Power of Love” topped the Hot 100 for a fourth week, Kraft adds that other artists from the province of Quebec who have had top 10 hits in the U.S. include Carey Hart, Men Without Hats, Cher, and Aled Nova.

COUNT ME IN: William Simpson of Los Angeles noted that artists on the Hot 100 in the last month include KRS-One, 2-Pac, US3, All-4-One, Hi-Five, KT, 12 Gauge, UB40, and then a big leap to 10,000 Maniacs.
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