Modern Rock Comes Into Its Own
Genre Flexes Its Hit-Making Muscle

BY ERIC BOEHLET

NEW YORK—Like a record company's river of dreams, the crossover current running from modern rock, through album rock, and emptying into top 40 radio, has altered the way labels promote singles and craft radio hits.

Acts such as Crash Test Dummies, Beck, Counting Crows, Smoking Popes, the Breeders, the Cranberries, Enigma, James, Crackers, and Sheryl Crow, and scores more are benefiting from reaching new crossover audiences.

Hungry for the street credibility that modern rock delivers, labels are trying to introduce more artists through the format as well as trying to cross more of them over to top 40. Most often that path runs through album rock. The result has been a near feeding frenzy at modern rock radio and, within the labels, a new-found respect for alternative rock promotion departments.

"When record companies, like any industry, see something successful, they jump on a trend," says Danny Buch, VP of promotion at Atlantic. Like urban-flavored crossover trends of the past, many assume that today's drift toward new rock is cyclical. But while that cycle churns, no one wants to be left out.

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1,418,000 & FLYING

COLUMBIA
PRODUCED BY ALICE IN CHAINS. MANAGEMENT: SUSAN SILVER

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Rock'n'roll rules their street instincts, but their hearts belong to Dada. When first hearing the California-bred duo called Gregg Tah, listeners might consider their casual sound a collage of incidents and accidents, meldings with the Muse, or songwriting as the art of skilled intrusion. Yet the beguiling music is warmer than the accumula-
tion of quasi-musical impressions, slyly sly notes and a wacky-brilliant tenderness, appreciative of the subtle human tension between observation and impulse. And no matter how hash-baz-
and they might seem, each of the 15 tracks on "Grand Opening" (London's Warner Bros., due May 13) is a slyly perceptive, hitching the melody to one's psyche with the keen handiness of a hat pin.

But best of all, the album's tunes show an open-hearted respect for the forces of personal fate, acknowledging that inspiration is equal parts deprivation, aspiration, and despair. "There are songs about birth, fishing, street scenes, driving; getting tied up, dreaming and death—all of the sly, the slyly poignant, says Tommy Jordan, one-half of a composing part-
nership with Greg Kurstin that appears predicated on the freesanding distillation of every passing facet of their destinies."

"My father is an environmental lawyer who let me stay up with him whenever Jean Coteeau's film "Le Testament d'Orfeé" [a 1959 Dada fantasy about death and the underworld] was on late-night TV; I thrived on its surrealism," says Jordan, born Aug. 29, 1945, in San Francisco and reared in San Jose and Palo Alto, Calif. "My mother was a for-
mer swimming instructor who suffered a brain dis-
saster—an aneurysm or burst blood vessel—when I was in first grade. At that left her brain dead. She just sat there and, she just became a dancer in her living room. I was partially raised by my grandparents—who changed the family name of Giordano to Jordan—and my mother's developer bought the first walk-
ing machine and almost invented the milk carton, but he couldn't get the wax taste out of the milk in his version! I think his granddad was an opera

singer. I got into music when a balm walked me into my fourth grade class and said, 'Who wants to be in the school band?'

"My parents divorced and [each] remarried when I was a teen-
age. Meanwhile, I was raised by Georgy Tah who was born in West Los Angeles, "but I'm friends with my stepparents—I love 'em all. My mom is a school administrator, and my dad's always been a majorductor in L.A. of stainless steel pipe fittings. We'd play records when I was 5, and I kept on until I was 11, feeling guilty because I thought my teacher had no other stu-
ents; the minute I found out he did, I quit and bought a used copy of a Les Paul guitar—which got stolen. I then became keyboard player again. The first song I ever wrote with Tommy was a sad

but heecial ballad about a friend named Jane who had her engagement ring stolen. Both Tommy and I are still single. There could be something

here.

At 12, Kurstin was a member of Dweezil Zappa's band, and after graduating from L.A. University High School he studied jazz at

Manhattan's New School of Social Research.

Charles Mingus piano,.

Jaki Byrd. Jordan briefly attended the Ohio Conservatory in Ohio before enrolling for two years in UCLA's World Arts and

Cultures program. The pair met in 1988, when Kurstin audited

jazz at UCLA. They'd been

awards. "These days," Jordan laments, "the people making the world run

on a practical level—the person who fixes your shoes or your car

aren't it. It's more and more—people have to have it all. It

can't just be hard work

and back copies of

Jean

are

are

is

is

is

couldn't make a

be doing the

hard work is the life of this. It's a record of thanks, not angst."

"Grand Opening" likewise defies every structural statue in the rock bylaws, doling out precise harmonies, staid-stuttered atonal

bleats, old-school hip-hop time signatures and square-dancing breakdowns, plus jazz-pop bouquets of sofa bottle trumpets, dui-

lemers, steel drums, pounded tabletops, and non-sequitur back-
ground vocals. Both Kurstin and Jordan have approved, explaining the philosophy behind "Le Testament d'Orfeé" by writing that "Vita
e is wonderful and

to keep the world moving forward. The exceptional and

the ordinary vanishes. It's

To the

programmers launch group

some 12-15 regional music video programmers, most of them urban and alternative, who have linked the Multi-Broad-

casters Assn. The group's members, who collectively have a cable

and broadcast reach of 27 million U.S. households, are offering potential advertisers a special rate plan. Deborah Russell has the story in the

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IRELAND AS MUSIC MECCA

The Irish music business is poised to become a global music industry mecca by the year 2004—with proper government sup-

port, according to a report issued by several groups within Ireland's

cultural community. Ken Stewart reports on the industry's

vision for growth.

Page 37
**BY DIANE PHELPS**

Much has been made of the increased attention being given to the entertainment industry. The trade press has published many articles, and radio and TV stations have broadcast segments devoted to the tax laws pertaining to the entertainment industry. A closer look at what the IRS is doing should put this effort in perspective, and it may lead to a better understanding of what generated this increased interest.

Recently, the IRS began changing the way it does business by adopting new procedures known as the Market Segment Specialization Program (MSSP). Under MSSP, significant market segments are identified and analyzed, and IRS agents are educated regarding the business practices and key issues that are unique to the particular industry. The specialized knowledge that examiners acquire by this intensive study renews the necessary time to complete examinations and improves their overall quality.

In Los Angeles, one of the market segments included in the MSSP is the entertainment industry. IRS began its specialization effort as to this industry in May 1991, while the original focus was on motion picture production, the segment has expanded to cover other aspects of the industry. Several other district IRS offices have been given the opportunity by studying those parts of the industry that are prominent in their geographic areas, e.g., country music in Nashville and live theater in Manhattan.

In the music industry, we have examined returns of songwriters, publishers, performers, and producers. Some of the tax issues encountered are deductions for home offices, travel and entertainment, and gifts. Under-representing the benefits of employees as business expenditures is the most common error made by those in the music industry. IRS and RIAA have been involved in helping to educate songwriters in the business world.

As to expenses of producers, much of what is or is not deductible depends upon the contractual arrangement between the producer and the record company. The contract specifies who is responsible for expenses, over-budget costs, and incidental expenses. If the items are considered to be owned by the record company, no deduction is allowed to the producer unless the reimbursement is included in personal income. Deduction of travel and entertainment expenses also is subject to the record-keeping requirements discussed above.

Another area of concern is promotional expenses generated by the producer for the benefit of the artist. These expenditures may include the purchase of expensive items such as automobiles. The failure to substantiate or obtain a receipt for such an item should be included on a Form 1099 or Form W-2 issued to the artist, and the artist should include the value of the item in income. To be deductible by the producer as a promotional expense, the item must be an ordinary and necessary deduction connected with or pertaining to the producer’s business. Deductions for business gifts are limited to $25 per person per year, regardless of the cost of the gift. Gifts also must meet the “ordinary and necessary” test to be deductible.

If a producer incurs costs associated with the production of record master, these costs may be deductible in the year incurred, or over time using the income forecast method of depreciation. Costs incurred to produce a record must be capitalized or recovered through depreciation deductions. Instead, the producer may elect to treat as a research and development expense and amortize them over a period of 60 or more months.

In the employment tax area, a major concern with any examination in which workers are involved is whether the workers are employees or independent contractors. To classify workers properly, the producer must analyze the “employees versus independent contractors” relationship in light of 20 common tax factors. Although not weighted equally, the object of the analysis is to determine the nature of the relationship and the degree of control exercised by the producer over the worker’s services or final product. The producer is also responsible for filing information reports on payments to employees on Form W-2 and independent contractors on Form 1099.

We at the IRS realize that tax laws are complex and often confusing. We hope to provide readers with an understanding of how the new way of doing business, including Compli-2000 outreach and education and MSSP, may affect the music industry. We will inform and educate the public more effectively and, as a result, the examination process will be more efficient for us all.

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**LETTERS**

U.K. PRESS DESERVES APPLAUSE

With reference to comments made by artists and industry executives in your article, “U.K. Delivers Crop Of New Rock Bands ...” (Billboard, March 19), the editors of NME and Melody Maker should be applauded, not scorned, for reflecting a credible, exciting flair in British music re-emerging in grass-roots club attendances.

The first wave of New Wave boosted the U.K. industry, providing rich pickings on the backs of such acts as the Police and the Pretenders, and opening the doors for the emergence a couple of years later of acts such as Duran Duran, U2, and Depeche Mode.

U.S. majors often reap the benefits of targeting the U.K. market to generate international profile for U.S. acts. U.K. “in-dies” often break an American act in England, with the help of the NME and Melody Maker, before exporting back to the U.S., e.g., the Breeders, smashing pumpkins, Belly, and Hole.

The British pop market is already adequately represented within the U.K. music press structure by such massively successful weeklies as Smash Hits and Big. There is no reason why Melody Maker and NME should attempt to model themselves on these magazines, and indeed every reason why they should do so if they wish to keep their existing readership.

It would be tragic for the U.S. to lose its pioneering spirit and the championing of new talent that is so vital in the British market. We should consider taking a dip in the New Wave Vol. 2. Who knows, you may even like it.

Carole Striker
Director
MCBIE Management
London

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For more information about this page, see a forum for the expression of views of general interest. The opinions expressed here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunez. Billboard, 151 S Broadway, New York, N.Y. 10036.
some things never change

boz scaggs some change

With his Virgin Records debut, Boz Scaggs reaffirms the qualities that have made him one of the most respected artists in contemporary music. Ten new Boz Scaggs originals display the soulfulness and stylistic range that make his music timeless.
NEW YORK—Direct-to-dell-through titles like “Aladdin” are big business in home video. This year should define how big.

According to Billboard estimates, Hollywood studios and independents will pump out at least 100 million copies of perhaps two dozen frontline titles, including “Mrs. Doubtfire,” “The Return Of Jafar,” and “Beethoven’s Second,” priced no higher than $25-$27 suggested list. With rebates and retail discounts, the titles are likely to sell for less than $20. In fact, total shipments could reach 130 million cassettes, depending on home office response to early summer and summer movies that could end up on mass merchants’ sell-through shelves by late fall, such as MGM-UA’s “Getting Even With Dad” and Paramount’s “Lassie.”

Wholesale value will be in the range of $2 billion, according to 25% of an estimated $6.4 billion prerecorded cassette market. The numbers easily exceed previous records. “We have home video run away,” says Gene Fink of distributor Star Video. Ingram Merchandising Services’ Ray Cap agreements plan to be “huge, the biggest yet.”

Offerings stretch from one end of the year to the other, with an embargo of riches in the always-crowded fourth quarter. Although the studio won’t comment, wholesalers say Disney has locked up the Gene Fink of “The Nightmare Before Christmas,” for Sept. 30 at $19.99 list. Disney is now expected to slot “Snow White And The Seven Dwarfs” for mid-September or mid-October, bracketing MCA/Universal’s “Jurassic Park,” due Oct. 4.

**Salt-N-Pepa, Pointers Lead Pop Parade In Exercise Vid Market**

**BY EILEEN FITZPATRICK**

LOS ANGELES—Salt-N-Pepa and the Pointer Sisters will squeeze their way into the crowded exercise market this fall with tapes featuring the dance moves and music that made them famous.

Suppliers are optimistic that the two acts’ popularity will extend to the exercise field, which has already tapped top pop stars Marky Mark and Paul Abdul.

GoodTimes Home Video’s “Marky Mark Workout: Form, Fitness, Focus” is No. 17 on Billboard’s Health and Fitness sales chart. Abdul’s “Get Up and Dance” is tentatively set for a fall release on LIVE Home Video.

In a pending deal with PolyGram Video, Salt-N-Pepa and the Pointer Sisters will release an exercise tape this fall, the company expects to use the address the group’s urban audience.

“There’s a lot of demographics that aren’t addressed in the exercise market,” says Bill Sondheim, senior VP of sales and marketing. “And Salt-N-Pepa feel more comfortable with products that are in line with them culturally,”

Sondheim describes the tape as a “straight-ahead, mainstream exercise program” that will have an instructor leading the pop stars. “That’s absolutely vital in order for the consumer to feel that it’s legitimate.”

CBS/Fox Video also is lining up the Pointer Sisters for a fall release, and though marketing details are pending, the tape will coincide with the Pointers’ 20th anniversary in the music business.

“It wasn’t a factor in our decision to do the tape, but it’s certainly significant,” says Kevin Conroy, VP of marketing at CBS/Fox.

The format for video is a cross between a greatest-hits package and a low-impact dance workout, Conroy says. “This workout will by no means be as challenging as a Kelly Roberts [CBS/Fox fitness star]. It’s more accessible workout.”

While CBS/Fox plans to capitalize (Continued on page 61)

**Power Ratios For Radio Ad Sales Again Favor AC**

**BY PHYLLIS STARK**

NEW YORK—Adult contemporary is not only the most-listened-to radio format, it is once again the healthiest in terms of advertising sales, according to the new “power ratios,” which measure the sales strength of individual formats. The last rack of the year tapped the power ratios was in 1990.

Just five of the 15 formats tracked in a calendar year survey gained in total advertising revenue in this time around. Seven formats lost ad revenues, two remained flat, and five formats were down. Just added to the survey. Two other formats, easy listening and top 40, were not measured.

In the soon-to-be-released 1993 study, $9.8 billion, industry analysts say, was spent in radio this year on advertising.

That means that in a market where each audience share point is worth $1 million in advertising revenue, an AC station could expect to bill $1.44 million (or 14% of its share value).

The AC format remains strong because of its identity with the 20-54 demo in the advertising community,” says George Nadel Rvin, a partner in the North Hollywood, Calif.-based broadcast accounting firm Miller, Kaplan, Arase & Co., which compiles the study. “When agency people think of 25-34, they think AC, and AC measures. But, the format’s doing extremely well.”

Moving down to second place is last year’s top-performing format, full-service AM, which now has a power ratio of 1.44.

Surprisingly, the biggest winner in the new study is adult standards, whose power ratio rose .01.98 from 1992. The biggest losses were suffered by news/talk, which is off 1.42 to 3.93 from the previous year, and classical, which is off .93.

Warren Bowd, president/GM of classical WQXR and adult standard stations NEW FM says the finding that sales in the classical format have not caught up to audience gains in major markets like Boston, Seattle, and Dallas. Although rat-}

**BMG Moves Into Multimedia With Pair Of New Pacts**

**BY MARILYN A. GILLEN**

NEW YORK—BMG International is putting itself on the multimedia map by forging a new link with a software developer and forming a new multimedia systems unit. It’s an extension of its identity with the international marketplace.

BMG’s new deal is with Palo Alto, Calif.-based Crystal Dynamics, whose first title, the racing game “Craze ‘N Burn,” debuted late last year, and the parent company is BMG International, says Gassner, president/CEO of BMG International, and Strauss Zelnick, president/co-founder, Crystal Dynamics, say the two companies have signed a long-term agreement for the distribution, marketing, and sales of all Crystal Dynamics products outside North America.

Crystal Dynamics handles its own North American distribution.

“This agreement represents an exciting first step in BMG International’s effort to develop new multimedia markets throughout the world,” says Gassner. “There is absolutely no limit to what can be achieved with multimedia technology, and we anticipate a significant growth in this area of the company.”

Adds Zelnick, “BMG makes available to us their direct distribution system in 37 countries around the world, which overlooks gives us one of the most powerful distribution systems in the business. It’s a very strong alliance.”

The alliance is not the first link between BMG and Zelnick. Zelnick has worked with BMG as a consultant on multimedia matters, and is said by a BMG spokesperson to have been offered a job at BMG. That offer was rejected.

To succeed, Rank would have had to start wooring customers from other ranks, and which, he said, “puts a bigger liability for inventory because,” Steck notes. Yet, “if you’re standing still, you’re going back.

(Continued on page 81)

**VPL Given Deadline To Refute Charges Of Price Fixing**

**BY DOMINIC PRIDE**

LONDON—VPL, the European vid- eo performance-licensing body in dispute with MTV Europe, has been given 10 weeks to counter the European Commission’s claim that it is price-fixing and not a traditional collecting society.

The EC has issued a statement of objections to VPL. The document is a required step before VPL can claim for exemption from the normal rules governing European competition policy.

Atlantic, MCA, Chrysalis, EMI, the Performing Rights Society (PRS) in the U.K. or GEMA in Germany are exempted from the competition rules.

The French objections have not been published, but sources say it rejects VPL’s claim that it is similar to a recording collection agency. Whereas the PRS represents some 26,000 members, most of whom are individual songwriters, some 80% of the right managed by VPL belong to the five majors.

VPL was referred to the EC competition authority last July, in June 1992, when negotiations for the TV channel’s license faltered. The broadcaster says that VPL’s activities (Continued on page 80)

**Rank Retail Services To Close Doors**

**BY SETH GOLSTEIN**

NEW YORK—Rank Retail Services America is closing its doors. The Ali- quippa, Pa.-based rackjobber stopped accepting shipments March 30, will cease making deliveries to customers April 15, and will not take returns after May 13.

President Harry Steck, who alerted accounts and suppliers via a March 20 letter, will stay on through midsummer to find buyers for Rank’s assets, including inventory, equipment, and receivables before he joins 166 other former employees. Steck won’t discuss Rank’s financial picture, but it has been clear for several years that the rackjobber has struggled to stay afloat.

The company did stem massive losses that approached $100 million in its last four fiscal years and, according to Steck, was able to effec-

tively streamline its operations. How-

ever, Steck says he was unable to gain control over inventory costs, the chief reason he advised U.K. parent Rank to liquidation to shut down.

To succeed, Rank would have had to start wooring customers from other ranks, and “the hit would have been bigger the liability for inventory be-

comes,” Steck notes. Yet, “if you’re standing still, you’re going back.

(Continued on page 80)

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Country Radio No Longer So Cozy

Rivalries Threaten Stations’ Links With Acts

**BY PHYLIS STARK**

NEW YORK—The close relationship country radio and country artists have enjoyed over the years is now being threatened, and labels, managers, and even programmers say radio is to blame.

Station rivalries, which first began cropping up regularly in country a year ago, have now become an issue of real concern to the industry, thanks to the ever-swelling number of new country sign-ons. Not only are stations pulling records by artists that they feel have been given too much airplay, in some cases, competitive stations are threatening to pull entire label catalogs over a perceived slight.

Rival stations have been common in other formats, particularly top 40, for years. Until recently, country had remained largely immune.

**Davis Rides Duet’s Success With First Arista Album**

**BY PETER CRONIN**

NASHVILLE—Despite the fact that she’s already released three albums for two major labels, most country music fans would never have heard of Linda Davis until she became Reba McEntire’s duet partner on last year’s No. 1 ballad “Does He Love You.” The Texas-born singer hopes to continue the momentum that her career gained from that exposure with the April 26 release of “Shoot For The Moon,” her debut for Arista.

Although her new record company emphasizes that Davis is very much her own artist, it is not shy about taking advantage of the marketing head start offered by the McEntire connection. Davis is touring as a background vocalist in McEntire’s band and, in addition to the night’s set on “Does He Love You,” the star gives Davis the spotlight at each performance to showcase material from her upcoming release.

Davis will appear as a presenter on the Academy of Country Music Awards telecast May 14. “Does He Love You,” which won a Grammy for best country vocal collaboration, is nominated for four ACM awards.

“We’re releasing Linda’s album and the new Pam Tillis record a week before the ACM awards,” says Linda Engelbrecht, Arista’s sales and marketing director, eastern region. “The awards Linda is up for don’t have anything to do with the show, but they have come out on Arista, but we have found that the ACMs really trigger a strong sales reaction among consumers.”

**Fair Trade Inquiry Shakes Up U.K. Charts**

**BY ADAM WHITE**

LONDON—The U.K. record industry is coming to terms with an unusual legal challenge to the validity of its chart compilation arrangements.

A government agency, the Office of Fair Trading announced March 25 that it was referring agreements between the British Association of Record Dealers and the Chart Information Network to the Restrictive Practices Court.

CIN finances and produces the singles and album charts that are officially recognized by the music industry as a whole. The CIN Industry and broadcast by the BBC. Members of CIN supply sales data used in compiling the charts.

The issue has been brewing for several months, since market research company Gallup complained to the Fair Trading office about the BARD/CIN agreements (Billboard, Feb. 13). These agreements contain provisions that prevent retailers from supplying sales information to any other than CIN.

The Restrictive Practices Court will decide whether the exclusivity clauses are against the public interest. It has the power to strike down the agreements under the terms of Britain’s 1976 Restrictive Trade Practices Act. An ODT spokesman says it is hoped that the case will be heard before the end of the year.

BARD represents such leading U.K. music merchants as Virgin/Our Price, HMV, Woolworth, and W H Smith. In a prepared statement, it said, “We do not believe that our agreement with CIN is anti-competitive.”

However, the association did not say whether it would defend the agreement in court. “Our position is that we will not defend the agreement while we wait for the RPC to decide,” says Bob Lewis, secretary general of BARD.

CIN is owned by Spotlight Publications, publisher of trade paper Music Week. It also has a joint-venture company with the British Phonographic Industry which markets the charts to U.K. broadcasters and print media. “We believe our arrangements (Continued on page 78)
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P'Gram/Decca To Keep Tenor Busy Into Next Century

BY PAUL Verna

NEW YORK—Luciano Pavarotti is already the best-selling classical artist in the world, but a new contract extension with his label, PolyGram’s Decca Record Company, is bound to raise his celebrity to unprecedented heights.

Although no terms were disclosed, the agreement extends the Italian tenor’s association with the Decca/London imprint into the next century, with a battery of commitments already on the agenda, according to a March 29 statement from PolyGram.

The release notes that the 58-year-old singer has sold more than 50 million albums and videos on Decca/London since 1967. He has made more than 60 recordings for the label, of which the best selling was 1988’s platinum “Carreras Domingo Pavarotti In Concert,” better known as “The Three Tenors.”

PolyGram president/CEO Alain Levy credits Pavarotti with helping to “teach” audiences worldwide discover opera. In the statement, Levy says, “[Pavarotti’s] remarkable talents have encouraged both a new generation of music lovers and an older generation which hadn’t listened to opera for a long time.”

Upcoming projects under the new contract include an album of holiday music recorded in Assisi, Italy, that is scheduled for Christmas 1995 release; a gala concert of Verdi repertoire; recordings of Verdi operas “I Lombardi,” “La Forza del Destino,” and “Aida”; and recordings of Verdi’s “Requiem” and Puccini’s “Tosca.”

The statement alludes to “special multimedia events currently in preparation,” but no further information was available. PolyGram executives and Pavarotti representatives could not be reached at press time.

SONY ‘STopped SPENDING,’ COUNSEL SAYS

BY CHRIS WHITE

LONDON—Sony Music’s U.S. marketing of George Michael’s “Listen Without Prejudice” album were under attack during closing arguments in the singer’s retribution of trade case against the record company.

Ian Mill, junior counsel for Michael, said that Sony had decided “to stop spending” on the marketing and promotion of “Listen Without Prejudice” to “teach Mr. Michael a lesson” after the artist decided not to personally promote the album.

Mill said that the decision to cease promotion on “Listen Without Prejudice” had been made by Sony in September 1990, at a time when there had already been two hit singles from the album.

“There was an absence of any substantial marketing spend thereafter,” said Mill. “The total advertising spend for ‘Listen Without Prejudice’ in the first quarter of 1991 was only (Continued on page 30)

GMWA Director Edward M. Smith Dies At Age 59

BY LISA Collins

LOS ANGELES—Edward M. Smith, executive director of the 20,000-member Gospel Music Workshop of America, died March 29 at Botsford Hospital in Farmington, Mich., following a massive heart attack. He was 59.

In a statement, GMWA chairman Al Teller said, “Gospel has (Continued on page 16)

Library Launches Patriot As Latest Country Subsid Label

NASHVILLE—Liberty Records has added the Patriot label to the growing list of major country music spin-off operations here. Patriot will be headed by Liberty president/CEO Jimmy Bowen; its first signing is Mississippi native Bryan Austin.

Bowen says Patriot will have its own staff, members of which he will announce soon. He would neither deny nor confirm the rumor that Sam Cermari will move from his post as VP of national promotion for Liberty to head promotion for the new label.

“What’s happened with the evolution of country music here in Nashville is just exactly what happened in pop music,” Bowen says. “You’ve got so much young talent that the only way for us to really put a spotlight on them, prioritize, develop, and go after them [is to have more labels].”

“Five years from now, there may be three labels at each [company]. With pop music, you see it happening at almost every label.”

Bowen discounts the commonly held notion that creating a new label is a way to ensure more airplay.

“Another label—whether it’s for us or MCA or anybody else in town—isn’t going to open up any slots on a 25- or 30-core playlist. But it’s going to give us a chance to develop these kids and really work on them.”

Bowen says he expects Patriot will have “half a dozen” acts within the first year to 18 months of operation. He has no plans to move any of Liber-tym’s current acts to the new label.

He says he does not believe artists (Continued on page 72)
Spacious three-class international-style service. Now on all six daily United round-trips between LAX and JFK.
Boingo Shortens Its Name, But Extends Legacy With Giant Set

**BY GIL GRIFFIN**

NEW YORK—With a new name, a fresh new sound, and a new label, Oingo Boingo, the Los Angeles group with a regional cult following—has been reborn after a four-year recording hiatus. New known as Boingo—which most of its fans had already called—it—the group continues its musical experimentation, but its quirky, mid-80s the Femenes realize that they are still a vibrant, creative band that's putting out their best music ever. People may have taken for granted their subse- quent work, but they're not just a cat- alog band. As a singer-songwriter, (Gordon Gano) is one of our great undiscovered treasures... with such a unique perspective and a lot to say. "New Times" should please both the diehard fans of Violent Femenes' first album as well as those devotees who relish the band's growth and the continued maturation of Gano's songwriting. A diverse affair, the al- bum ranges from the paired despera- tion of "Breaking Up," which was originally deemed for the first album, to "Machine," an innovative turn for the band that sounds more like the unique concrete of a recontextualized Tom Waits than the folk-pop for which Violent Femenes are known. After a decade years and six albums on Slash Records, including last year's retrospective "Add It Up (1981-1993)", Violent Femenes are ex- cited by the three like support label ties, says Gano. "Our old relationship [with Slash] can be bro- ken into two different sections. First... (Continued on page 15)
COMING MAY 17TH

ROY HARGROVE QUINTET

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Joshua Redman
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Artists & Music

Ellington Work Sets Tempo For Music Sales Acquisition

TAKING THE MUSIC SALES TRAIN: The U.K.'s Music Sales Group has acquired a "substantial" ownership interest and exclusive administration of Tempo Music, the publishing operation founded by Duke Ellington in the early 1940s. It contains some of the best melodies by Ellington and others, including Ellington and Billy Strayhorn's "Satin Doll," Strayhorn's "Take The A Train," Juan Tizol's "Perdido," and Ellington's "Caravan." Music Sales owner Robert Wise would not define how "substantial" his London-based company's interest is, saying only that it is "not a minority interest."

"We already publish Duke Ellington's masterly orchestral works, including 'Black, Brown and Beige' and 'Harlem,' in our G. Schirmer catalog," says Wise. Also for many years, Music Sales' Campbell-Connolly firm has represented Tempo's interests outside the U.S.

Recently, Music Sales in the U.K. created a folio, "The Essential Duke Ellington," which contains Tempo copyrights and earlier Ellington-associated songs that were published by other firms, such as Mills Music.

BOUNTY-FUL: Writer Billy LaRooyant has signed a publishing agreement with Famous Music, reports Randy Hart, Nashville VP. LaRooyant's current successes include a No. 1 hit, "I Want To Be Loved Like That," by Shennadooh, and Brooks & Dunn's "Rock My World (Little Country Girl)." He has written songs recorded by Michael Johnson, Bobby Dupree, Steve Wariner, and Tanya Tucker-Delbert McClinton, and also had songs featured in such films as "All Close Range" and "Pretty Woman." He's worked in the studio as a keyboardist and synthist.

SESAC/SOCAN TIES: SESAC has made a bilateral agreement with SOCAN, its performance group counterpart in Canada, that allows SOCAN writer and publisher members in Canada to designate SESAC as their U.S. collection arm. Until this move, ASCAP or BMI were their only choices in the U.S. "Their earnings for American performances will be extremely attractive, and SOCAN will also receive American royalties on behalf of their affiliates approximately 60 days following the close of the quarter in which the performances occurred," says SESAC president/COO Vincent Viellard.

BMI, TV MUSICAL LICENSE: Unit Deal: BMI and the Television Music License Committee reached final agreement on blanket and per-program license fees and administrative fees covering music performance rights for all periods through Dec. 31, 1994. The agreement, with no retroactive adjustments to station's blanket license fees, extends the contract for an additional $3 million to BMI during calendar year 1994 beyond those payments called for under the interim licensing agreements.

MAKE THE "ASCAP Clearness Express," which the publishing rights society says offers songwriters, composers, lyricists, and music publishers a new on-line service. Right now, ACE is being tested by MTV and VH-1, the PolyGram companies, and the Assn. of Independent Music Publishers, with CIS and ABC to follow soon. And by this summer it will be available to all who have a PC capable of on-line communications. According to COO John LoFrumento, there are other feats of technological magic, including laptop licensing, on-line cue sheets from producers, and on-line title registration.

ADDENDA: Words & Music noted in the March 12 issue that Ralph S. Peer, the founder of peermusic, was the producer of a recording by Mavis Smith. "Crazy Blues," which entered the NARAS Hall of Fame this year. And thanks to the folks at MCA Music, owner of the copyright, there is more to add. The song was written by Perry "Mule" Bradford, and its recording by Smith on the OKeh label in 1921 is considered the first commercial R&B recording.

Bradford, who also was acting as Smith's manager at the time, tried to interest record companies in releasing sides by black blues singers. And, finally, he got OKeh to do the recording instead of the label's original choice, the white vaudevillian Sophie Tucker. The recording is said to have sold at least 1 million copies and, more importantly, gave a shot to other black blues performers on OKeh and its competitors.

As for Smith, she continued to tour and to record with many jazz musicians. She made her final appearance with Billie Holiday in the mid-40s, while Bradford continued writing hit songs and also kept busy as a music publisher, songpluggers, and record company talent scout.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:
1. Joe Satriani, Time Machine Vols. 1 & 2
2. Barbra Streisand, In a New York Frame
3. Tesla, Five Magnets of Angst
4. Slayer, Haunting The Chapel
5. Metallica, The Black Album

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**Artists & Music**

**Vatican To Host Holocaust Commemoration Concert Set For TV Broadcast, Audio & Video Releases**

BY JEFFREY JOLSON-COLBURN

The Vatican will play host to a historic concert Thursday (7) commemorating the Holocaust. The event will be broadcast on the occasion of a television and video concert celebrating the event.

The program will feature the first time the Vatican officially acknowledges the Holocaust. The event is also being billed as a key step in the recent resolution of diplomatic relations between the Catholic church and Israel.

Heads of state and survivors of World War II concentration camps will be invited to hear London's Royal Philharmonic Orchestra perform a program of work to commence with the Richard Dreyfuss saying kiddish, the Jewish prayer for the dead.

Jesus Reurtel will release the audio version of the event, and Rhino Entertainment will produce a home video, with Atlantic's A Vision distributing domestically and a former Home Video likely picking up international.

The concert will be presented live on RTL-4 in Italy. The European Broadcast Union will present the show in Europe, and it will mark the first papal concert aired in South America.

The concert will be taped for broadcast on PBS in the U.S.

The concert is the brainchild of Pope John Paul II and Gilbert Levine, former conductor of Poland's Krow Philarmonic, who has performed for the pope several times. James G. Robinson, president of Morgan Creek Productions, is one of the event's sponsors.

"I can think of no higher service that my art can be put up for than to commemorate this moment in the setting of the Vatican," says Levine. The Catholic church is finally and officially acknowledging that the Holocaust occurred, and that it will never go away. This is history."

Peter Thall, a New York entertainment attorney who helped put the concert, video, and record deals together, adds, "It's been 2000 years since the Vatican has made any effort to conciliate with the Jewish people. That the Church would offer this conciliation to the Jewish people is monumental."

Observers believe the concert also helps to close the gap between Israel and the Vatican, which has long been a cause for diplomatic relations with the Vatican in December. The Pope has visited sites of former concentration camps, but Jews have long pressed for formal acknowledgment of the Holocaust by the Vatican. Additionally, the Pope is expected to address the world and has been difficult until Vatican-Israeli relations were normalized. Acknowledging the Holocaust would have been awkward without recognizing Israel.

The event promises to be heavily emotional as well as political. A special broadcast with six candle-bearing Jews singing the 6 million Jews killed in Nazi concentration camps, will be sung in Hebrew for the first time.

The music will include works by Franz Schubert, a Catholic, and Leonard Bernstein, a Jew, both of whom wrote music in response to the Holocaust.

With that in mind, Rhino Entertainment executive VP Bob Emmer, who will be co-executive producer of the video and record along with Executive producer Randall Jamail, has ambitious plans.

"We've been shooting more than just the concert," Emmer said. "We have been given permission to shoot the art treasures of the Vatican, the papal hall, the Basilica of St. Peter in Rome, and the Papal Hall, to be a concert wrap-up in a documentaty."

Dallas Films' Stephanie Bennett will produce. Jamail will produce the audio recording along with Heinz Wildhegen, a retired German-based producer who was former senior producer with Deutsche Grammophon.

Although no release date has been set, Visconti said that the audio version of the concert, released on June 1. He sees a broad reach for the project. "Part of our effort is to have the band, its manager, and the Pope work together to maximize this event for everybody concerned," he says. "Creating a relationship with a major label is going to help facilitate that."


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**Court Dismisses Suit Brought By Ex-Chili Peppers Guitarist**

LOS ANGELES—Citing the statute of limitations, a Superior Court judge here March 22 dismissed former Chili Peppers guitarist Jack Sherman's suit against the band, its manager, and its attorney.

In an action filed in March 1990, Sherman—who played in Blood, Sweat & Tears and on the Peppers' 1984 debut album and claimed ownership of songs on the group's first four albums—alleged that his partnership agreement with the band was violated fraudulently when he was kicked out of the group in 1988 (Billboard, March 27, 1990).

Named in the suit were Chili Peppers members Anthony Kiedis, Flea (real name Michael Balzary), Chad Smith, and Arik Marshall (since replaced by the band's fifth guitarist, David Navarro); manager Linda Goetz; and attorney Eric Greenspan and his firm.

Sherman's suit, filed eight years after his dismissal, maintained that statutes of limitations were inapplicable because the guitarist had "past emotional problem[s]," and that he was "just now capable of putting his business affairs in order and contesting past acts."

But, according to Sherman's attorney, Neville Johnson, Judge Stephen Lachs said that Sherman was barred by the statute of limitations "from seeking a court settlement."

Johnson says that Sherman is entitled to appeal Lachs' ruling, but adds that no determination has been made about whether he will proceed with his suit.

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**NEW FEMMES SET FROM ELECTRA**

(Continued from page 12)

It was, "Why don't you sound more like the Talking Heads?" and then it was, "Why don't you sound more like R.E.M.?" "The band's arrangement with Elektra is like "going from a college league contract to a major-league contract," he adds. "We have a level of respect artistically that we've never had before."

Elektra is described as a "band in Gano and bassist Brian Ritchie having produced a few "New Times" themselves. "Being able to go into the studio without having to deal with a producer was a joy," Gano says. "We were able to break our rules to make the music we wanted it to be." Breaking the rules often called for seeking out the feeling of the Femmes' live shows, which punctuate the band's frenetic new wave sound with the rest of free-jazz-style improvisation.

The new blood in "New Times" is the debut of fellow Milwaukee native Guy Hoffman, a former member of the DoBeans and the Oil Tasters, who replaces longtime keyboardist Rob Delafield. Hoffman says Hoffman fits perfectly with the band because he came up in the same scene as the band. "When 'New Times' was released, the band is going to concentrate on radio promotion and "soulful environments" performances for the remaining single "The Way I Am." Of particular emphasis will be the band playing spring and summer festivals sponsored by alternative radio stations as well as performing live in archives for radio broadcast.

Elektra's international ambitions for the band are considerable, says Boran.Slash had sublicenseing deals with London Records in Europe and Latin America, Australia, in planning the coordination of overseas promotion difficult. Violent Femmes' records now will go through the WEA system in the UK, Australia, and Japan. In addition, Kahf says Elektra may service a new CD with non-album tracks to college radio across the time of the tour as an attention-getter.

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missioned (Benson/CGI), Andrae Crouch (Quest/WeB), the Clark Sisters (Sparrow), Daryl Coley (Sparrow) and John P. Kee (live) are likely to follow.

Gospel's increased focus on the mainstream marketplace has been fueled by the industry's increased marketing efforts and a continued expansion of retail and online outlet opportunities. Within the last three years, four of the top 10 gospel albums have peaked within the top 10 R&B/jazz charts, and industry observers have purchased gospel live television specials, gospel albums and gospel videos and they are evidence the gospel business will prosper.
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AGENCY FOR THE PERFORMING ARTS, INC.
Irish Act Takes Aim At Serious Issues
A&M's Marxman Mixes Political Savvy, Rap Sounds

BY PAUL SEXTON

LONDON—Domestic violence and the politics of Northern Ireland may not seem the most radio-friendly lyrical subject matter, but A&M feels it can bring such hot potatoes to the airwaves of seven or eight different radio formats via Anglo-Irish hip-hop raspo posse Marxman.

The quartet's debut album "33 Revolutions Per Minute" is set for U.S. release May 17 by A&M, some 14 months after appearing in Britain on PolyGram's Talkin' Loud imprint. Marxman is already nearing completion of its sophomore set, but the group will divide its time between recording duties and promoting the first album in America, where A&M VP of marketing Jill Glass enthuses about taking the group's music to rap, alternative, rhythm crossover, college, dance, and several other formats.

"This is a very complex project because it doesn't fit any particular niche; it has a toe in so many different places, and we've gotten feedback from people at each of those levels," says Glass.

A Quick Rise For Mercury Band Rob Rule

BY CHRIS MORRIS

LOS ANGELES—For the L.A.-based band Rob Rule, whose self-titled album arrives May 17, lightning struck early, according to Cliff O'Sullivan, Mercury Records' West Coast senior director of video and product development.

"From what I've been told, they rehearsed for six weeks, played once, and got signed by [Mercury & A&R rep] Bobby Carlton," O'Sullivan says.

ROB RULE: James Bradley Jr., Eddie Anisko, Steven Ossana, David King, and Robbie Allen.

The melodic alternative rock quintet rose rapidly from the still-smoldering ashes of Mary's Danish, a promising L.A. band that recorded for ill-fated labels Chameleon and Morgan Creek.

Rob Rule guitarist-songwriter and ex-Mary's Danish member Dave King says of his old group, "The reason we broke up is because we couldn't work. Our label wouldn't let us make an album, and we didn't know what to do. It turned out to be the best thing that possibly ever happened.

King notes that besides Rob Rule, which also includes Mary's Danish drummer James Bradley Jr., two other splinter units have formed: recent Gelf

...
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 hit of any other Billboard album chart. Titles on an album may vary by 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. *- Asterisks indicate vinyl LP is available on CD. **- Asterisks indicate greatest sales gains, © 1994, Billboard/Radio & Records.

21 24 PRONG EPIC 503 (9.98/13.98) CLEANING
22 21 LIZ PHAIR MATADOR 511 (9.98/12.98) EXILE IN GUYVILLE
23 23 EIGHTBALL & M-SCIPE BERG 71048 (9.98/11.98) COMIN' OUT HARD
24 21 THE AFGHAN WHIGS CHICAGO 1000 (9.98/11.98) GENTLEMEN
25 19 CULTURE BEAT CBS MUSIC 579 (9.98/15.98) SERENITY
26 27 GABRIELLE ABBYROX RECORDS 64486 (9.98/13.98) GABRIELLE
27 32 MARY-KATE & ASHLEY OLSEN JUMP EXPRESS 32009/000 (9.98/13.98) I AM THE CUTE ONE
28 26 SAM PHILIPS WAND 2940 (9.98/13.98) MARTINS & BIKINS
29 25 DAVE WILCOX PHANTOM RECORDS 64486 (9.98/13.98) BIG HORIZON
30 34 JULIANA HATFIELD THREE SONY 64533/45229 (9.98/14.98) BECOME WHAT YOU ARE
31 35 BROTHER CANE BOYD 64517 (9.98/13.98) BROTHER CANE
32 — 1 INCOGNITO FORD 50225/10454 (9.98/13.98) POSITIVITY
33 28 BLACK MOON WAX 502191 (9.98/15.98) ENTA DA STAGE
34 26 KRISTIN HERSH WAX 502191 (9.98/15.98) HIPS & MAKERS
35 7 RICHARD THOMPSON CAPITOL 1042 (9.98/15.98) MIRROR BLUE
36 14 THE INDIANS POLYDOR 530166 (9.98/13.98) INDIANISM
37 34 LEE PARNELL CAPITOL 1042 (9.98/15.98) ON THE ROAD
38 38 ROBOCATH RACK SALES REPORTS COLLECTED, OF PROMOTION, PRICE OR EQUIVALENT FOR CASSETTE/CD)
39 36 MASTA ACE INC. DELOUIS VINTAGE 10003/10455 (9.98/15.98) SLAUGHTHOUSE
40 37 JOHNNY CASH WEA 10003/10455 (9.98/15.98) SHOW ME LOVE

Culinary Harmonies: Fiction/November Records is taking to marketing efforts for English alternative band EAT to the streets this summer with trip giveaways and an 800 number to promote the band's sophomore effort, "Eclectic."

According to November president Jamie Biddle, weekend trips for two to various British music festivals, such as the annual shows in Reading and Glastonbury, will be raffled off at EAT shows. The tour kicks off May 3 at the Limelight in New York.

Postcards, stickers, and T-shirts available at the shows will include an 800 number, which the label will use to build a domestic mailing list for the band. Cassettes of the first single, "Shame," as well as "Bleed Me White," which features backing vocals from Jesus Jones' Mike Edwards and the Wonder Stuff's Miles Hunt, also will be handed out at gigs.

To further develop the buzz that followed the band from hitting his bar. The art used on the sleeve of the U.K. single "Golden Egg," has been banned in Ireland. Eight weeks before the Feb. 22 street date, the label hit mom and pop stores with advance copies of the album and a 5-by-3 poster. Biddle is waiting for the "Shame" clip to develop at regional video before taking it to MTV and the box in early April.

TARGET AUDIENCE: "Zoo Entertainment is aiming at Target and Wal-Mart stores to expose new artist Rooc Morgan.

Brad Hunt, zoo senior VP marketing, says the Cuban-born, Florida-raised singer will do in-store performances at Target and Wal-Mart during May and June in the Midwest and Northeast. "However, this is not 'Tiffany tours the mall,'" says Hunt.

"Neon Moonlight," the first single from the album (due April 26), garnered the fourth most new top 40 main-stream airplay for the week ending April 1, according to Broadcast Data Systems.

Bill Pfitzner, Zoo VP promotion, attributes the out-of-the-box success to "great timing. It's a very ballad-heavy market right now. Stations are hungry for a great uptempo pop record."

A Spanish version of the single, titled "Captura Me," also is being serviced to radio and retail. The retail campaign is the first Zoo project to specifically target Latin one-stop.

CHARLIE'S BLITZ: Alligator has embarked on a major media blitz for blues master Charlie Musselwhite in support of his 16th album, "In My Time." The harmonica player sat in with G.E. Smith's band on "Saturday Night Live" March 12, and will be featured on National Public Radio's "Morning Edition" April 9 or 16.

Skin Odyssey. Quirky singer/songwriter Peter Himmelman is back with the concept album "Skin," due April 15 on 550 Music/ Epic. "With You" is at album alternative and modern rock radio. The album will be in Tower's listening posts in May. He is on the road through June 14.

and CBS' "Sunday Morning" in May. He also will perform during the opening week at the Los Angeles House Of Blues club April 29 and 30.

Additional reporting was provided by Brett Atwood with assistance by Silvano Pietru-

ers can trade in the cassette single for one dollar off the full-length album.

"We already ran out of the cassettes and are running them due to the unexpected de-
mund," says ERG VP promotion music Michael Schnapp.

ERG also is sending out promo-only copies of the second single, "We All Bleed Red!" — featuring red-tinted jewel boxes—to metal and hard rock stations.

Formed in Deville, Ark., based act is on tour through April 17 with King's X. The band just wrapped up its March dates with 'Mother Earth. The vid-

disc for "Looked" was aired on MTV's "Headsangers Ball" last week.

While Watching. Modern rock programmers are predicting good things for Swedish grunge/hip-hop act Whale. Early believers in "Hobo Humpin' Slobo Babe" include KROQ Los Angeles, KITS (Live 105) San Francisco, and KTLQ Denver. The band is recording its West Coast debut, due in June.
NICE & SMOOTH OFFERS UP A ‘JEWEL’
Def Jam Set Corrals Big Name Contributors

BY HAVELOCK NELSON

NEW YORK—For their second album on Def Jam/RAL/Columbia, the members of Nice & Smooth enjoyed the company of some big-name guests.

The album, “The Jewel Of The Nile,” includes numerous outside producers, along with guest performers Bobby Brown (“Return Of The Hip-Hop Freaks”), Slick Rick (“Let’s All Cut Down”), Everlast from House Of Pain (“Save The Children”), and Jo Jo Halley of Jodoc (“Cheri”).

By having the guest shots might suggest, Nice insists the crew was not thinking of mass appeal put together. “All [the collaborations] came about because of love,” he says.

David Harleston, president of Def Jam/RAL, says, “As with Nice & Smooth’s past efforts, this new one’s got that creative, deep funk under it, with some extraordinarily nimble lyrical skills. It is both serious and funny, tongue-in-cheek and profound.”

Harleston also dismisses the notion that the pairings were part of some strategy, adding that the group began gaining mainstream attention with a cut from its 1991 release “Ain’t A Damn Thing Changed.” He says that album began reaching a larger, more underground audience. “Sometimes I only sell them 16,000 on the Hot 100 Singles chart in July 1992.”

Unlike previous Nice & Smooth projects, the new set was recorded in Los Angeles, away from the crew’s New York base. “That gave us a whole different angle. We could adopt a cooler attitude while doing the project,” Greg Nice recalls. “We woke up to sunshine instead of snow and bad weather.”

The set is tentatively scheduled to debut in late May, preceded by the single “Old To The New,” scheduled for release Monday (4).

Nice and his partner Smooth Bee supervised most of the tracks on the album, “Cheri,” a ballad in which Bee sings smooth verses like a sweetboy/loverman. But they also made room for contributions from some architects such as Biz Mark Morales & Mark C. Rooney, Mark Spark, Luis Vega, and Lujo Morris, who produced “Old To The New.”

According to Nice, “just being settled” brought Bee and him to the collaborative mode. “It’s more comfortable now, and we wanted to be more or less established before venturing into working with other people. We’re at that point now.”

(Continued on page 24)

ARISTA APPLIES LESSONS LEARNED TO ASIAN PROMO FOR TONI BRAXTON

BY MIKE LEVIN

HONG KONG—Arista Records has learned about Asia. The soundtrack album to “The Bodyguard” has sold millions in the region, and consumers there also devour Kenny G’s albums.

So it came as no surprise to BMG International executives in Hong Kong when La Face/Arista’s newest star, Toni Braxton, was dispatched on a three-week promotional tour of the Far East before heading to the big markets in Europe.

The trip, which came just three weeks after Braxton won two Grammy awards, is under the careful tutelage of international management consultant Simon Fuller. His Management 19 company is best known as the business force behind Annie Lennox.

Braxton’s trek started March 21 in Hong Kong before moving on to Japan, Kuala Lumpur, Singapore, and Sydney. After a 10-day break back in the U.S., Braxton will do the same promotional stint again in Europe.

Toni’s album was released in Asia earlier than in Europe,” says Fuller. “Arista knows well how important Asia is to sales. For any major artist today, prestige only rises if you are successful in other areas, not just in a home market.”

In the six months since her debut album first hit Asian record stores, it has sold close to 165,000 units, led by Japanese sales of about 35,000. The album has sold 4.1 million worldwide, according to Arista.

“Toni’s Asian sales were pretty much before the two Grammys,” says Stuart Rubin, Asia/Pacific VP of A&R/marketing at BMG International in Hong Kong. “This promo tour could easily triple the numbers.”

For the 26-year-old Braxton, who has only been out of the U.S. once before (to the U.K. and Germany), the tour means an intense stream of airports and media interviews.

Promotional visits, often preceding concert tours, are starting to have the same effect in Asia that they have in Western markets. They create interest that can contribute as much as 25% to overall album sales for record companies. “You ignore that potential at your own risk,” says BGM’s Rubin.

Until recently, managers hesitated to take their artists away from major markets for three or four weeks, fearing that out of sight would mean out of pocket. “The big markets are so vast that this attitude isn’t surprising,” says Fuller. “But today it does seem a bit short-sighted.”

Fuller feels the manager-less Braxton is learning this lesson. “The advice she gets right now is critical. She’s just starting out, and she works extremely hard. That enormous talent shouldn’t be limited to one place or another,” he says. “Arista knows she can have a big effect away from the U.S. For them, promotion in Asia is not a gamble. It’s a necessity.”

ARTISTS, LABELS STILL HAVE THE BLUES, SO WHY ISN’T BLACK RADIO PLAYING IT?

RADIO BLUES: Attendees at the recent National Assn. of Recording Merchandisers convention witnessed a gathering of some of today’s most intriguing blues performers at the indie distributors & manufacturers’ product presentation. Included in the cavalcade were guitarists Smokin’ Joe Kubek and Benoix King, harmonica artist Charlie Musselwhite, vocalist Trudi Lynn, and guitarist Little Milton.

I’m betting that only 10% of this column’s readers have even heard of these artists (except perhaps Little Milton), much less heard their music. And that percentage probably didn’t even get to zero in lower age demos.

Reflecting why our young people are not being enriched by this core music form, there is one glaring reality: Urban radio is not playing it.

There is no shortage of artists making blues al ready eager to cut such recordings and retailers that are happy to sell them. But the chain is broken by black radio owners and programmers who refuse to air the music. Even listeners are awarded based to the public’s trust. That trust should include an ethical responsibility to offer more than just contemporary forms of black music. But black radio is allowing blues and other historically rooted black music to become lost art forms within our own communities.

Often, militant-minded brothers and sisters point the finger at the mainstream and say it is ripping off our music and culture. In this case, we are letting it happen. The problem is not coming from the outside—it’s from within. It’s our history to keep, but we aren’t doing it.

Radio programmers complain that their stations cannot be all things to all people; so should black programmers and owners defer responsibility for maintaining our own history to public radio or nonurban stations that recognize its importance? A coordinated effort on the part of all black stations must be made to enrich young people with this music.

Even frequencies that program to the youngest demos have daypart opportunities where selected tracks can be worked in. There is a wealth of blues as rhythmically energetic and listener-friendly as any of the latest urban contemporary songs on playlists.

As all programmers know, familiarity breeds acceptance. Just as certain tracks, many of which are marginal hits, are given airplay in high rotation to help induce commercial hits, a spoon-fed diet of blues could eventually elicit similar listener acceptance.

Everyone knows that radio is a business, and it’s in the advertisers’ interest in search of ratings. But radio also has a moral obligation to do its part in maintaining all forms of African-American music and culture. Black stations are where the majority of black listeners find their music, and continual neglect of this important cultural cornerstone only further erodes our already clipped history and, therefore, our identity.

The black community’s hunger for fast-food music is killing what little of our heritage has been historically recorded. Black radio, it is time for you to stand up and make a difference. There is a whole singles tree and look at the collective forest—your passive posturing and buck-passing is contributing to cultural genocide.

COUNTRY SOUL FETE: Artists featured on MCA’s “Rhythm Country & Blues” album came together for a one-nite-only concert March 25 to benefit the Country Music Hall of Fame and Museum, working with a variety of associations and charity groups (Continued on page 22)
## Billboard Top R&B Albums

### FOR WEEK ENDING APR. 9, 1994

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<td>MARION MEADOWS</td>
<td>S.O.G. (9/98/15.98)</td>
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<td>K777</td>
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<td>M.C. HAMMER (9/98/15.98)</td>
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<td>2 LOW</td>
<td>HIP HOP TO DEATH (9/98/15.98)</td>
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### Greatest Gainer
- SLAVE FEATURING STEVE ARRINGTON | RISING UP (9/98/15.98)

### Pacesetter
- SLAVE FEATURING STEVE ARRINGTON | RISING UP (9/98/15.98)

**Compiled from a national sample of retail store sales reports collected, compiled, and provided by SoundScan Inc.**
In Georgia" that he recorded with country star Conway Twitty, who died three weeks after the session, a touching video presentation seemed to satisfy concertgoers—and Moore.

"Doing this show was special for me because I wanted to give a public tribute to Conway in a way that I'll remember the rest of my life," said Moore.

Moore said he is considering a return to recording, but his musical direction remains unclear. "Actually, I'm looking as closely at country as I am at pop," he said. "I'm not exactly sure which direction I'll take, but after this experience I can see it's possible for me to go either way."

The Staple Singers also performed, joined by former Paisley Park solo artist Mavis Staples, who reported that Prince has a new label. "It's called NPG, and I'm signed to it," she said. Staples added that the Staple Singers are mulling over the idea of recording an independently produced album.

**QUICK TAKES:** Former Capitol A&R director Sam Stapp is headed to PolyGram's Santa Monica, Calif., office for an A&R post... Former Co- head of A&R marketing error Ruth Carson is now at Capitol... Mike Baril sides over from Epic publicity to take the reins of his new post as regional A&R manager for Sony Music... Producers working on Pattie LaTelle's upcoming album include Jimmy Jam & Terry Lewis and Teddy Riley... Be on the lookout for the Puppies, a set of young rappers signed to Chaos/Columbia. The group's first single, "Funky YSC," is scheduled for spring release.

**GREAT GAINERS EVERYWHERE:** Toni Braxton has accomplished what most young performers only get to dream about. She has won at least one award at every major event this year, including the Grammys. So, from the highest possible platform, "You Mean The World To Me" is grabbing all of the singles honors. This week, the single is the Greatest Gainer/Airplay on the Hot R&B Singles chart, while last week it earned the sales honors. On the Hot 100, it has remained at No. 1, while returning to No. 1 at WBLX Mobile, Ala., WQKJ Nashville, XKQL Baton Rouge, La., and KTAL Tulsa, Okla.

**I'VE BEEN TOLD:** That Russell Simmons couldn't be convinced, even though Andre Harrell's newest discovery was a talented rapper, that women would find the rapper sexy. So, Harrell took Heavy D. & the Boyz with him and laid the foundation for Uptown Records. Well, the "Overweight Lover" has proven Harrell to be right on the money. "Get Me Waiting" is the newest single release from the "Heaven," and it rises 20-11 in its fourth week on the Hot R&B Singles chart. More radio-friendly than ever, "Waiting" tops the top 10 at five stations: WBLS New York, WQKJ Raleigh, N.C., WQMG Greensboro, N.C., WMYK Norfolk, and KVSP Oklahoma City. The single moves up five at nine stations, including WYHS Washington, D.C., KIPT Little Rock, and KLJH Los Angeles.

The greatest! A.R. DAVIS's "The Greatest Gainer/Chart" (SESE) has moved to the top of the singles chart... The new release, "I'll Be Your Everything," has cracked into the top 10 on the singles chart... And without crossover action! The single ranks No. 1 at WBBL Mobile, Ala., WQKJ Nashville, XKQL Baton Rouge, La., and KTAL Tulsa, Okla.

**NEW STRATEGIES:** The newest discovery was a talented rapper, that women would find the rapper sexy. So, Harrell took Heavy D. & the Boyz with him and laid the foundation for Uptown Records. Well, the "Overweight Lover" has proven Harrell to be right on the money. "Get Me Waiting" is the newest single release from the "Heaven," and it rises 20-11 in its fourth week on the Hot R&B Singles chart. More radio-friendly than ever, "Waiting" tops the top 10 at five stations: WBLS New York, WQKJ Raleigh, N.C., WQMG Greensboro, N.C., WMYK Norfolk, and KVSP Oklahoma City. The single moves up five at nine stations, including WYHS Washington, D.C., KIPT Little Rock, and KLJH Los Angeles.
THE FIRST THING that strikes you upon introduction to Joi Cardwell is how her easy-going demeanor belies the guarded, world-wise intensity of her eyes. She has clearly been through the proverbial industry wringer, and not even the most relaxed smile can truly hide it.

Happily, the second thing you notice about Cardwell is that she also seems properly educated by the hard knocks that have been thrown her way, and is ready to carve a much deserved niche among the club com-

munity’s diva elite.

It seems like a lifetime since she struggled in the shadow of producer LL’Loius as the faceless but glorious voice on the 1992 worldwide hit “Club Lonely” and “Saved My Life.” And while she says the communication breakdown that resulted in her conspicuous absence from the videoclips and subsequent promotion of those hits left her “nasty and bitter,” Cardwell says she has strengthened her mental and professional resolve.

“After a while, I felt like I didn’t own my voice,” she recalls. “It made me extremely cautious and distrust-

ful for a long time. But I’m still here. And I really believe that positive en-

ergy brings positive results. I now view my experience with Louie as a means of paying my dues. The future looks bright.”

If early DJ reaction of her new Eightball single, “Trouble,” is an ac-

curate indication of the potential in the disc jockey community that has been gathering hits on her own name within months. The record is in the first in a blitz of selectable jams that will be spread over three labels in as many months. Tribal America will issue “Hot Little Body,” the singer’s collaboration with William Collins, Behavior, while the U.K.-based Freetown Records will soon issue the hefty “Holdin’ On.” For a com-

pletely different but equally impressive “Brazen” compilation for the juicy retro-soul romp “Was I Somethin’ Wrong?”. “I hope this is the last time I have to spread myself out so much to gain visibility,” Cardwell says, pointing out her recent album deal with Eightball.

Planned for release this summer, the project will be produced by the singer with James Preston. According to Eightball & A&R executive Ke-

vin Williams, all of the songs will be recorded live during one week next month. “This record’s going to work a whole lot of nerves, because it’s go-

ing to prove to the children that Joi is not just limited to doing tracks.”

The roots of Cardwell’s career go back to 1989 when she was plucked from a national talent search by R&B producer/artist Kashif for his all-female group called the Promise.

“We did an album that never came out, which was a good thing since it was such a fiasco,” she remembers. “It’s been on the shelf since 1991. By 1993, it was obvious that the whole thing would be forgotten.”

After recovering from the burn-out triggered by this experience, Card-

well soon became a staple of background recording sessions, support-

ing artists like LL Cool J, Jermaine Jackson, and the Pointer Sisters.

“I feel like I have more than paid my dues,” she says. “I’ve done cover albums as well on my own. But I’ve got myself out of that. In the end, it’s made me tough, and broadened my range. I now feel like I can handle just about anything.”

And how. Taking another close look into her intense eyes, you can now see that healthy shade of focus and ambition. It’s clear and strong. And it tells you that her best is yet to come.

BEATS’N’PIECES: After more than a year in the studio, Zimbabwe-

waren siren Rozalla has finally com-

pleted her second Epic album, “Look No Further.” Slated for release in late July, this collection is a radical departure from her 1992 debut, “Ev-

erybody’s First.” First of all, her fans can expect a new vengalike Band Of Gypsies has been replaced by a glittery array of producers and writers that includes Joey Negro, DNA, Frankie Knuck-

les, Andre Betts, and Ollie J. Exploring the lower, more soulful range of her voice, Rozalla jams like the sweeping “You Never Love The Same Way Twice” and the exulting “Workin’ My” as well as on

luscious, slower tracks like “Do You Believe” and the title cut. Prepare for a fierce musical trip. With la-

bels, including her own, Beyond The Groove, “Bull Durham,” “Down & Out In Beverly Hills,” and “Ride the

less People,” among numerous oth-

ers, “Living In America” by James Brown, from “Rocky IV,” won a

Grammy nomination for Hartman and an R&B male vocal award for Brown. Hartman himself had an in-

ternational smash with “I Can Dream About You” from the cult film “Streets Of Fire.”

In more recent times, Hartman feathered his production cap with singles and albums for Tina Turn-

er, Paul Young, Jimmy Somer-

ville, and Holly Johnson. And when he felt he’d spent enough time on one style tip, Hartman would typically and abruptly switch to another. This was certainly the case in 1989, re-

cording “New Green/’Clear Blue” for Private Music. Of the enchant-

ing, ambient collection of instru-

ments, he once said, “This music is meant to be something that helps people connect with their own sub-

conscious. It is intended to be played at very low levels in a tranquil environment. It’s a platform for the imagination.”

During the past year, Hartman had begun to focus on recording a dance music album for Chaos/Col-

umbia. Still in progress at the time of his death, the set has vocals by Holloway and Lonnie Gordon. There is no word yet on whether the label will release the project.

Speaking of the record, Hartman recently said, “I believe that so many things have changed in terms of social and political issues, as well as the need for love and personal relationships. All of these things are the spontaneity writing and re-

cord new material is most mean-

ingful to me.”

Exposed’s Curless Leads Music Business Seminar

NEW YORK—In an effort to pre-

pare newcomers for the rigors of life in the recording industry, long-time Ex-

pose singer Ann Curless is spear-

heading a three-week symposium called the Artist Workshop.

A test run of the series will begin April 14 at 11 Vestry in New York, and will feature discussions led by in-

dustry insiders, and workshops organized by the National Academy of Popular Music. In fact, registrants for the workshop must meet the criteria of the academy. The fee for the workshop is $125, and academy membership is $25.

“When I first started in this busi-

ness, I had no idea of what it really meant to be signed to a label, or any-
thing,” Curless says. “I thought you just had to look pretty and sing, boy, was I wrong. After eight years, I look back and think, ‘If I knew then what I know now.’” The idea of this workshop is to share that information so that maybe the next singer or song-

writer will have a better understand-

ing of this business, and maybe avoid some of the hassles.

The first installment will cover is-

sues surrounding A&R, including as-

sorted methods of shopping for a lu-

ber, and how to cut deals.

The focus will be on negotiating man-

agement agreements, production deals, and label recording contracts.

The symposium will close April 28 with an examination of artist develop-

ment and promotion. Artists’ Robert Weijger and ADM Promotion & Mar-

keting founder George Hesz are the scheduled speakers.

Beyond this new project, Curless is working on a new project, an acoustic rock material to be included on a forthcoming greatest hits collection. She also is pursu-

ing acting as well as a career as a song-

writer, and is enjoying the recent top 10 U.K. pop success of her Degrees Of Motion compilation, “Shine On.”

For further information about the workshop, contact the National Acad-

emy of Popular Music in New York.
# Hot Dance Music

## Club Play

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## Maxi-Singles Sales

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**Note:** Titles with the greatest sales or club play increases this week. Videotape availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart. (M) Cassette maxi-single availability. (V) CD maxi-single availability. © 1994, Billboard/PBI Communications.

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**ZYX MUSIC...WE ARE "WHATS GOIN´ON"**

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---

**Billboard.**

27
Music Row Summit Panels Set
Opening-Day Showcase A First For Meet

BY EDWARD MORRIS

NASHVILLE—Although speakers and panels are still being secured, the schedule has been completed for the third annual Music Row Industry Summit here, May 11-13. This year, the event will include an artist showcase on opening day.

To be held at the Regal Maxwell Hotel, the convention is sponsored by M.A.C., an organization headed by David Ross, owner and publisher of Music Row magazine, and Jeff Walker, president of ArtistMedia, a publicity and promotion company.

The opening day lineup on Wednesday, May 11, begins with a meeting of the Music Video Assn. from 3:30-4:10 p.m. It will be followed by two panel discussions from 4:30-5:45 p.m., the first featuring observations by entertainment journalists and publicists and the second on the topic of how small companies can survive in a “corporate world.”

Capping off the day will be a cocktail party and an artist showcase that will feature performances by four acts from major labels and that will be open to the media, House Hotel, and publicists and agents of artists and acts.

The schedule has been completed for the festival and publicists and agency personnel will participate. The final day will end with an awards ceremony at Music Row.

Although there is no official schedule for the event, some names have been mentioned. These include James Stroud, a motorcycle enthusiast, James Stroud, a motorcycle enthusiast, and M.R.A.C., a music management firm.

The Thursday, May 11, schedule starts with welcoming remarks at 4:30 p.m. There will be followed by a keynote panel: “The Expansion and Development Of The Nashville Sound.” Speakers will include Tim Doolin, Arista Records; Kyle Lehning, Asylum, Thom Schuyler, RCA; Harris Goldstein, Polygram; Paul Warley, Sony; and radio consultant Moon Mullins, Pollar Media.

Also, for a movie, Bob, there will be three panels running concurrently: “Living In A Monitored World,” a discussion of technology and the charts; “Imaging & Media Training,” on preparing the recording artist to meet the public and “My Way Or The Highway,” concerning key issues in touring.

There will be a “Talent & Marketing Forum” from 2:44-4 p.m., composed of panels on “Strategic & Marketing Plans,” “The Product Pipeline,” “New Players In The Marketing Mix,” and “Success Stories.”

The final concurrent panels of the day will be “Song Therapy,” an examination of songs that succeed, and “Songwriter/Publisher/Pluggers’ Etiquette,” on the proper pitching of songs, each running from 2:30-5:25 p.m. and “Office Teamwork” and “Financial Harmony,” on making the most of one’s financial resources.

On May 12, Tin Pan South Songwriter Lineup Features Aweeseees

NASHVILLE—Famed songwriters Jeff Irwin, Hal David, Jerry Leiber and Mike Stoller, David Gates, Feis Cavaliere, Bill and Sharon Rhee, Jack Tempchin, and Jimmy Webb will headline the third annual Tin Pan South music festival here April 15-18. Over a five-day period, 300 songwriters will perform at 10 Nashville clubs.

The headliners will be featured in an acoustic concert at the Tennessee Performing Arts Center on the festival’s final night.

Tin Pan South is sponsored jointly by the Nashville Songwriters Assn., International and American Airlines. The songwriters who will perform at the clubs account for more than 25 Grammy's, 30 Country Music Assn. awards, and 18 Dove awards.

The participants are Ace Of Clubs, Blue Sky Court, Bluebird Cafe, The Candle, Carl Perkins, Don Schlitz, Janis Ian, Guy Clark, Rodney Crowell, Delbert McClinton, Walt Aldridge, Randy Bachman, Craig Rhodes, Gary Burr, Bob Carlisle, Lionell Cartwright, Rob Crosby, and Sonny Curtis.

Tin Pan South is sponsored jointly by the Nashville Songwriters Assn., International and American Airlines. The songwriters who will perform at the clubs account for more than 25 Grammy's, 30 Country Music Assn. awards, and 18 Dove awards.

The Nashville Scene

BY EDWARD MORRIS

Saddle Pals. To celebrate the success of the debut cd, “I Never Knew Love,” Epic Records’ Doug Doug, Salt, right, presents his producer and fellow motorcyclle enthusiast, James Stroud, with a black leather riding jacket.

Outstanding new artists are the subject of the 10th annual Americana Awards here April 24-25. They will be celebrated in a special concert featuring Steel Guitar, Bluegrass, Country and Western music.

The prize-winning bluegrass outfit has been recognized with over 200 awards, including the prestigious “Best Bluegrass Album of the Year” from the Grammy Awards.

The ticket price for the concert is $15, and there will be a benefit to benefit the Children’s Hospital of Nashville.

Reba’s New MCA Album Eschews Clichés

NASHVILLE—New sounds, old verities: How can you possibly think that this is country music? Where are the women? The only answer is on this whole album. Furthermore, there are no neglected housewives, no leathery hamburgers, no defeated miners or factory workers, no poor but noble parents, no scenes of poverty, and no unrelenting city dwellers dreaming of going “home” to a simpler existence.

And what about the way the album sounds? Well, let’s see, there is a string section, a saxophone, synthesizers, and an R&B chorus—but no fiddles, mandolins, or banjos—and precious little steel guitar. Rather than being offered these familiar and reassuring elements, we are instead given songs about women who know what they want in a relationship and who won’t abandon their ideals or standards to get it, women contemplating or enduring the pain of separation, and women rejoicing in love who can only anticipate. There’s even one song about a woman who has a disease. While one rarely remembered sexual indiscretion, lies about AIDS.

The album we’re talking about is Reba McEntire’s new release, “Read My Mind” and you can forget the rhetorical hand-wringing above.

This MCA collection is an opportunity for Reba to do the show in the Opry. Our reason for pointing out all its departures from traditional country music is to demonstrate both how much McEntire’s art has evolved and how electric country’s boundaries have become.

What has not changed, though—for either McEntire or the music she espouses—is the affection for good stories directly told, the insistence on emotional engagement, and the drive to absorb and integrate everyday experiences. On this last point, it bears emphasizing that the experiences performers and songwriters face today are not identical to the ones they encountered 10 or 20 years ago. No one who ventures as far as the edge of the front porch should be shocked that McEntire alludes to AIDS and cellular telephones in her songs instead of to minutes and minutes of technique. Artists and their audiences have become used to the occasional burst of commercialism demands upon them—so perhaps McEntire may want to consider a song about a woman with AIDS or a song about AIDS.

The album is a record of how you can conquer the world (and probably within the week), then you’d better check your pulse. The Canadian Country Music Assn. has issued its 1993 directory, “The Book On Canadian Country.” The 176-page spiral-bound guide covers the nation’s entire entertainment spectrum and is available from the association’s Woodbridge, Ontario, office.

But if you feel that you must have the best Dixieliner player David Schnaufer has just the Cactus Brothers to resume solo performing and recording... Bluegrass music patriarch Bill Monroe is recovering from a broken hip: The 82-year-old musician says he expects to be touring again by this coming season.

Fiddle virtuoso Mark O’Connor will teach instrumental techniques at the Blair School of Music at Vanderbilt University in Nashville this fall... Brian Baughn has been appointed creative director of Monk Family Music group... “Playboy” readers voted Clint Black and Wynonna’s 1989 “Black & White” tour concert of the year.

MARK YOUR CALENDAR: Liberty Records’ Ricky Lynn Gregg will host a celebrity golf tournament May 23 at the Oak Forest Country Club in Longview, Texas. Proceeds will be donated to benefit abused and disabled senior citizens in East Texas... The Gospel Music Assn. stages its “Gospel Music 1994” convention April 21-28 at the Stouffer Hotel and Nashville Convention Center... Canadian Country Music Week will take place in Calgary, Alberta, Sept. 16-19.

SINGING: Johnny Cash to serve as spokesman for Franklin Electronic Publishers’ “Holy Bible”... Dawn Steers to Decca... Jim O’Hara, Bobbie Cynar, and “Star Search” winner Greg Rowles to Buddy Lee Attractions, Nashville, for exclusive booking... Randy Lee Ashcroft to the Fox Management Group, Nashville, for management... Edgar Winter to the Bobby Roberts Co. for booking... The prize-winning bluegrass band Highstrung to the Pinecastle/Webco Recording Group, Orlando, Fla.
### Billboard Top Country Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Label</th>
<th>Price</th>
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<tr>
<td>Apr 9, 1994</td>
<td>George Jones</td>
<td><em>Greatest Hits</em></td>
<td>136</td>
<td>MCA</td>
<td>10.98/15.98</td>
</tr>
<tr>
<td></td>
<td>Patsy Cline</td>
<td><em>Crazy</em></td>
<td>135</td>
<td>RCA</td>
<td>10.98/15.98</td>
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<tr>
<td></td>
<td>The Judds</td>
<td><em>Love Can Build a Bridge</em></td>
<td>102</td>
<td>MCA</td>
<td>10.98/15.98</td>
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<td></td>
<td>Trisha Yearwood</td>
<td><em>The Song Remembers When</em></td>
<td>5</td>
<td>MCA</td>
<td>10.98/15.98</td>
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<tr>
<td></td>
<td>John Berry</td>
<td><em>Greatest Gainer</em></td>
<td>45</td>
<td>Arista</td>
<td>10.98/15.98</td>
</tr>
<tr>
<td></td>
<td>Suzy Bogguss</td>
<td><em>Almost Goodbye</em></td>
<td>5</td>
<td>Arista</td>
<td>10.98/15.98</td>
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<td></td>
<td>Billy Ray Cyrus</td>
<td><em>Somebody's Gonna Love You</em></td>
<td>95</td>
<td>RCA</td>
<td>10.98/15.98</td>
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<td></td>
<td>Tracy Lawrence</td>
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<td></td>
<td>Garth Brooks</td>
<td><em>Ropin' the Wind</em></td>
<td>133</td>
<td>RCA</td>
<td>10.98/15.98</td>
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<td></td>
<td>John Berry</td>
<td><em>The Way That I Am</em></td>
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<td>Suzy Bogguss</td>
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*Note: The above chart represents a snapshot of the Billboard Top Country Albums for the week ending April 9, 1994.*
Working Out Country/Fitness Connection
AerobiCountry Label Gears Up For New Release Slate

by Edward Morris

NASHVILLE—Through their jointly owned label, AerobiCountry Records, Mason Cooper and Jerry Denston, two senior vice presidents of BMI, have worked to create a distinct niche in the music industry.

Cooper, who is based in Nashville, and Denston, who works out of Los Angeles, are veteran songwriters, publishers, and producers.

According to BMI, the label's aim is to focus on the "hybrid" format that is both authentically-sounding and scientifically valid as an exercise aid.

Since getting under way in 1992, AerobiCountry has produced and released five cassette albums: "CardioCountry" and "CardioCountry 2" for sale to professional aerobics instructors, and "Pace/ Power" for home use, including both "Pace Walking" and "Pace Running," for the general consumer market. The tapes retail for $12.50 each.

"Because of the existing titles and two pop-based albums now in progress, AerobiCountry has shipped 36,000 copies for release within the next two years," Cooper says.

Cooper says that the earlier tapes were sold primarily through mail order and aerobic conventions, with Power Productions of Guthersburg, Md., serving as official distributor.

For the more recent titles, AerobiCountry will test several avenues of marketing, including specialty stores, mass merchants, direct mail, distributor, promotions, and cross-promotions with fitness-related products.

"CardioCountry," the label's best-seller to date, has sold more than 8,000 copies, Cooper says. He notes that the average sale for titles in this field is "a little under 5,000" units each.

In outlining AerobiCountry's niche, Cooper explains, "There are other fitness tapes out there by people who don't know country, so the country isn't really authentic. And the ones that are negative in content aren't out there who haven't studied the fitness field—so the music is great but it doesn't really fit in the health and fitness needs." Cooper says that a couple of doctors—one here [in Nashville] at Baptist Hospital and another at Tarzana Medical Center in Los Angeles—who supervise their product and tell us what we need for health reasons—from sports physiology to the cardiorespiratory side of it.

A good deal of Cooper's time, he says, is spent in searching for songs for the various exercise programs. "When you go into the studio, you can spend it up or slow it dawn a little bit. But you can't move something from 175 beats [per minute] to 145 beats. It doesn't make sense."

Cooper and Denston produce their music from the ground up, rather than licensing the hit masters and then modifying them. The label pays for the full mastering charge primarily to ensure a reduced one. Cooper stresses, "The label's hybrid format has developed, [Denston] is the bottom end of the music, and I'm the top end. He's in charge of the bass and the drums. I'm in charge of evolving the Walsh/Katalka system."

The producers use a seven-piece band of top session players, plus vocalists.

"CardioCountry" says, instrumental tracks will be taken out or substantially downplayed in the final mix. Even so, he says, "I insist on having a complete instrumental to make sure the music has the right feel."

The walking tapes have 30 minutes of continuous music on each side, with an additional 10 minutes of uninterrupted movement. They also have voiceover instructions on proper walking, and the insert card has a tear-off flap with instructions for checking one's heart rate. The insert also gives stretching, safety, and nutrition advice.

While most of the songs on the tapes are moderate-to-massive hits, a few are new songs—and several of them Cooper's own compositions.

Cooper adds that Big Play, a Canadian production company, has licensed some of AerobiCountry's masters for its line-dancing videos. He says he subsequently assisted the company in securing sync licenses for AerobiCountry videos.

AerobiCountry has also launched a direct-sales campaign for both tapes with direct mailers to Country Music Association members and to the Country News and various running and fitness magazines. In addition, it has signed on as a sponsor of the Cystic Fibrosis Walkathon in Nashville, which takes place in May. The label will offer a discount on the tapes to all walkathon entrants and donate money from their sales to the Cystic Fibrosis Foundation.

MUSIC CITY INDUSTRY SUMMIT (Continued from page 281)

sighificantly toward furthering educational growth and/or community service.

On Friday, May 13, the day will begin with a "Video Forum" from 9-11:55 a.m. It will include these panel presentations: "Creative Imaging," which will examine how record labels utilize video to promote artists and music; "Distributing and Marketing," on how videos should be programmed and their relationship to record promotions; and "The Business of Video," on getting the maximum promotional impact from videos and "Issues," on hot video topics.

"That's why our goal is to produce panels that are both entertaining and informative," the Summit Task Force member says, "and to help ensure the health of the industry.

"We've heard a lot of good ideas in the last few years, and we feel that this year's Summit will be a real turning point.

"I think we can say, in 1992, the Summit was good. We're looking at 1993 and beyond, and that's when it's going to make sense."
### HOT COUNTRY SINGLES & TRACKS

**FOR WEEK ENDING APR. 9, 1994**

**Billboard® HOT COUNTRY**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>CHART TREND</th>
<th>TITLE (PRODUCER, SONGWRITER)</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>4</td>
<td>MY LOVE (4 weeks at #1)</td>
<td>LITTLE TEXAS</td>
<td>CI (EMI/WARNER BROS)</td>
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<td>2</td>
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<td>13</td>
<td>IF THE GOOD DIE YOUNG</td>
<td>TRACY LAWRENCE</td>
<td>CI (ATLANTIC)</td>
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<td>3</td>
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<td>LEE ROY PARNELL</td>
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<td>(WHO SAYS) YOU CAN'T HAVE IT ALL</td>
<td>ALAN JACKSON</td>
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<td>14</td>
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<td>SAMMY Kershaw</td>
<td>CI (RN)</td>
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<td>8</td>
<td>10</td>
<td>9</td>
<td>INDIAN OUTLAW</td>
<td>TIM McGRAW</td>
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<td>13</td>
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<td>PIECE OF MY HEART</td>
<td>FAITH HILL</td>
<td>CI (A&amp;M)</td>
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<td>IF I COULD DANCE (I CAN TOO)</td>
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<td>ADDICTED TO A DOLLAR</td>
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<td>DADDY NEVER WAS THE CADDILAC KIND</td>
<td>PHIL &amp; CINDY</td>
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**HOT COUNTRY RECURRENTS**

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<td>GOODBYE SAYS IT ALL</td>
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<td>2</td>
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<td>A LITTLE LESS TALK AND A LOT MORE ACTION</td>
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<td>START OF SOMETHIN' BLACK</td>
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**HOT CHART TREND**

**NO. 1 SONGS**

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<td>I'M HOLDING MY OWN</td>
<td>LEE ROY PARNELL</td>
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<td>ALAN JACKSON</td>
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<td>6</td>
<td>LIFE #9</td>
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<td>I CAN'T REACH HER ANYMORE</td>
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<td>DADDY NEVER WAS THE CADDILAC KIND</td>
<td>PHIL &amp; CINDY</td>
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**HOT Chart Recurrence**

- **BILLBOARD® HOT COUNTRY**
- **ARISTA**
- **MCA**
- **REPRISE**
- **EMI/WARNER BROS**
- **CI (EMI/WARNER BROS)**
- **CI (MCA-NM)**
- **CI (REPRISE)**
- **CI (SAG)**
- **CI (A&M)**
- **CI (ARIWA)**
- **CI (MCA)***

**Billboard/BPI Communications.**
Hot Latin Tracks

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<th>WEEK</th>
<th>LAST WEEK</th>
<th>CHGS</th>
<th>ON CHART</th>
<th>ARTIST AND RECORDED TITLE</th>
<th>COMPILATION FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.</th>
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<td>OLGA TANON • VENDRAS LLORANDO</td>
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 Artists & Music

**A Full Plate For Estefan's Crescent Moon**

Crescent Moon Rising: Only three months into its existence, Emilio Estefan’s new Crescent Moon imprint already appears to be successful, if judged by the label's hectic recording and release schedule.

Estefan continues to record the sounds for the forthcoming Slyvester Stallone/Sharon Stone film “The Specialist,” now being filmed in Miami. A listen to a rough mix of the movie’s opening instrumental segment reveals a seismic, Afro-Cuban tribal base that Estefan plans to embellish with Yoruba chants. If released to dance clubs, this track should easily top Billboard’s Club Play chart. The album is due out “sometime this summer,” Estefan says. In addition, he is recording three tracks with Spanish female duo Azucar Moreno.

Estefan also says that he has signed有效期underwrittenbelievers Donna Allen, a former Tampa Bay Buccaneers cheerleader whose lone Hot 100 hit, “Serious,” reached No. 21 in 1987. Allen will appear on “The Specialist” soundtrack.

Meanwhile, Estefan says Jon Secada’s sophomore SBK album, “Heart, Soul, & A Voice,” which will contain two Spanish-language tracks, is slated to ship May 24. All the songs on the album were composed by Secada, except for one penned by Diane Warren. Look for the album to repeat the multi-platinum success of Secada’s self-titled debut, a 5 million-seller. The Spanish-language counterpart is scheduled to ship in June.

Estefan adds that superstar wife Gloria will begin working on an album of ‘80s pop classics this summer for possible release in September or October.

**Latin Notes**

by John Lannert

President Eduardo “Teddy” Brown, who will appear on the music publishing panel; and Messidor Records president Götz Wörner, who will sit on the Latin jazz panel.

Artists confirmed to showcase include Paralamas, Vice Versa, Arturo Sandalo, Banda Machos, Rudy Pérez, Unikko, Leo Gandelman, Raúl Mascarahens, Nestor Torres, and Roso Martinez, who cracked the Hot 100 last week with his single for Zoo Records, “Moonlight.”

Brown INKS WITH EMI... And Virgin: For his first solo deal, standout Brazilian percussionist/songwriter Carlhinos Brown has signed an unusual contract with both EMI-Odeon Brasil and Virgin France that allows for his product to be released by EMI-Odeon Brazil in Latin America and by Virgin France for the rest of the international market. EMI-Odeon Brasil A&R director João Carlos says the pact will give Brown “an introduction to worldwide audiences,” adding that EMI-Odeon will cover recording costs, while Virgin France handles promotional expenses. Brown’s label debut is due in September.

(Continued on next page)
Gribank On A Roll As S.A.'s Top Promoter

BUENOS AIRES—Firmly established as a leading concert promoter in South America for several years, Daniel Grinbank proudly says that 1993 was the most successful year in the history of his Buenos Aires-based company, Rock & Pop International.

Though he declined to be specific about dollar figures, Grinbank says, “We didn’t have any fops in 1993, and every area of the company had excellent results. A subsidiary concert company in Chile was opened in October, the recording division (DG Records) released almost 10 new artists, and a merchandising contract began with Winterland and Brokum.” Grinbank adds that his Rock & Pop FM radio station still leads the pack in young demographics, and his travel agency has prospered as well.

But Rock & Pop International’s shining stock in trade last year was its concert-related activities. The stellar roster of company clients that filled stadiums, arenas, and theaters in far southern South America included Paul McCartney, Guns N’ Roses, Madonna, Metallica, Duran Duran, Peter Gabriel, Júlio Luiz Guerra, Pat Metheny, Al di Meola, and Robert Cray. McCartney’s three shows at the River Plate stadium in Buenos Aires drew 150,000 concertgoers, setting an all-time national concert attendance record.

Grinbank’s dizzying success seems to be the logical result of 10 years’ experience in the Argentinian record industry, marked by careful expansions from his core business, concert promotion. Grinbank’s one masterstroke on the concert production side took place in 1992, when he secured exclusive booking rights for Buenos Aires’ two main stadiums, River Plate and Vélez Sarsfield. The other was working out million-dollar sponsorships pacts with prominent companies such as Coca-Cola, Pepsi, Visa, and Argentinean brewers.

Grinbank says the stadium agreement took place because the increasing number of local promoters was crowding his concert slate. While booking the stadiums had eliminated that inconvenience, it also has taught him to be careful when resting out the venues.

Grinbank recalls the time he booked River Plate last year to rival promoter Héctor Caballero, who was promoting a Michael Jackson show. After seven or eight songs, ticketless fans were allowed into the stadium. Several weeks later, during a Madonna concert he was promoting Grinbank came under the same pressure to let fans in gratis after her show commenced.

“Today, I think that renting River for Michael Jackson’s show was a mistake,” says Grinbank, “because the structure was organized differently, and we suffered the consequences a few weeks later when we staged Madonna.”

A point seldom mentioned in Argentina about Grinbank’s stadium booking deal is that he has not only locked out domestic competitors, but, more importantly, he also has denied entrance to high-powered international promoters seeking new markets.

“I never felt that competition would come from local promoters, but I knew that international companies were trying to get involved in Latin America, and I decided to take care of the area,” he says.

Grinbank expects to downsize his concerts in the future. “By marketing that the boom of playing live in [stadiums] won’t last as long as it occurred in Europe, Grinbank says, “Most concerts will take place in arenas, and that’s why my next plan is constructing a 15,000-20,000-seat arena for 1995.”

LATIN NOTAS (Continued from preceding page)

MISCELLANEAS: Luis Miguel has begun recording “Romance II,” the follow-up to his mega-smash “Romance” (WEA Latin). Bebo Valletti will produce the record, which label execs hope will be out the fall . MTV Latino and Coca-Cola have linked up for a major ad campaign—reportedly worth $1 million—featuring concert promotions, program sponsorships, and marketing tie-ins . . . Joey’s veteran sextet Estrella is slated to become the first Tejano outfit to play New York’s Hard Rock Cafe April 19 . . . Mar Internationa’s new signee Luis Huitres, a 21-year-oldmolodelo, Caba, is in the studio, along with another upstart act, La Tropa Chicanas. Both albums are expected in May . “The Wedding Banquet,” recently nominated for an Oscar in the best foreign film category, contains two songs from Manny’s uncontracted sax player Louis Shanti: “No Soporto Más” and “Quisies Ser.”

UP-AND-COMING: The vocals on "Captiveírme," the Spanish-language counterpart to the Rosco Martínez’s aforementioned pop single “Neon Moonlight,” were co-produced by Tommy Anthony, a long-time musical fixture in South Florida now heading his own sextet, Goza. Anthony and crew turned in a kinetic, bistro setting March 4 at Club 901 in Miami. Sound ing somewhat like Kenny Loggins singing over a Latin pop/rock cadence, Anthony cut briskly through a swath of memorable romantic passages that would score big at Angló and Latin and radio. In attendance at the show were Bee Gees vocalist Maurice Gibb and Lissette.

CHART NOTES: For the third consecutive week, Elton John-Bruno Marsella blockbuster "Dondequiera Que Estés" rules the Hot Latin Tracks chart. The song’s huge point load over the rest of the top 10 suggests that the EMI label mates will be camped out at the top for at least two more weeks. A new artist on the chart is Marta Sánchez, the spunky ex-OLé Ole front lady whose bouncing pop entry “Deseo” moves 39-31 with a bullet. Sánchez’ backing group, Gran Luna debut “Mujer”—one of the best pop albums of the year—and contains an identically titled Mexican language equivalent to “Deseo,” that could become a Latin Anglo hit.

Also new to the chart is Sánchez’s Colombo label stable, Carlos Villanueva, coming in at No. 38 with “La Gota Fria.” His self-titled label bow may well do for the Colombo albums what Juan Luis Guerra did for the Scandinavian grooves—that is, expand Colombo’s indigenous music to a broad Latino audience.

CHECK THAT: Gustavo Cerati’s solo album “Amor Anarquiz” was released by BMG, not Sony as reported in a March 19 article.
Artists & Music

Jazz

BLUE NOTES

by Jeff Levenson

TOO MUCH IS NEVER ENOUGH: Legend has it (and I got to 'cause I wasn't there) that the New Orleans Jazz & Heritage Festival began 25 years ago when a lineup of 500 musicians entertained a crowd roughly half that size in the city's historic Congo Square.

This year's fest, a 25th anniversary salute scheduled for April 22-May 1, will have a somewhat different look. Simply stated, the lineup is staggering, with something like 4,000 artists doing their boogie before crowds expected to be 400,000-or-so strong (including, I'm sure, those outre Elvis freaks who parade around the fairgrounds brandishing flagons of beignet filling and the head of the King himself—Elvis sightings, dozens of them, New Orleans, scarily).

Don't look for an exhaustive listing of the artists performing. (Exhaustion is just about right, considering how many names I'd have to type into this space.) Instead, here's a mere sampling of who's waving their ya-yas (the muffalettas, however, are up to you):

**Artists:**
- April 23: Jimmy Buffet, Max Roach, Roxy Scaggs, the Dirty Dozen Brass Band, Zachary Richard, Earl Palmer, Alain Batiste, Earl Turbinton, Ahmad Jamal, the Kola Brothers, and Mike Tucker, among others.
- April 24: Dr. John, Al Hirt, Irma Thomas, the Mighty Clouds Of Joy, Buddy Guy, Stanley Turrentine, Charles Brown, Rockin' Dopsie, Boozoo Chavis, the Winans, Ernie K-Doe, and Lil' Queenie.
- April 28: Wynton Marsalis, Herbie Hancock, the Count Basie Orchestra, Willie Nelson, Taj Mahal, Clarence "Gatemouth" Brown, and Sonny Landreth.

**Performing:**
- May 1: Pete Fountain, Percy Humphrey, the Radiators, Johnny Adams, Jean Knight, Nicholas Porton, Gospel Soul Chiller, and "Red" Tyner, and Dave Bartholomew, Hail enough?

**Give Frisberg The Ball:** Nobody writes songs about baseball and its nostalgic warmth better than Dave Frisberg. (From "Matty," his love letter to New York Giants pitcher Christy Mathewson: When our luck was burning sour and our backs were to the wall/You would fire up the will to win and galvanize us all.../I'd swear that God himself had sent his right-hand man to see us through/It was you, Matty, if you was you.)

For Erato, music director symphonic (he just released the album "Quality Time" on Sterling, which includes "Matty"), he's been penciled in to open Carnegie Hall's grass-roots series of five concerts April 15-30, focusing on themes of America, including baseball, traveling circuses, cowboy life, Texas blues, and rockabilly. To spell Frisberg, Carnegie Hall has scheduled an appearance by Giant Bobby Band, the first of his "Frisberg Night" series of reliving The Home Run— anybody got a better definition of personal glory?—primarily because we won't let him. Jazz and baseball. No complaints here.

**Paris, Anytime:** Amid complaints that jazz knows too few real male singers, word drifts in that Jackie Paris has a new, self-titled record on Audiophile. Paris introduced the first vocal recording of Thelonious Monk's "Round Midnight"; he was the first vocalist Charles Mingus used when he began his Debut label. The "Voice," as he is known, is music director symphonic (he just released the album "Quality Time" on Sterling, which includes "Matty").

Still to be recorded this season is the Sissel Symphony No. 1. That will be taped in May, and is slated to join a number of major works taped since late 1992 awaiting release by London.

Blomstedt will continue his association with the SFS as conductor laureate and is expected to make additional recordings with the orchestra. Michael Tilson Thomas will take over as music director.

**Going On Record: 1: At least three majors will be recording the Chicago Symphony Orchestra next season.

**Going On Record: 2: In a rather unusual project, David Zinman and the Baltimore Symphony Orchestra will record 12 short dance works, by as many American composers, for London's Argo label.

The list of composers results with a veritable who's who: Libby Larsen, Terry Riley, John Adams, Michael Daugherty, Robert Morin, Ann Kaye Kern, John Harbison, Michael Torke, Christopher Rouse, Dominick Argento, David Schiff, and Leonard Bernstein.**

Classical

KEEPING SCORE

by Is Horowitz

PODIUM TWISTS: As expected, Leonard Slatkin will be moving over to the National Symphony Orchestra as music director, creating new opportunities for recording with the Washington, D.C.-based ensemble.

Slatkin takes over his new post in September 1990, replacing Mitostas Rostropovich. Beginning next season, however, Slatkin will appear with the NSO as MD designate. In a typical overplay, he will remain as MD for the St. Louis Symphony through the 1995-96 season. He has held that position since 1979.

Recording plans are currently under discussion between the NSO and BMG Classics, Slatkin's exclusive label. It's not known at this time how many more recordings he will make with the St. Louis Symphony, where his RCA Victor Red Seal spots already number more than 50 titles. He also has recorded with the London Philharmonic, the Philadelphia, and the Bavarian Radio Symphony.

EVERYONE AGREES it's becoming more difficult to market standard repertoire on disc. Yet the new season again will see many new recordings of familiar fare set down by major American orchestras, a familiar formula often occasioned by novelty.

**Going On Record: The 1994-95 season will find Herbie Hancock winding up his 10-year stint as music director of the San Francisco Symphony, even as he continues to add to his substantial discography on Records.

For one thing, he will be completing a Sibelius cycle, a project begun in 1989, with the Third and Sixth Symphonies. Scheduled as well are recordings of Strauss' "Also Sprach Zarathustra," Stenhammar's "Stenfansare" and Nielsen's "Little Suite," also a part of Blomstedt's agenda.

Still to be recorded this season is the Sissel Symphony No. 1. That will be taped in May, and is slated to join a number of major works taped since late 1992 awaiting release by London.

Blomstedt will continue his association with the SFS as conductor laureate and is expected to make additional recordings with the orchestra. Michael Tilson Thomas will take over as music director.
Music Video

Vid Creators 'Get Off' On Technology

Cracker Clip Is Melange Of Visual Processes

BY DEBORAH RUSSELL

LOS ANGELES—Man meets machine in Cracker's new animated Virgin video "Get Off This," directed by Squawk Pictures' Carlos Grasso.

With the aid of three Macintosh computers, Grasso and a team of animators spent 10 weeks mixing traditional cel animation, treated original and stock footage, and computer-generated images to create a psychedelic fantasy of mind-bending imagery.

"I wanted to have some fun with the lyrics and try some things you can't do in live-action, like blow up the world," says Grasso. "Get Off This" marked his first foray into the hi-tech, computer-generated universe.

"It's such an intimidating thing to work with computers, and this was a challenge," he says. "But the timing was right; I never would have tried it a year or two ago. The software is such that we could use the computer as a source to find options to put different things together."

Grasso's artistic team included head Macintosh animator and computer artist Fred Davis, character artist and painter Ariane Bazin, and cel animator Patricia Wong.

"Fortunately, we were all good friends," says Grasso, who notes that the tedious of producing such a time-intensive project posed the greatest challenge to the team. Three weeks were devoted to storyboarding and determining how the computer would layer various frames. Work days often stretch past 15 hours.

Each one of the 6,758 frames of video was hand-created using Adobe Photoshop filters and then composited on a Macintosh 950 Quadra, the main animation computer.

"Throughout the computer for the look or feel of the animation," says Davis, a freelance graphic designer who came in with a decade of Macintosh experience, but little background in animation. "We used it as a compositing tool. I shy away from most computer animation. The look is too sterile, there's no life."

Bazin, a painter, also had little experience in the animation field. She relied on cel animator Wong and computer artist Davis to bring her paintings to life.

"I would draw something once, it would be processed through the computer, and then it would appear like magic on the screen," says Bazin, who drew some 2,000 frames in a 31-day period. "It was the first time I had seen my work moving. We were jumping all over the place every time we had a new picture."

Adds Grasso, "At one point it felt like, 'look, it's another potato chip, Charlie. Just 6,700 more and we've got a whole bag!'"

Bazin created a number of the characters in the clip, including a cigarette-smoking, blue-matt named Azul who swallows the Cracker tour bus. The neo-nuclear storyline lends a whole new dimension to the term "mushroom cloud," and Grasso even manages a cameo appearance in the character of an evil sun.

Performance and cutaway footage was reeled on videotape and digitized on a Macintosh computer. The Native Animax board and NuVista card. The finished piece was dropped frame by frame into Afterburner, then laid back onto the D2 director's monitor.

"The machines took on a certain life after awhile," says Grasso. "It's like they were tripplin, always caying, and we'd be saying, 'What's wrong with that one?'

But as the director, says Grasso, he was concerned that the clip retain an organic quality. The crew worked in Grasso's own home studio, creating a comfortable environment, music, atmospheric lighting, and "lots of food."

William Coleman produced the video, and Kiefer Finkenstedt executive produced.

PRODUCTION NOTES

LOS ANGELES

- Atlantic artist Tawm Amos co-directed her new video "Cornflake Girl" with Zeitgeist-giner-producer Nancy Bennett
- Brian Selzer's new Hollywood Records video "Lady Luck" is a Tycoon Entertainment production directed by Jeff Stein. Steve Fredrifes produced.
- Randee St. Nicholas of Planet Pictures directed Celine Dion's latest Epic outing, "Falling." Robert Brinkman directed photography; John Hopgood produced. The same crew recently reeled Babyface's "And Our Feeling" video for Epic.

NEW YORK


OTHER CITIES

- Del The Funky Homosapien's latest Elektra video "Wrongplace" is a DNA production directed by Kevin Bray. Sam Aslanian produced the shoot on location in San Francisco.

Regional Programmers' Web Anchored by Group Ad Plan


The MBA, not to be confused with the MBA (Music Video Assn.), comprises 12-15 local and regional video programs working in concert to "enhance cooperation between different elements in the video promotion business," says Balaban, the organization's VP. Wendorf is president.

But the MBA has "no life," says the shows participating in the MBA, but says most of them fall into the alternative and urban music genre. "Remote" membership is based on a short-term renewable arrangement, he says. By acting cooperatively, the participating MBA shows reach a broadcast and cable horizon spanning 27 million U.S. households, says Balaban.

The organization is anchored by a group advertising plan in which labels pay one fixed rate to advertise on a variety of member programs that fit the required musical format.

As part of the deal, advertisers can submit titles of specific videos to the MBA's monthly "hot list," which is distributed to the participating shows to highlight their latest priorities.

As leaders of the MBA, Balaban and Wendorf will be responsible for distributing the ad spots to each program, and will provide proof of performance to each advertiser. Funds will be dispersed to each show on which the ads appear.

"It can be cost-prohibitive for the labels to buy advertising exposure individually," says Balaban, noting that the MBA is ideal for labels looking to promote second-tier priorities more efficiently. "We're acting as a sort of agency. We offer the labels a way to get exposure on these shows at a rate they normally couldn't afford.

Mark Weinstein of the independent promotion firm R-N-R Freelance says his clients' reaction to the MBA has been "real positive," and he notes that such labels as Relativity, Hollywood Video, Tommy Boy, Island, and A&M have expressed interest in participating.

Videostaff: The Music Row Industry Summit, slated for May 11-13 in Nashville, will feature a three-hour forum on May 13 that explores promotion, production, and programming in country music video today. Topics to be addressed include every- thing from the traditional talk of videos to battles and quality control to the role of regional video outlets and closed circuit programmers. Radio and video programmers will explain their impact on the audience and de-
The National Enquirer Jumps On The Country Bandwagon

**BY ERIC BOEHLMER**

CITY SLICKERS: the squeaky-clean world of country music has attracted some curioussects lately, in the form of new magazine publishers. A while back, Larry Flynt, of hard-core Hustler magazine fame, introduced a collection of family-friendly magazines, including Country Fever.

Now the Enquirer/Star Group, publisher of the dirtish-talking National Enquirer and Star, is introducing Country Weekly, slated to ship 730,000 copies this month.

According to Iain Calder, Country Weekly publisher and Enquirer/Star Group executive VP, 100 people will at least examine the weekly thanks to the company’s second-to-none supermarket/newsstand distribution.

Two traits will help Country Weekly stand out, says Calder. First, it will be the lone Nashville-oriented weekly, according to Calder, who is not concerned about coming up with 52 covers a year. He suggests that Garth Brooks—who grasses the biggest assurance, cover—would be good for half a dozen covers.

The other defining trait: “photos, photos, photos.” Also, unlike the Nation Enquirer and Star, Country Weekly will be on its best behavior with the stars, bending over backward to ensure good relationships. “We have a 60-page country fan want to read bad things about the stars,” says Calder, “And they won’t find it in this magazine.”

JUST THE FACTS: For years, when it came to reporting on the music business, record companies often held the key to the data and dutifully doled out information to the press. The media often ignored public nature of the dealings, reporters had to take the labels’ word when it came to sales figures and, to a certain extent, radio airplay information. It’s safe to say that companies occasionally took advantage of that privilege and inflated numbers.

With the advent of the computer tracking systems SoundScan and BDS (for retail sales and radio air-play, respectively), there seems to be no excuse for relying on record company (or word-of-mouth) facts and figures. Yet it happens routinely.

For instance, in a recent article in USA Today on the success of Big Mountain’s remake of Peter Frampton’s “Baby I Love Your Way,” the paper, without attribution, claimed the song was “the most-played single in the USA” for that week. According to BDS, it was the No. 23 most-played single, with 3,585 spins at radio—almost 3,900 fewer spins than Mariah Carey’s “Without You.”

NEWsworthY: Sometimes the guidelines for what constitutes news can be baffling. A recent article in New York Newsday told the tale of a deadbeat dad who had refused to pay his ex-wife and daughter $800,000 in alimony and child support over the years. The mother and daughter had to resort to catching welfare checks in order to survive.

Sadly, that story is played out too many times in New York and around the country. So why not let this particular account highlighted for readers? As the Newsday headline pointed out, the man in question, Dr. Jesse Hilsen, manages the rock band Kiss.
Irish Biz Lobbies For Government Support

Report Highlights Music Industry Opportunities

BY KEN STEWART

Dublin—Ireland could become a mecca for the music business by the beginning of the next century if it uses its existing potential, according to a 70-page submission to the Irish government by seven music industry bodies. The report predicts 5,000 new jobs by the year 2004—a 50% increase over current employment—if the government acts in the industry's interests.

"A Strategic Vision For The Irish Music Industry," from Simpson Xavier Horwath Consulting, was presented to arts minister Michael D. Higgins by Brendan Graham, chairman of the Irish Music Rights Organisation (IMRO), and Victor Finn, general manager of the Music Copyright Protection Society (Ireland).

The report analyzes indigenous trends and discusses how Ireland can benefit from global changes in technology and legislation.

Although U2, Enya, and the Cranberries are among acts who have made a global impact out of proportion to the size of Ireland's tiny domestic market, the report claims that the industry's true value and potential are not yet realized.

Istanbul Fears Pop Clamdown

Fundamentalists Win Turkish Capital

Istanbul—This city's residents were stunned when an Islamic fundamentalist party gained control of the local government in elections held March 15. Many are fearful of what will follow, and the new regime could cast a long shadow over the developing music and entertainment industry here.

The Islamic fundamentalist Welfare Party (RP) has won control of a massive budget and Turkey's blossoming cultural capital of 10 million people. RP took only 28% of the vote, but the remainder was divided among a plethora of moderate parties.

This result is important because Istanbul has been developing rapidly as a diverse cultural center, attracting such acts as Madonna, Madonna, Jackson, and Guns N' Roses as well as top jazz and classical musicians.

The power local authorities enjoy now puts such events in doubt.

Last year, Sony Music became the first major to establish a subsidiary in Turkey.

RP also won control of many city districts, including Beyoglu, the social center of the city, noting for its nightclubs, discos, and bars. If RP repeats the policies it has applied in other cities it controls, the area will be made alcohol-free and many forms of entertainment will be banned. "We are going to have a mosque worthy of the neighborhood constructed right at the Taksim entrance to Beyoglu," promised Tayyip Erdogan, Istanbul's mayor-elect, after winning the elections.

Aside from the formal powers RP now assumes, an upsurge in fundamentalist thuggery is expected. Ahmet San, promoter of Mudonna's 1993 Istanbul concert, told Billboard last January that he had received threats from Istanbul activists after he announced plans to stage the concert.

Kim's In The Club! Kim Wilde recently completed her first-ever Australian tour, in which she played club venues. While passing through, she picked up a platinum (70,000) award for "The Singles Collection."

Arista U.K. Venture Aims

Brit Soul Acts At America

BY THOM DUFFY

London—The joint venture Arista Records U.K. has formed with the partnership behind such hit British soul artists as Eternal and Dina Carroll (Billboard, April 2) aims to nurture new talent for the American and global market, say the principals in the deal.

Arista Records U.K. managing director Diane Graham says the agreement with Denis Ingoldsby and Oliver Smallman will tap a management and production expertise that has yielded 21 consecutive U.K. top 40 singles, including hits by Dina Carroll and Bad Boys Inc. on A&M, Michelle Gayle on RCA, Pauline Henry on Sony, and Judy Cheek on EMI.

"They have had tremendous success in the past 18 months, and they were rushing from one deal to the next with their artists," says Graham. "For them to develop, they need to be freed up of the running. I have every confidence that they will continue to break new acts both in the U.K. and abroad, which is exactly what I wanted to do."

In the U.S., Eternal has reached the top 20 on the Hot 100 Singles chart with "Don't Say Goodbye." Dina Carroll's American debut album "Always & Forever" on EMI/ERG Records, Dina Carroll has sold more than 1 million copies of her album "So Close" in the U.K. Terms of the joint venture were not announced, but Smallman says the agreement is for nine albums, with an expectation that the new label will release three albums per year. Sales, marketing, press, and promotion will be handled by Arista staff from the company's London offices.

Ingoldsby and Smallman have struck previous deals for their artists through their existing company, First Avenue Records, and will continue to run First Avenue's management and production operations, as well as the as yet unamed new label.

The two currently manage three acts signed to BMG U.K. labels: Michelle Gayle and West End on RCA U.K., and Ivan Matias on Arista. All of their current artists are expected to continue to record for their present labels.

"The approach from Diana came six months ago, and it came from several other majors making the same noises," says Smallman. "We needed to find a company with whom we could dovetail naturally. And with Arista's success with R&B in the U.S., and Diana's ability to break R&B records like Toni Braxton in the U.K., I felt it would be the best company for Diana and I to go with."

Smallman stresses his admiration for the track record that Clive Davis built at Arista in the U.S. and Graham at Arista U.K. have achieved in their genre. "We're an out-and-out R&B set up," he says, adding that the new label's priority is to launch new acts not only for the U.K. but the U.S. Success in America, he says, "is like a dream for us."

EMI Renews License Pact

With Dyna In Philippines

MANILA—EMI Music has renewed its license agreement with longtime Philippine partner Dyna Products, contrary to last year's industry speculation that the major would set up its own subsidiary.

The deal, which extends EMI's business with Dyna Products for at least another year, prompted a new round of industry talk that the two companies will eventually opt for a joint venture.

Dyna is owned by Filipino music business veteran James Dy. Only last year, another Dy-owned company, Cosmic Records, embarked on a joint venture with PolyGram, establishing PolyCosmic Records as the third multinational affiliate here (PolyGram owns 30% of the firm).

EMI Music regional director Lachlan Rutherford says, "The possibility of a joint venture with Dyna is certainly an option we are keeping open. The Philippines is an important and strategic market for us. However, our studies have shown that this may not be the most opportune time to go in as an affiliate, whether 100%-owned or as a joint venture arrangement."

Rutherford acknowledges that there are local market complications, including unusual retail practices and rights-related issues, but says that EMI's outlook on an affiliate is influenced by broader issues. He does note that the local manufacturers group, PARI, is "doing a good job of containing piracy."

Flora Ramos, label chief for EMI at Dyna Products, says, "We certainly welcome the extension of our license deal. Should they decide to set up an affiliate, we will do everything to help facilitate that transition, even if they decide to go off on their own. Our companies go a long way back."

ARANTHUS KG.
Talk Is Cheap At First Klassik Komm
Sales Soaring For Labels’ Classical Budget Lines

BY NICOLAS SOAMES

COLOGNE—The explosion of the budget market in Germany provided the main topic March 25-26 at the inaugural Klassik Komm, the country’s first Pan-European classical music trade fair. After just six months of trading, PolyGram budget label Belart of Munich hosted dealers through nontraditional outlets while Naxos, the Hong Kong-based label, saw 45% growth during 1993, taking it to $10 million in sales and expanding through established record channels. And most of the other major companies have now either moved into the budget market—with price points around 10 German marks ($5.98)—or are poised to dip below it. “Every second company in Germany is now budget,” said Helmut Schmitz, head of production, EMI Classics Germany, who launched EMI’s Encore series last year.

Having already launched its Essentials Classics label at the 10 mark retail price, Sony Classical is set to enter the superbudget arena with Digital Focus, a series of new recordings made with young orchestras in Russia and other Eastern bloc countries. It will have a suggested retail price of 7.50 marks ($4.49). “All the majors have been forced to do something because the independent share of the budget market was around 60%,” explained Andreas Pachauer, VP of product development, Sony Classical. “But I also hope that our project will help musicians in Russia to survive difficult times.”

Belart Classics, a BMG Germany-distributed label based on a large former East European catalog, is also going into the budget arena with Klassik Komm to invite Klaus Heymann, founder of Naxos, from Hong Kong to feature in one of the main industry seminars.

Though the German market statistics for 1993 were not ready in time for Klassik Komm, it is likely that there was a growth in the number of units delivered to the trade. In 1992, 3.8 million CDs were sold to dealers. Despite worries about the rise of budget-priced product, recession, and economic pressures stemming from the costs of reproduction, there was a genuine sense of optimism at Klassik Komm. The 1993 overall classical figures are expected to show a 10% increase in both units and revenue and the classical market share is expected to stay relatively stable at 9.6%.

Full price seems to have been holding up elsewhere in Europe, helped by sales of 200,000 copies of “Christmas In Vienna” on Sony Classical and Carpenters’ album released by EMI’s Polyphonic Mutter on DG (130,000).

Klassik Komm was aimed at the whole classical industry, including record labels, concert promoters, news media, specialists, media publishers, and organizations. Expectations of 55 exhibitors were overtaken, with 83 finally taking stands and attracting some 1,200 participants.

Run by Musik Kommer, founders of Pop Klassik, the 4-year-old pop event drew nearly 10,000 people, it was a much smaller trade fair, but one with a guaranteed future—at least in the short term. The Ministry of Economics of the local state, North Rhine Westphalia, has given a grant of 600,000 marks ($355,000) toward Klassik Koss costs for the first four years.

“At first, it will be about communication rather than making business,” said Ben Hepponen picked up key prizes March 25 at Germany’s high-profile classical awards ceremony at Klassik Komm in Cologne.

Called Echo Klassik, the awards were organized by the German PhonAcademy, which organizes the Echo Awards for popular music (Billboard, March 20), and was an expansion of the classical awards previously given as part of the annual Echo ceremony. A total of 23 awards were given at the Echo Klassik ceremony, which was attended by more than 600 people.

The new initiative was seen as a chance for classical music to expand media interest, but it also attracted the attention of major labels, who have been eyeing the costs incurred by prize winners.

Record companies could nominate as many albums as they liked: 500 German marks for labels that are members of the Deutsche Phono-Akademie, and 1,000 marks for Klassik Kommer members. Winners were chosen from among 113 nominees.

The controversy involved post-competition contributions: Winners of artist categories had to pay 10,000 marks, and winners of repertoire categories had to contribute five hundred marks toward a “promotion” budget.

“The money is being paid into a fund which finances promotion for Echo Klassik,” said Peter Zombik, managing director of the trade organization BPW, which organized the event. “We hope it will help the small labels especially—PolyGram and the other big companies can easily afford to spend this kind of money on promotion, anyway.”

Only two independents—Carrer and Koch-Schwann, both German—won awards, the rest being scooped by the majors.

The Echo awards generally were welcomed by the industry. “It was OK for the first time, though I think there should be fewer prizes,” said Sabine Max, label chief at Deutsche Grammophon. “We know there is a need for budget promotion, but it must be organized in a different way—too many people thought you had to pay for a prize.”

Among the key Echo Klassik results were:

Male singer: Ren Hogen, “Turandot,” by Puccini.

The importance of going into the budget area has been seen as a turning point with classical music, especially with young musicians like Anne-Sophie Mutter and the clarinettist Sabine Meyer becoming popular. Grossmaas acknowledged that the first Klassik Korrn was a large financial affair, with German the official language, but he hoped next year’s event will be bilingual. And it is likely that there will be a provision next year for an open format for public attendance—this year was trade only.

Among other significant announcements were plans for a new classical magazine, Christopher Linen, president of Warner Music Enterprises, and the German-language edition of BBC Music Magazine in the country, based on the same subscription-only method that has enabled the U.S. print run to rise to nearly 300,000 in less than a year.

Expanded Echo Klassik Awards Draw Criticism

BY NICOLAS SOAMES AND WOLFGANG SPAHR

COLOGNE—German clarinetist Sabine Meyer and Canadian tenor Ben Hepponen picked up key prizes March 25 at Germany’s high-profile classical awards ceremony at Klassik Komm in Cologne.

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Male singer: Ren Hogen, “Turandot,” by Puccini.

LONDON—the massive response to innovative marketing campaigns based on a “free” CD offer in national newspapers has been mirrored within Britain’s normally genteel classical sector.

The principal target is Alison Lestenham, chairman of the Classical Committee of the British Phonographic Industry. Also managing director of the CTI label, which was an independent label and a leading U.K. distributor, Lestenham was accused by some directors of the U.K.’s majors of undermining the classical business.

In November 1993, Conifer introduced a free-Campaign with the Sunday Times in an attempt to give a higher profile to its own imprints and its distributed labels. The first offer saw four discs—Tchaikovsky’s ballet music on Conifer’s own label, Royal Opera House, as well as tracks from Conifer-distributed labels, including Telare, Collins Classics, and Lyrita—being offered to the public for the cost of the post and packing.

The Sunday Times claims that 400,000 CDs were sent out, Package with the CD was a small catalog, the Classical Collection, offering 24 classical choices from the Conifer stable at around 10 pounds ($15). Brian Hopkins, Conifer Records sales and operations director, said following that promotion that the CD’s operation was principally a brand-awareness exercise. “We brought a huge new public to Conifer Classics, the Royal Opera House, Telare, and Lyrita—labels which have never had this kind of exposure.”

Furthermore, he claimed that “tens of thousands of additional CDs were purchased through the offer.”

Classical Collection.”

At the time, the exercise provoked a furor in the industry. A subsequent February classical promotion from Conifer, which was followed by a March promotion of the company’s jazz repertoire, was met with a similar response.

Alan Goulten, managing director of leading London independent retailer Music Discount Centre, says, “Customers are seeing offers like that and walking into my shops and accusing me of profiteering.” Roger Lewis, director of EMI U.K.’s classical division, comments, “This kind of marketing totally undermines our business and is not helpful at a time when the whole issue of the pricing of CDs is under scrutiny.”

The February promotion, this time with The Times daily paper, offered a similar set of four CDs—“Baroque Times,” “Classical Times,” “Romantic Times,” and “Modern Times”—containing sampler tracks from Conifer labels.

The discs were offered over a four-week period. The response was not as great—The Times has a quarter of the circulation of its Sunday counterpart—but the promotion re-awakened the issue.

Peter Russell, divisional director of PolyGram Classics U.K., comments, “With CDs on the front of magazines and now these free CDs, we are in danger of becoming an industry which is giving away more than we sell. And we are doing this at the same time that we are trying to justify our CD prices to the Monopolies and Mergers Commission.”

“We are pressing a self-destruct button. With all these CDs being given away, why should anyone go into a record shop?” Simon Foster, BMG Classics’ U.K. director, adds, “This free CD promotion is a step too far.”

Wenham defends his position vigorously. She told a March meeting of BPI’s Classical Committee that the vast majority of tracks on the promotion were offered through the newspapers and were of “core” repertoire and were principally sponsored by labels

(Continued on page 17)
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For information regarding registration please call:
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### HITS OF THE WEEK

#### JAPAN

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Estefan Tops ‘Uno Año De Rock’
El Ultimo Is Also A Big Winner

BY HOWELL LLEWELLYN

MADRID—Gloria Estefan and Spanish megastars El Ultimo de la Fila again earned the bulk of the acclaim March 10 at the “Uno Año De Rock” (A Year Of Rock) awards ceremony, just as they did in the previous November at the equally prestigious Premios Ondas event.

The televised gala event, watched by 5,000 fans in the Real Madrid in door sports pavilion, came a day after two important music events—a megaportal of streaming groups called “A Year of New Rock,” and the announcement of a five-month series of 20 concerts throughout Madrid by top international artists.

The winners of the fifth “A Year Of Rock” competition were, for the third year, popular vote. Nearly 65,000 fans voted on forms placed in record stores, the annual book “A Year of Rock,” and the magazine of the same name. The event was organized by the Coca Cola-sponsor company, “Un Año De Rock,” the performing rights society SAGE, and the Assn. of Artists & Performers (AIB).

In the international section, Gloria Estefan fought off finalist Aerosmith, Bryan Adams, and U2 to take the best artist award. She also contended with Aerosmith’s “Get A Grip,” U2’s “Promises And Lies,” and U2’s “Zooropa” to take the best album award with “Mi Tierra.” Finally, the two also tangled with Madonna’s “Ray of Light” and Mariah Carey’s “All That She Wants,” the Pet Shop Boys’ “Go West,” and 4 Non Blondes’ “What’s Up!” to receive the best song trophy with “Mi Tierra.”

Other international winners were UB42 as best live act, 4 Non Blondes as best new act, and Aerosmith’s “Cryin’” as best video.

Flamenco-tinged Barcelona pop outfit El Ultimo de la Fila (whose name translates as Last In Line) has been a major act since the mid-’80s and shows no signs of letting up. The group’s 1992 album “Astronomia Ra tocable” (Reasonable Astronomy) has sold about 600,000 copies, according to the record company, although its songs have never been translated into English and best single, “Como Un Burro Amarrado a la Puerta del Elefante” (Like A Donkey Tied To The Door Of The Elephant), the Los Angeles Times reports.

The two-hour gala featured live performances from leading Spanish acts Amistades Peligrosas, Martirio, Los Rodriguez, Seguridad Social, Duncan Dhu, and Celtas Cortos.

A Year Of Rock, also sponsored by the FM, Las Ca denas 100, featured “promising and innovative tendencies within Spanish pop-rock that still have not won a massive audience” according to the record company.

China won the four awards: “Miguel Muneo” of “Miguel Muneo” (Young Music), which starts March 18 with Kenny G and ends in late July with UB40 and the Red Hot Chili Peppers.

Organizers hope that the 20 concerts attract more than the 250,000 fans who attended last year’s event.

Discography Is Mega In Thailand

BY STEVE McCLURE

TOKYO—Two Chinese songwriters are suing Matsushita Electric Indus
cial Co. and affiliate Victor Entertainment Co. for allegedly using their songs in a promotional video without permission.

According to the China Daily, the Chinese government’s English lan
guage newspaper, composer Zang Tianshuo and lyricist Huang Xiamao are the first Chinese citizen ever to bring an intellectual property case against a foreign company.

They sold UB40 and the Red Hot Chili Peppers for a version of their song “Praying Heart” on a video distributed to Chinese appliance dealers to promote a Matsushita video karaoke deck without getting their approval.

The two are reportedly seeking $500,000 for copyright infringement and $228,000 in compensation and costs.

After mediation efforts between the two sides failed, Zang and Huang took the case to the Intellectual Property Court March 24, which is under the jurisdiction of the Beijing Intermediate People’s Court.

Victor says it is confident it will win the case.

“We are ready to fight this out in court because these two songwriters are claiming an outrageous amount of money,” the Chinese Daily reports. “But it is true,” says Takuji Chiba, general manager of Victor Entertainment’s corporate strategy and planning headquarters in Tokyo.

“They’re wrong,” says Chiba.

“We’re sure we’ll win.”

He says Victor made 1,500 copies of the video in question purely for promotional purposes, and not for sale, contrary to what Zang and Huang say in the plaintiffs’ allegations of sales of some 300,000 units.

The karaoke videocassette is to promote a video deck to be released in China by Matsushita,” Chiba says. He adds that Victor asked the state-owned China Records, with which it works in the Chinese market, to handle the necessary copyright clearance procedures with the Chinese government and China Records.

At first China Records was not able to locate Zang and Huang, Chi

ba says, but eventually found them and tried to pay them their royalties.
Robertson
Taylor
25 YEARS
OF INSURING THE STARS

A BILLBOARD ADVERTISING SUPPLEMENT
From the dark side

to the division bell...

WILLIE ROBERTSON & BOB TAYLOR

have covered our butts.

Thanks and congratulations for 25 years in the business.

Steve O’Rourke & Pink Floyd
Star Brokers

BY RAY COLEMAN

WILLIE ROBERTSON’S DARING AND CARING INSURE SUCCESS

A provocative advertisement appeared in the U.K. music weekly Melody Maker in 1972. Amidst the full-page announcements proclaiming concert tours and new albums by such acts as Led Zeppelin, David Bowie and Rod Stewart, the ad appeared unorthodox.

Showing pictures of the Kinks, King Crimson and Marc Bolan and his band T. Rex alongside their guitars and amplification equipment, the ad asked a rhetorical question: What would happen if these artists showed up for their concerts to find no instruments had arrived and they could not perform? Who would pay them?

The advertiser was the least likely 28-year-old to be knocking on the door of the music business. Willie Robertson was, by his own description, “absolutely not a rock and roll person,” and he had been hustling for three years to carve himself a niche in the music business as something unique: an insurance broker.

A golden future in the entertainment field did not seem a likely prospect for Robertson. An education at Harrow, one of Britain’s most prestigious public schools, appeared to be something of a handicap. He spoke with a Platt apparently in his mouth and wore pin-striped suits amid the leather-clad music-business executives. His authoritarian bearing seemed the antithesis of the hip characters who were shaping the rock industry at the start of a brave new decade.

There was just one reply to Robertson’s advertisement. An unknown named Bryan Ferry phoned him from Newcastle-upon-Tyne to say that

Continued on page R-4

BOB TAYLOR IS ALL BUSINESS WHEN PROVIDING STAR TREATMENT

Y ou are promoting a major international concert tour. Suddenly, a week before its opening, the singer falls ill and the tour must be canceled. If you were not insured, the problem is yours. If your coverage was in place before the crisis hit, there remains much work to do in lodging such a significant claim, even though you have the comfort of a strong position.

The insurer appoints a loss adjuster to investigate a whole stream of issues, ranging from income from advance box-office sales to expenditure incurred in mounting the tour and an often-difficult analysis of the tour’s predicted profit on which your claim may be based.

Pitched into a minefield of facts and figures that must be debated, you’ll benefit from the experienced hand of a professional broker who has seen all this before. The world of entertainment insurance, including tour claims, is his specialty. Your most likely ally representing you in such negotiations with the loss adjuster is Bob Taylor.

For 35 years, the Robertson-Taylor partnership has been immersed in the entire fabric of insurance for more than 33 years, for 25 of them representing promoters, artists, managers and others in some of the most complex claims from the entertainment world.

If you are involved in slow business, Bob Taylor is the quiet, analytical counterpoint. From his office in Docklands, with a staff of 70, he deals

Continued on page R-4
Continued from page R-3

he was going to London and thought he ought to insure his equipment.

Arriving at Robertson's office in the City, the imperturbable Ferry
asked how much it would cost. Told the premium would be 200
pounds, Ferry offered 100 then, as he completed his application form,
and 100 at the end of the month. Robertson accepted. "He was a fright-
fully nice young chap," Robertson recalls, "and he asked me to pass on
whether I knew anyone in the management field.

Robertson's upper-middle-class background became his ace. He was
able to steer Ferry to David Enthoven, who had been Robertson's friend
in the same house at Harrow School. With his partner John Gaydon,
Enthoven had recently launched E.G. Management. Ferry signed to
E.G. And so, from that casual introduction, began the rise to success of
Ferry and his band Roxy Music.

Two decades on, Willie Robertson has firmly stamped his flamboy-
ant personality on the entertainment industry. Animated, extroverted,
eternally confident and optimistic, he has won the affection as well as
the business of an industry that had initially found the arrival of an
insurance broker in its ranks rather bewildering.

His conviction and drive have been at the heart of the insurance bro-
kering firm that, from humble and difficult beginnings, has emerged as
an industry leader. Their client list has ranged from Paul McCartney,
Pink Floyd, Elton John, the Rolling Stones and Madonna to Favaroni,
Jimi Hendrix, Richard Burton and Ben Harrison.

It was at the top echelon of the rock world that Robertson Taylor
made his name, and it was Robertson's audacity that provided the impu-
tus. What other insurance executive would happily respond to a rock
star's challenge to walk barefoot over the dance floor of nightclub din-
ers? That was Robertson's daring salvo that won him the business of
The Who.

"I used to give the doorman at Tramp (the major London haunt of
celebrities) a fiver a week to call me up with details of which stars
were expected in the club," Robertson recalls. After one such phone alert,
Robertson arrived at the nightspot to find The Who's swashbuckling
drummer Keith Moon sitting at the bar drinking tequila. Naturally,
Robertson went and sat next to him.

"Hello, what do you do?" Moon asked.

Continued on page R-6

TAYLOR

Continued from page R-3

essentially with the insurance firms internationally, placing the business
that Robertson and he jointly deliver.

"Willie is the accelerator of the company; I'm the brake," Taylor says.
Their contrasting personalities are both obvious and necessary in com-
bining show business panache with gritty business acumen.

This flourishing partnership, which dominates its field, has tough-
tenacity to sit comfortably astride the twin worlds of entertainment
and insurance. Their tough call is to be the diplomatic fronts of both
the insured and the insurer.

"It was very dangerous and risky for insurance companies in the early
years," Taylor reflects of the period when rock had a wild public image.
While Robertson was busy attracting clients, it fell largely to Taylor to
persuade reluctant insurance firms that show business was going to be a
valuable investment.

"The headline stories that glorified such stories as rockers destroying
their equipment on stage, hurling television sets through hotel win-
don and driving cars into swimming pools was not easy. Taylor set
about the task of convincing insurance firms that rock stars were not
only intelligent and talented people but were also very much in busi-
ness, and responsible in their attitude to that part of their lives."

"I'd spend a whole week placing one policy, going after 10 insurers
who didn't want to know. And I'd tell them, 'Look, I know this man.
Okay, he gives a wild appearance, but when he goes on stage, which is
what we want to insure here, he's a professional who will go out there
and do his shows. It took us years to persuade insurers that this was an
area where they could make money," says Taylor.

Those bustling years have borne the fruit of a highly sophisticated
business, and Robertson Taylor now prides itself on having a list of
golden clients. "There is still resistance," Taylor says of his daily forays
into the insurance field. "But it's less apparent now because of our rela-
tionship with people on both sides of the fence. There's now more of a
Continued on page R-6

Robert Taylor

"Willie is the accelerator of the company; I'm the brake," says Taylor.
Their contrasting personalities combine show business panache
with gritty business acumen.
With a name like hit & run
it's the others that need insurance
but we've got it anyway
thanks Willie & Bob
Tony Smith
"Can I have 30 seconds of your time?" Robertson asked anxiously, in an accent the debunking drummer would have found ripe for mocking. "I'm an insurance broker, and I'm desperately trying to get involved in the music business. I insure equipment..."

Tantalizingly, Moon said to an apprehensive Robertson: "There are five people over there eating fillet steaks. If you take your shoes and socks off, get on the table and put your foot in each of those people's steaks, I'll guarantee that the man responsible for our equipment insurance will ring you tomorrow."

Accepting the outrageous challenge, Robertson incurred the wrath of Tramp manager Johnny Gold, who threatened to ban him from the club—which would have dealt Robertson a blow in his need to befriend the show business fraternity. But Moon bought new steaks for the diners and kept his word: Robertson's phone rang the next morning, and he was given the insurance.

That slapstick episode proved to be something of a turning point. Robertson's baptism by fire into the high jinks of the rock business would mark him as different from the average "man in a suit from the City" whom rock stars were quick to rebuff.

Yet Robertson's entrance into the insurance world had been traditional. When his father died, Robertson's mother told her teenage son that she could not afford to send him from Harrow to university. So Willie joined his father's insurance firm in the City. "They wanted me to take exams, pen-push, sit behind a desk all day. That wasn't my forte," he says.

Robertson's first taste of pop came in 1963. EMI Records was among the Rolling Stones, who boast "the most expensive finger in the world."
We Can't Dance
but we're covered
thanks Willie & Bob
Tony Banks
Phil Collins
Mick Rutherford
Genesis
meeting of minds, an acceptance that the entertainment world needs to be insured, that a profit can be made."

It has always been a unique, highly specialized territory, and the collaboration between the opposite personalities of Bob Taylor and Willie Robertson has been the cornerstone of their success. Twenty-five years ago, at a time when the music world was anathema to the insurance field, the two men found each other and had the same vision.

Taylor remembers their near-accidental beginnings with amusement. In 1969, he joined Eckersley Hicks, the City insurance firm, and began his career in commercial insurance, dealing with such items as factories, industrial fairs, shipping lines and fashion houses.

Taylor had previously worked for a large broking firm and relished the prospect of joining a small, seven-year-old company. On his first day at work, he was greeted by the sight of the man who would be his partner in shaping their hugely successful future together. Willie Robertson was sitting with his leg atop a desk, in a plaster cast. He'd been out partying and had tripped the night before. Unlikely though it seemed, the two men, who were the same age, struck a rapport.

Soon, augmenting his role as commercial director, Taylor was laying the foundation with Robertson of the company's tentative interest in the entertainment field. "Willie used to have a client portfolio which we jokingly called the squeaky-boot brigade," Taylor remembers. "They were the lords and princes whom Willie would meet in his normal jet-setting nightlife. It was a good way to get business. He'd meet them in the evening and pass them on the next day for insurance to be worked out. We still have some of those clients, 25 years on."

The biggest claim we will make this year is how proud we are to have Willie Robertson & Bob Taylor as our dear friends

Best wishes from Kenny Thomson, Dave Margereson and all at

m i s m a n a g e m e n t
CONGRATULATIONS
TO WILLIE AND BOB
THE INSURANCE COMPANY OF THE LAST AND NEXT 25 YEARS

FROM MARCEL AVRAM
AND ALL YOUR FRIENDS AT MAMA CONCERTS & RAU
MUNICH, GERMANY - PROMENADEPLATZ 11

www.americanradiohistory.com
The entrepreneurial and organizational skills that have made the Robertson Taylor company such an outstandingly successful enterprise have also been used to good effect in advancing a noble cause that has been dear to the hearts of Willie Robertson and Bob Taylor for almost two decades—the use of music as therapy.

It was in 1974 that a small music-therapy department was opened in a south London hospital in order to treat children with severe learning disabilities. The initiative came from Sybil Beresford-Peirse, who approached Dr. Paul Nordoff, a graduate of the Philadelphia Conservatory of Music and of the Juilliard School, and Clive Robbins, a British special educator, both of whom were deeply interested in the possibilities of music as a medium of therapy.

They had begun their partnership in 1961 in the Department of Child Psychiatry at the University of Pennsylvania, working with autistic, emotionally disturbed, "developmentally disabled" and "mentally handicapped" children. Later they began to make their work known in other countries and, with the sponsorship of the Music Therapy Charity of Great Britain, they set up the south London base as a training center for a group of international students.

The Countess of Bradford gave her support to the work of the center and was quick to recognize that if the unique Nordoff-Robbins approach to treating handicapped children were to survive and develop, it was vital to establish an effective fund-raising mechanism.

The Countess turned for help to the music industry and found a ready supporter in concert promoter Andrew Miller, who agreed to set up and chair a fund-raising committee. The need was urgent because, after just one year of operation, the therapy center was burdened with a $10,000 overdraft.

Andrew Miller approached Willie Robertson to be his vice chairman, and they asked friends and colleagues to join a fund-raising committee.

Continued on page R-12

The advertising salesman said if we pay for this ad we can take the credit against our next insurance premium.

Thank you.
TO BOB & WILLIE

THANK YOU FOR LOOKING AFTER US

DEPECHE MODE
THE BCL GROUP OF COMPANIES
CONCERT PRODUCTIONS INTERNATIONAL • BROCKUM
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With 90% of the UK population located within a 120 mile radius, the largest ticketing service in Europe at our fingertips.
35 years of experience in the music business.
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Wembley Stadium, Wembley, HA9 0DW

Tel: +44 (0) 81 902 8833 Fax: +44 (0) 81 900 1045

LIKE WEMBLEY, BOB & WILLIE ARE A TOUGH ACT TO FOLLOW

NORDOFF-ROBBINS

Continued from page R-10

whose first initiative was to create the first Silver Clef Award to honor outstanding achievements in British music. The first award, in 1976, went to The Who. It was presented by Twiggy to Roger Daltrey at an inaugural lunch held at the Inn On The Park Hotel in London.

Recalls Robertson, "The money raised by that lunch, which was attended by 278 people, enabled us to pay off the overdraft and achieve a credit of 500 pounds (some $750)."

The progress of the charity in the ensuing 18 years has been a spectacular success story. By 1982, the committee had raised enough money to establish the Nordoff-Robbins Music Therapy Center in a permanent building at Kentish Town in north London, where 50 children were receiving individual treatment each week. An annual post-graduate training course for music therapists was initiated in conjunction with the City of London University.

Silver Clef Award winners The Who

The year 1988 was a banner time for fund-raising. The 13th Silver Clef Award lunch in honor of Paul McCartney raised a record 250,000 pounds ($375,000). And in November of that year, an annual Silver Clef Award dinner was inaugurated in the U.S., following a visit to New York by Willie Robertson and Joyce Rudge. They won the support of Atlantic Records chairman Ahmet Ertegun, who accepted the post of honorary chairman, with Elektra chairman Bob Krasnow as chairman.
To Will & Bob
lots of love from
Andrew, Anna, Karen, Christine,
Josh, Jessica & all at
Andrew Miller Promotions

55 Fulham High Street
London. SW6 3JJ.
Tel: 071 736 5500 Fax: 071 371 7728

www.americanradiohistory.com
WILLIE AND BOB,
YOU’VE EARNED AND RICHLY DESERVE
THIS TRIBUTE AND MY PROFOND
THANKS. YOUR ASTONISHING
PERSEVERENCE HAS MADE
CONFIDENTIAL LIFE INSURANCE AN
OVERNIGHT (FIFTEEN YEAR)
WORLD-WIDE ENTERTAINMENT
INDUSTRY SUCCESS. THE RESULT HAS
BEEN OF GREAT BENEFIT TO A
TREMENDOUS NUMBER OF PEOPLE.

DAVID RUDICH
9255 SUNSET BOULEVARD, SUITE 920
LOS ANGELES, CALIFORNIA 90069
(310) 550-8020

THE SILVER CLEF AWARD WINNERS
1976: The Who
1977: Genesis
1978: Cliff Richard & The Shadows
1979: Elton John
1980: Pink Floyd
1981: Status Quo
1982: The Rolling Stones
1983: Eric Clapton
1984: Queen
1985: Dire Straits
1986: Phil Collins
1987: David Bowie
1988: Paul McCartney
1989: George Michael
1990: Robert Plant
1991: Rod Stewart
1992: Def Leppard
1993: Eric Clapton

NORDOFF-ROBBINS
Continued from page R-12

Today the American Silver Clef Awards are organized by Ian and Sunny Rollini. The Nordoff-Robbins music therapy program was officially launched at New York University under the direction of Clive and Carole Robbins.

In 1980, the following year, it became apparent that a new facility to accommodate the growth was necessary. Thus Sam Adler, the committee's treasurer, launched an appeal for $3 million. Inspired by committee member and China Records MD Derek Green, Andrew Miller approached previous Silver Clef Award winners with a view to performing at an open-air concert in June 1980. Thus Knebworth was born. Billed as “The Last All-British Rock Show Ever Saged,” the show featured Tears For Fears, Status Quo, Cliff Richard & The Shadows, Robert Plant, Phil Collins and Genesis, Eric Clapton, Elton John and Mark Knopfler, Paul McCartney and Pink Floyd.

The show was spectacular, and income from ticket sales, recording, radio, television and radio rights totalled a staggering £5.5 million pounds (some $8.25 million). The target of £3 million pounds ($4.5 million) was realized, and the remainder of the income was donated to the BPI's School of Performing Arts in Crystal Palace as a reciprocal gesture for all their support over the years.

The spacious new Nordoff-Robbins Music Therapy Centre was officially opened in September 1991 by the Duchess of York, and is currently giving weekly half-hour music therapy treatment sessions to 144 children and 23 adults—and also running post-graduate courses for up to 10 students annually. On completion of the course, the students are awarded the City University Diploma in Nordoff-Robbins Music Therapy.

Says Willie Robertson, “We are very proud of the new center, which is unique in the world. What has been a major factor in the development and expansion of the Nordoff-Robbins technique of treatment is the wholehearted support we have had from some of the great names in British popular music. This has helped enormously to raise the profile of the operation.”
The Nordoff Robbins approach to music therapy is essentially a creative one in which the therapist, sometimes working in partnership with a colleague, uses improvised music to meet the varying needs of the patients, thus forming musical relationships specific to each individual. Through this, a private and very personal environment creates a relationship of trust and respect, where the person in therapy is valued for what he or she can do and self-expression within the language of music is encouraged.

The Nordoff Robbins philosophy is that music is an intrinsic part of all people. The heartbeat and the process of breathing have a pulse and rhythm; melody is created not only when a person sings, but also when he or she laughs, cries, screams. The whole range of human emotions is held within the structures of harmony and of musical style and idiom. These intimate connections with music persist even through handicap, emotional disturbance or illness and are not dependent on a musical training, gift or background.

Music therapy has helped improve the quality of life for hundreds of children suffering from mental retardation, severe and moderate learning disabilities, autism, emotional disturbance, aphasia, behavioral problems and physical difficulties. And thanks to the dedicated and sustained efforts of Andrew Miller, Willie Robertson and their fund-raising committee, the beneficiaries of the Nordoff Robbins system of musical therapy will grow exponentially as more and more therapists are training and more and more centers are opened around the world.

"We currently have centers in England, the U.S., Australia, South Africa, Israel, Japan, Scandinavia, Germany, Ireland and Scotland," says Robertson.

Adds Andrew Miller, "Our most important aim currently is to establish an endowment fund that will secure the future of the center in London, which is so important for the future training of therapists. And we are also seeking to establish fund-raising committees in various locations to finance Nordoff Robbins music therapy units attached to hospitals.

"It's good to be in safe hands. Congratulations."
To Willie, Bob and all at Robertson Taylor. Many congratulations on 25 years — still (out)standing.

From David and all at KPMG Peat Marwick

To Willie, Bob and all at Robertson Taylor.
Many congratulations on 25 years – still (out)standing.

From David and all at KPMG Peat Marwick

R-16

A BILLBOARD ADVERTISING SUPPLEMENT

BILLBOARD APRIL 9, 1994

www.americanradiohistory.com
scene for their commercial with guaranteed sunshine," he recalls. "They went to Florida and certainly got their sunshine on a suitable beach. But they also got a high wind, which blew sand over everything and played havoc with the dresses the models were wearing."

The dramatically sounding "death-and-disgrace" coverage is another factor in the division's activities. This involves an advertising agency or production company that is building a campaign around a celebrity. The company obtains insurance in the event of the celebrity dying or becoming embroiled in some widely publicized scandal or adverse publicity that results in his or her withdrawal from the campaign.

"We also arrange insurance for feature productions for TV companies," adds Silcock. "This covers delays caused by illness, injuries, fire, damage to equipment and similar exigencies. We cover the cast, the negative and the equipment, and there are special considerations for special equipment and hazardous filming conditions. The rates charged reflect the risks and dangers involved, and we arrange insurance for productions anywhere in the world."

Animals are frequently part of a commercial, and while Robertson Taylor—like any other similar enterprise—would not contemplate arranging insurance against the often-repeated reality of animals (and children) upstaging adult actors, they do offer coverage for animal participants and their behavior in its clients' endeavors. "There was a dog cast for a sausage commercial," remembers Silcock. "Unfortunately, he ate too many of the sausages beforehand and threw up all over the set during the shoot. However, neither the dog nor the company made any claim."

Silcock and his team often attend shoots by their clients, mainly to offer advice if something occurs that had not been anticipated or to help with any rescheduling of the shoot made necessary by changes in the weather or other circumstances. Their accessibility is a comforting fact for their clients, exemplified by a recent call made from Australia at 3 a.m. to Tamsin Mills. She was able to provide some reassurance on top of the already arranged insurance.

"People basically want to speak to you when something crops up, even though you probably can't do anything specific or practical to help them and there," says Silcock. The film and television division also arranges insurance for shoots of music videos and the satellite broadcasting of live concerts, providing in the latter case coverage for satellite failure.

Robertson Taylor's film and television division also insures major sporting events, ranging from golf tournaments to World Cup cricket and even the world chess championship.

"It's a profitable operation at the end of the day for the underwriters who value our knowledge, instinct and experience," says Silcock. "We've got a nice bunch of people here who are also extremely competent and good at their jobs. The level of service and expertise we offer to our clients is unique."
Congratulations from Olaf Schröter and everyone at Rocksound

Willie "Old Bean", after 25 years you are "covered" by your friends!

Martin Goebbels could be described as the "baby" of the Robertson Taylor family—even though he's 35 years old. His working relationship with Willie Robertson and Bob Taylor dates back to 1975, when he was only 16, and he has worked for them for almost half his life.

He first met them when they were all working for another insurance company in the City of London. Robertson and Taylor left to start their own partnership in 1977 and several months later asked Goebbels to work for them. "They needed someone who could attract business from the new pop and rock acts that were coming through, and I filled the bill," Goebbels says. "That's still basically my role within the company—though the music business has changed over the years and has become much more sophisticated and professional."

Goebbels' contributions to the Robertson Taylor success story were acknowledged in 1987 when he was made an associate director and shareholder of the company and again in 1990 when he became a full director. His list of clients within the company is impressive. The Pet
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You don’t have to be in Dire Straits to contact Willie and Bob, but it helps.

Congratulations!!

Mark, John & Ed

Heartiest congratulations to you both. It is amazing how you are still married together, “drink” is a wonderful bond.

Thank you for all the betting tips!
Thank you for no recommendations!
Thank you for being there when I needed you!

Here’s to the next 25 years. Best wishes from all my frogs.
Ronnie Harris, Steve Garbutta, Malcolm Webber, Hugh Lask
and all the staff at

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chartered accountants
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Tel: 071 487 4393/486 5476
Fax: 071 935 1308

25 years! Doesn’t time fly when you’re having fun?
Onward and upward as always.

Love,

DAVID WILKINSON ASSOCIATES
071 371 5188

R-20

A BILLBOARD ADVERTISING SUPPLEMENT

BILDBOARD APRIL 9, 1994

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THE ONE ACT THAT NEEDS NO PROMOTION!

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"NOT ONLY DO WE GET EFFICIENCY WHEN WE DEAL WITH YOU BUT WE ALSO HAVE A LOT OF FUN"

THANKS FOR EVERYTHING, BUT WE WOULD RATHER HAVE BOUGHT YOU THE LUNCH...

HILTON SOUND
PAN EUROPEAN PRO-AUDIO HIRE & SALES

ROBERTSON TAYLOR

GOEBBELS

Continued from page R-20
to do because the company and the team have been established for many years, ensuring community for the client.

Has the nature of Robertson Taylor business changed? Goebbels says, "We started 17 years ago, when there really was no one else arranging insurance coverage for rock and pop stars or for other people in the music business. Now there are others doing it, but obviously it helps

that we are so well established and have built up a solid reputation for reliability."

Throat problems for lead singers, leading to tour and concert cancellations, are still the most common cause for insurance claims. "It's usually the result of constant touring, and claims of this type are on the increase," says Goebbels. "Nowadays, people do take insurance a lot more seriously than they used to, and they respect our involvement more than they used to. What was originally just a novelty for a lot of people is now a necessity in the 1990s."

Another Robertson Taylor service for which Goebbels has particular responsibility is the Confidential program, which is available to record companies, music publishers and artist managers. Says Goebbels, "A lot of rock artists are reluctant to have medical exams when they're signing contracts with record companies or publishers, but obviously the companies have to protect their investments. So we devised the Confidential program, where no medical examination is needed. It has proved popular in the music business."

Insurance claims come in to Robertson Taylor for a wide variety of reasons. One involving an unusual illness was made by Bill Berry of REM during the band's last tour, when he was found to be suffering from Rocky Mountain spotted fever. "It can prove fatal," says Goebbels. " Apparently, Bill had been bitten by a tick in the States, and by the time the band reached the European leg of their tour he was covered in a rash from head to toe. They had to cancel some of the dates. I flew out to Germany with a doctor the following day, and we got Bill moved to an army base hospital. Eventually, the cause of the rash was diagnosed and he was treated by doctors specializing in tropical diseases. Later, REM was able to reschedule the canceled dates."

Says Goebbels, "One of the great things about Robertson Taylor is that we have been involved with many of our clients since they were starting out or they have been involved with us since we started. That kind of loyalty is very rewarding—and I do believe we offer a unique service to the music business."

Simply Red's Mick Hucknall

Suad
ROBERTSON
Continued from page 8:6

his father’s firm’s clients, and there was an inquiry about insuring the Beatles. The brokers in the City were flummoxed. “They didn’t know what pop music was,” says Robertson. “They understood Beethoven and Mozart, but people like the Beatles were considered long-haired layabouts.”

Robertson, however, had his ears attuned to the new sound from Liverpool, and pop music sparked his imagination. Perhaps, he thought, the staid insurance world could be infiltrated by something as vibrant as pop music.

In 1969, a restless Robertson joined a new City company, Eckersley Hicks, which had been started by his godfather’s son-in-law. It was at Eckersley Hicks that Robertson met his partner-to-be, Bob Taylor.

Robertson was trawling for any business from his friends—“their cars, their houses, anything.” And he was intrigued when John Gaydon, his Harrow School pal, called him and said he’d found a band called King Crimson. A bank condition for lending 3,000 pounds (£4,500) to buy their equipment was that it was insured. Such coverage was unheard of at that time, but Robertson struck a rapport in the Lloyds market with underwriters whom he urged to support “this brand new concept” from the fascinating world of rock music. He smiles at the memory of the moment. “All these people knew was that insuring cars was necessary by law. But rock music? That was pretty wild!” His persuasiveness, soon to become a characteristic of the British music map, won through. “I got the insurance placed for 300 pounds.”

Six months later, Gaydon and Entwistle were back to him with another band, the high-flying Emerson, Lake and Palmer. “They had an incredible £16,000 pounds worth of equipment.” Robertson recalls, “I had to go to 10 underwriters before I could get that placed in Lloyds.”

Robertson’s unwavering scene for a winning groove had the crucial asset of perfect timing. On the cusp of the birth of superstar legends who would endure for decades, he pitched himself with ease into the maelstrom of managers, promoters, lawyers and artists. In Willie Robertson, the halloving rock world met its natural link to a sphere of business that was unfolding as vital to its future security.

But Robertson’s warm, ebullient persona, attractive to the new breed...
Robertson admits to having had a toryocratic education background. The year 1977 was a watershed year for Robertson and his colleague Bob Taylor. "I was always a great believer in spending to invest, but there was a feeling in the firm that I was investing too much on expenses and that the music business would never produce significant profits as a results of pulling out the music business in 1977, was akin, I was told: 'Willie, there are other areas where we can make money.'"

Robertson and Taylor believed, however, that the quality gap for performing a service that the industry needed. The prospect that faced them, of pulling out of the music business in 1977, was akin, Robertson says, "to climbing Everest to be told there was no oxygen left." Robertson and Taylor left Eckersley Hicks.

Launching Robertson Taylor on May 1, 1977, they immediately adopted an aggressive go-getting policy. Mostly through their pioneer-
The managers then representing many stars—men such as John Reid (Elton John), Steve O'Rourke (Pink Floyd), Tony Smith (Genesis and Phil Collins), Bill Cowie (The Who) and Ed Bicknell (Dire Straits), plus such leading promoters as Harvey Goldsmith and Mel Bush, automatically included insurance in their budgets for tours. But there were always new bands and artists to educate.

"It's all very sophisticated now," says Robertson, reflecting on the music world which his firm dominates in the brokering field. "Pink Floyd's tour, which started March 30 in Miami, is the biggest: we have ever insured. And the insurance goes through us because of the good-will and trust Bob Taylor and I have built over the last 20 years with managers like Steve O'Rourke. I consider them all to be personal friends, but they also know, if I accept it, that it is business as business. If a claim comes, sitting where Bob and I do, we cannot bury our heads in the sand. That's when we really have to jump, and sometimes we're talking of seven-figure claims."

The first concert Willie Robertson ever insured was for promoter Mel Bush at Wembly Stadium on June 21, 1972. The attractions were Elton John, the Beach Boys, the Eagles and Joe Walsh. "Everybody had been insuring theatrical people," Robertson says, "such as Richard Burton in Camelot. I was telling all promoters that they were in exactly the same risk business, and they all realized it eventually. It was then a matter of making it viable for my clients and for the insurers. Mel Bush's premium of 7,000 pounds back then covered all risks, to a value of £130,000 pounds, including the weather. And then the word got out.

Early in his career, Willie Robertson conceived a reluctant Harvey Goldsmith that in the business of promoting high-risk concerts, he needed insurance. 'Harvey took out a policy for the band Television, and their truck crashed on the way to a gig at Bristol. Harvey said to me, 'Well, that's not covered. I assured him that in an all-risks policy it cer-

tainly was, because it was an accident that happened outside his control,' says Robertson.

Although he occasionally deals directly with the artists, he does not believe in courting such relationships; despite his outgoing style. "I believe that's been the undoing of people in other spheres," Robertson states simply.

Four years ago, on holiday in Antibes with record boss Derek Green, Robertson met Keith Richards of the Rolling Stones, a band he had insured for many years. In a pizza restaurant with their children, Richards greeted him with the question: "You're not the (explicitive) who makes me go to doctors before I go on tour, are you?"

Rising to the bait as he had done 20 years earlier to Keith Moon, Robertson replied, "Yes, I am." And they both settled down to enjoy their pizza.

The City of London, where the insurance policies are arranged by Robertson Taylor, has "blown hot and cold" in its relationship with the entertainment field. "Insurance is cyclical. You have seven good years, then three lean," says Robertson. "Sometimes our competitors come into the marketplace offering low premiums, trying to mix it up at our heels. But Bob and I are confident without being complacent. Our rivals have found out that we're kingpins in a niche market because we have done the groundwork and consider ourselves friends of the music industry. "We've been firmly in goodwill and trust from day one. When Richard Burton was touring the U.S. in Camelot and hurt his back, that was over a million dollars in a claim. We also insured Rex Harrison at age 65 in My Fair Lady. He missed a show, and that was a lot of money. We face up to these factors. That's what insurance is all about. You can't hide away when it appears to get rough.

"Who would predict that, during a European tour by Genesis three years ago, there would be a French truck-drivers' strike, leaving half the band's equipment stuck in Bordeaux and the other half in Paris? Tony Smith, then manager, called me and asked what could be done about it. I suggested we cancel the Paris show in order to get the trucks to another city where the guarantee was fair higher than the Paris show. And the insurers paid out."

In an industry teeming with personalities, the arrival at center-stage of the high-profile insurance broker has been perhaps an unlikely development. If that character was to arrive, it had to be in the shape of an impassable Old Harrovian who brought a new dimension to the insurance field, and who embraced an industry that, in turn, adopted him.

"You always have to keep your shop window clean, get on a plane at a moment's notice to be at the side of a client, to prove that ours always will be a Rolls Royce service," Robertson declares.

And the industry that once welcomed wryly now has a well-established phrase when the subject of an insurance umbrella is raised: "Better call Willie."
TO
WILLIE & BOB
IN THE WORDS OF MY IMMORTAL SONG
"CONGRATULATIONS"
ON YOUR 25th

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BILL MARTIN 23 MOTCOMB ST.
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ENGLAND
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DENTON HALL
FROM ONE "LEGEND" TO ANOTHER -
HERE'S TO ANOTHER 25 YEARS OF BEAKERS AND NUM-NUMS
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FROM ROBERT ALLAN AND THE PARTNERS OF DENTON HALL

BILLBOARD APRIL 9, 1994
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Congratulations to Bob and Willie.

We are proud to be associated with you.

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Thanks to Big Willie and his Taylor-made cover

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and
John Reid
I CONGRATULATE

BOB & WILLIE

ON SURVIVING 25 YEARS
IN THE BERMUDA TRIANGLE
OF THE INSURANCE BUSINESS.

ALWAYS A PLEASURE TO TALK TO,
NO MATTER WHAT
DISASTER
DISRUPTION
OR DEBACLE
MAY HAVE PROMPTED MY CALL.

BEST WISHES FOR THE NEXT 25 YEARS,
MICHAEL

GREAT FUN WORKING
WITH YOU.

CONGRATULATIONS,
DAVID FORECAST

BOB & WILLIE

Thanks for all your support over the years.

CONGRATULATIONS ON YOUR WELL DESERVED SUCCESS -
I look forward to working together in the 21st century
(when we’ll all be antiques!)

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Surrey GU7 1BD
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WIM 3FD
071 256 8266

TAYLOR
Continued from page R-26

Today, their private company is owned by six people. “We make our own decisions and are not affiliated to any of the main insurers or broking houses,” Taylor says.

While Taylor tends the business aspect with offices in Docklands, with 10 brokers working full-time in Lloyds and in the insurance marketplace. Robertson is based in Fulham, the music industry’s heartland. “I’m not a very social animal,” Taylor says candidly. “But Willie is, and we have always had a great relationship.”

In developing their business, Taylor feels their roles have been evangelical. Before they pioneered the field, insurance was the last item on the agenda of a manager, promoter or artist—and it appeared at all. Now insurance is often built into most project budgets from an early stage, and Taylor or Robertson will sit in on planning meetings with managers or lawyers.

While both Robertson and Taylor generate business, “my specialist knowledge is in the placing of the risk and the handling of the claims,” Taylor says. “I will often sit down with such people as the tour accountants to go through all the figures. We work on the best economic package to suit both sides, insurer and client. And in the event of a major claim, either Willie or I always attend.”

That is the “shop window” of their policy. He is especially proud of the innovations they have brought to their special field over the years, and the fact that others have tried to copy them has been flattering.

Premium rates change cyclically. Taylor says, “They have been periods since we began where insurance rates have been so cheap that it has been an embarrassment to us in explaining why, two years later, they have trebled.”

As an example, he cites the 1989 average rate, which was between 1%

Continued on page R-30

BEHIND-THE-SCENES EXECS
KEEP THINGS RUNNING SMOOTHLY

IAN FRANCE

Ian France is the third founding member of the company, with Willie Robertson and Bob Taylor, and is the broker of the business. He is in charge of the placement team, which goes out and puts together deals with insurance companies after consultations with Robertson and Taylor on the best way of obtaining insurance for the various clients. France operates on a global basis, maintaining close co-operation with insurance companies everywhere, ensuring the price of the insurance is at an acceptable level and that the deadlines for putting it in place are met.

DAVID FRANKLIN

David Franklin is joint managing director with Bob Taylor of Robertson Taylor Insurance Brokers Ltd. and has been with the company since its earliest days. He is the financial director and also is responsible for all business administration matters. His career background is in accounting. Franklin dowsells with Taylor on all matters affecting corporate strategy and policy and shares the responsibility for the management of both the Paris and New York operations. Being the “finance” man, he gets involved in most areas, including negotiations for the placement of insurance for major clients and settlements with insurers and claims payments. When necessary, Franklin also deals with the regulatory authorities and ensures compliance with changes or amendments in fiscal law.
DEAR UNCLE AND FAMILY,

HAPPY 25TH!

YOUR LOVING NEPHEW.

Congratulations, Uncle and Family at Robertson Taylor, on twenty-five magic years as leading international insurance brokers to the music industry. We hope you continue to pull the rabbit out of the hat for another twenty-five.

Or, on the other hand, four fingers and a thumb.

The very best wishes from your Nephew and Colleagues.

Leading international advisers to the Music Business.

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1 Little New Street, London EC4A 3TR.
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TAYLOR
Continued from page R-28
and 1.25% of the insured value. “Today, we’re talking about 3% to 3.5%. When for years you have been selling at 1% and it jumps to 3%, it’s very hard to justify. But I firmly believe the current rates are fair, because the claims experiences from 1987 until 1991 were horrendous.”

Citing a “huge number of troubled tours” with which they were involved, Taylor recalls the Rod Stewart tour of 1989-90. “The problem was not the level of monetary losses, but the number of incidents of claim. It would start for three days, then stop for two, start for two, stop for one. And each time it stopped, another show was lost and possibly rescheduled. In a complex period of about six months we lost something like 10 or 11 shows.”

In 1990, the Rolling Stones’ tour was marred by an injury to Keith Richards’ finger, which Taylor describes as “the most expensive finger in the world.” The injury precipitated “a huge insurance loss on a major tour.”

To these have been added such lost concerts as three by Michael Jackson during his 1982 European tour.

Although both Taylor and Robertson concede that an occasional substantial claim is good for business, they urge the entertainment business to be cautious and to understand the nature of the insurance companies on whom they all rely. “As the broker, we have to keep in our mind, and tell our clients, that the insurer is vital to the business,” Taylor says. “If he does not make money, he will cease to exist. And then the tours would not be insured. For that basic reason, the premium rates are about the right margin now for the act to have good value and the insurers to make a little money.

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“We always represent the client’s interests: the singer’s, the tour promoter’s, the manager’s, for example. But just as they and we are in business, they must accept that so are the insurance firms. They work on the basis that there is a pot of money which they keep filling up with premium charges. And they pay the claims out of the same pot. When that pot’s empty, they have to start digging into their own reserves. That’s when they stop underwriting or you have a massive repercussional rate increase as we are experiencing now.”

But he is buoyant about the future for the entertainment world and its insurance involvement. “Our business continues to expand,” says Taylor. “The music business is still very young compared to the film world, and we have opened offices in New York and in Paris to challenge the local majors for entertainment business and to ensure that we have a presence there for clients who are travelling.”

In the past year, Taylor states, his firm has purchased coverage for clients, covering many major tours, totaling some $1.25 billion worths of business. “The size of the premiums related to that is obviously quite modest by comparison. But equally, the loss for a big tour often reaches $1 million or $2 million for a single show.”

When Taylor addresses the personal attention that he and Robertson give to their business, it’s not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.

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have to be watched over in relation to the insurance being required."

Then there is the unpredictable human element of insurance. "We’ve had losses ranging from strikes in France by the truckers last summer to storm problems for Sting to artists marooned in the Aberdeen snow to bomb scares," notes Taylor. "It’s not simply a matter of the key star of an act being insured. So many other considerations are included in all-risk insurance."

In their long association, straddling the insurance and entertainment fields, Robertson Taylor have met competing broking companies. But Bob Taylor insists that the standard of service they provide gives them supremacy. When he stresses the personal attention that he and Robertson give to their business, it’s not with the air of self-satisfaction, but with a belief that their clients deserve nothing less.

"Through the summer months, when we are involved with about 20 ongoing tours, our phones are busy day and night. We always say that when there’s a problem, one of us will get on a plane to represent our client. Those who have gone elsewhere have come back with the realisation that when you’re dealing with that level of investment, for example, a tour, penny-pinching to save a few hundred or even a few thousand isn’t worth it. Our competitors haven’t the breadth or depth of knowledge we bring to the table. At the end of the day, it’s what you get back from a claim, if there is one, that’s important," Taylor explains.

"We can’t make it stop raining. We can’t make the singer’s throat better. But we can say, when those moments occur, ‘This is how you handle the problem.’ And we’re right there with the client to back them up. Our job is to make it easier to cope with the unexpected."

Barclays Bank PLC
Knightsbridge Business Centre
congratulates Bob Taylor and Willie Robertson of Robertson Taylor Insurance Brokers Ltd on their 25th Anniversary in the Music Industry and wishes them every success for the future.
Dear Willie & Bob,

Congratulations on your 25th Anniversary. We don’t know how you’ve lasted that long! This is an enormous thank you from the Chairman, the Fund-Raising committees, myself and of course all at the Centre for your incredible support since the formation of the Charity nineteen years ago. Onwards and upwards and we look forward to celebrating your 50th.

Audrey Balfour.

April 1994.
Lori Yates Revives Her Career With Virgin’s ‘Breaking Point’

(Continued from page 10)

a solo album flop, and was back in Toronto, on welfare and trying to get gigs.

I came home to nothing, and I had to swallow a lot of pride,” she says. “Even though the band was okay about me leaving the group, tons of people got heavy with me over what I did. There are still people who will look the other way when they see me.”

“Breaking Point” is Yates’ return to her country-rock roots. The album features backup from such Queen Street veterans as Blue Rodeo members Bazil Donovan (bass), Jim Cudlif (vocals), James Gray (keyboards), and former drummer Cleave Anderson. Also on hand are two members of the Band, Richard Bell (keyboards) and Rick Danko (vocals), ex-Sharks guitarist David Baxter, and bassist Terry Wikins. The album was produced by Colin Linden and John Whynot.

With the exception of her cover of William Bell’s midtempo soul standard “Any Other Way” (a sizable local hit for Jackie Shane in 1960), the album features Yates originals co-written with Linden, Baxter, Ed Hornby, Johnny Douglas, and Miguel Salas.

Virgin Canada is targeting both the country and rock markets with “Breaking Point.” “On the whole, the single ‘Make A Lie Out Of Me’ was picked up by [country radio] CISS [and adult contemporary stations] the Mix CKFM and CHUM-FM,” notes Doug Chappell, president of Virgin Music Canada.

However, Tim Baker, buyer for the 30-store Sunrise Records & Tapes chain, sees a potential image problem. “There’s no question the album isn’t a country record,” Baker says. “Virgin should market her for what she is. They need to get [Toronto alternative radio] CFNY, some play on Q107 [classic rock] CIQLO, and even the Mix.”

Doug Pringle, director of programming with Rawlco Communications, which operates CISS here, notes, “She really does have all the [musical] bases covered. Coming from [non-country label] Virgin, the album is a surprise.”

According to Yates, “The album is what I do live. I’ve always done blues tunes and rockers, and my audience has always understood what I was doing. They’ve always looked at me as a singer.”

EARLY SUCCESS DERAILED

After a stint with the Last Resorts in the early ’80s, Yates’ thrived with Rang Tango’s local success. Her run with the Nashville record-making process started when the band signed a two-record deal with CBS in Nashville in late 1988.

Though there are differing accounts of what happened next, it is unmistakably true that many of CBS Nashville’s brass were far more impressed with Yates than with Rang Tango. Whatever happened, Yates and Rang Tango parted ways soon after the signing.

Moving to Nashville, she began co-writing with such respected country songwriters as Guy Clark, Don Schlitz, Matraca Berg, and Wendy Waldman. Yates soon felt overpowered, and she was alarmed over the subdued record that producer Steve Buckingham (Sweethearts Of The Rodeo, Ricky Van Shelton) was helping her make.

“Listening to that record to me to this day still painful,” she says. “It was made when I was in a pretty rough emotional state,” Yates says. “I’m amazed I did as good a job as it sounds. I’m still proud of it, but I feel it doesn’t represent me.”

Despite Yates’ opening tour dates for Steve Earle, Dwight Yost, and the Nitty Gritty Dirt Band, the album stilled. The first single, “Scenes Of The Crime,” stopped at No. 77 on Billboard’s Hot Country Songs & Tracks chart and No. 39 on Canadian trade magazine The Record’s country listings. Despite an accompanying video, the follow-up, “Promises Promises,” fared no better, reaching only No. 78 on Billboard’s country singles chart and No. 96 on The Record.

Some [radio programmers] said the album was a little ahead of its time, but that’s a handy excuse for not playing it,” says Buckingham. “It was a little different, but people who really liked music, who listened to it, liked it.

Followings two years of recording inactivity and a return to Canada, Yates was dropped by Columbia in 1990. One supporter who noticed was Michael Roth, who had been hired to launch Sony Music Entertainment Canada’s publishing division. He set her up with a number of local songwriters, coaxed guitarist/songwriter Linden to produce a demo, then convinced fellow publishers at EMI Canada and Warner/Chappell to co-finance a six-song master recording for Yates. The latter two companies publish Yates’ co-writers.

Says Roth, “She was signed to our New York company, but she was living here, I didn’t know if I could help her, but I decided to give it a shot.”

After striking out shopping the tape to Sony Music Nashville, Roth pitched the project to other Nashville and Canadian-based labels without success. “The hardest deal to get is for someone who’s lost a deal,” he says.

Virgin’s Chappell was impressed, but he was caught up in EMI’s takeover of his label and had to pass. A year later, after seeing Yates perform several times, he signed her.

“She’s an innovative artist who wanders between the [radio] formats, who can be credible anywhere she works,” Chappell says.
HOUSE RULES IN HAMBURG'S NOTORIOUS REEPERBAHN
(Continued from page 1)

the world grows weary of techno. There are signs that house music made in or imported through Hamburg is already infiltrating the clubs of techno pioneers like Udo Lindenberg in Frankfurt, and house tracks are also finding their way into the techno mix at Berlin clubs.

To find today's Hamburg sound you have to dodge hordes of hookers and avoid the invitations of peep-show dons in the St. Pauli district. Famous worldwide for offering the widest selection of sex'n'bleasle joints on one street, Hamburg's sleazy Reeperbahn also infuses the city with the heart of its sexual nightlife.

In recent years the spectrum of AIDS, economic recession, and unemployment rivalry among the nationalities who run the sex businesses have taken their toll, with establishments being closed down or folding. In their place are springing up music clubs and pubs that play live music or feature DJs, and bars in which music has been.

With scores of clubs, venues, and music pubs on or surrounding the "Gentlemen's Strip," Hamburg's PMO can claim to be the center of Germany's capital city of music.

Hamburg has the highest concentration of music businesses in the country, with PolyGram's four pop-labels—Phonogram, Polydor, Metronome, and Columbia—joined well as the Warner Music, and BMG Ariola's northern outpost—formerly the German RCA company—residing in the city.

Indie distributor edel, whose label Club Tools secured the European li- cense for the best-selling UK "Most Beautiful Girl In The World," also is Hamburg-based. And the city plays host to scores of medium-sized boutique land development publishers, and independent promotion companies that add to the musical flavor of the city.

The club and music scenes are ser- viced by several "city listings" maga- zines, including Print, Oxomx, and Hamburg Szene.

Reeperbahn MELTING POT
In February the Mojo staged a cele- bration of five years of the Acid Jazz label. Its music prompted founders Leif Nueske and Oliver Kortals to start the club in 1993. The exhibition featured video clips, slide shows, and features on the Acid Jazz and Talkin' Loud label meltings. After the molten pot of Reeperbahn culture, always full with dance kids, students, and jazz aficionados mingling among profes- sional musicians stopping in for an after-show loosener. Says Mojo's Kortals, "It's always been the case with us that music has just existed together, and everyone got on well with each other." The Reeper- bahn's music scene has come to "go round the clock, and we have no problems with the noise," says Kortals.

Hamburg's has been a singer and actress in the U.S. for years, but is now "musical rock and roll" and the front of an old Angle's Nightclub on the Reep- erbahn.

"I like to think I help some of the musicians who play here—maybe they go on to do something," says Stuart. "Udo Lindenberg comes in and plays the drums occasionally," adds Uwe Christiansen, chief barman, manager of the club, and house DJ. "We've got a couple of bands and the UK's biggest DJ's on the roster.

The city boasts excellent rock clubs in the form of Rocks, Knust, and Rocks, as well as the famous Greise Freiheit club, on the site of the old Star Club, which housed the mainstream rock and pop acts and also is a dance club.

Entree is one of the city's most famous venues, with a club in the cellar painted bright blue.

Angie's Nightclub is one of the best places to hear living legend Schmidt Thea- ter for hosting cabaret evenings that are regularly televi- ted.

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CD Club Might Be Boon For Alternative Acts
Shoestring Label Provides An Outlet For Side Projects

BY TRUDI MILLER ROSENBLOUM

NEW YORK—Say hello to the Hello CD of the Month Club, which founder John Flansburgh says has a dual purpose: to give a boost to new bands, and to provide "a haven for flaky side projects" by established acts.

Flansburgh, who is one-half of Elektra duo They Might Be Giants, and Bar/None's Marjorie Galen started the club a year ago because, Flansburgh says, "we knew a couple of acts we wanted to help along, so we got this notion: Why not start our own label?"

"Then we did a financial projec-
tion, and realized we didn't have any money," he adds with a laugh. "So we came up with this idea as a way to launch something that didn't require outside financing. An added benefit is that we can work with people who are already signed to different labels."

Subscribers pay $45 for a year's subscription, and in return receive 10 CDs with four songs each. Participants have ranged from newcomers like Brian Dewan to more established alternative acts like the Residents, Eugene Chadbourne, and members of R.E.M. and NRBQ, to spoken-word project the Duplex Planet.

"Forty-five dollars for 10 CDs is a great deal," says Flansburgh. "This is not about hauling in bucks. The club's overhead is very low, he says, because "It's not speculative; we only manufacture the number we've ordered. We don't send it to stores or get returns." The CDs are sent in a cardboard sleeve, thus avoiding the cost of jewel boxes or booklets. Yet the club is "very artist-oriented—we give them probably the best royalty rate any of these artists will ever get," says Flansburgh. A staff of four handles subscriptions and mailing.

In seeking out artists, Flansburgh first made some cold calls, "which was pretty nerve-racking," he says. But the fact that he is in a well-known band was an advantage in getting through to artists, he says.

Now, artists seek out the club. "We've had a lot of interest from people who I would have thought had better things to do," Flansburgh says. "It's got a real interesting vibe about it, because it's not going to the critics or the record stores—it's pro-adventure, a fun thing that they can do just because they like making music. It's an outlet for those 'radio-unfriendly' tracks."

Upcoming CDs will include tracks from members of Superchunk, Andy Partridge of XTC, and Flansburgh's They Might Be Giants partner John Linnell.

The club currently has nearly 20,000 subscribers. It is advertised in alternative music magazines, fanzines, and regional magazines including Baygum, the Village Voice, L.A. Weekly, and the Seattle Rocket. It also is plugged on They Might Be Giants' "Dia-A-Song" line of T-shirts. Still, it is a hobby, he says.

"We're not in this for profit," Flansburgh says. "It's more a passion than a business, and we're not trying to get rich."

Alliance Reports Sales Surge Over Past Year

BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., a music wholesaler and independent distributor, reports significant increases in sales for 1995.

Since November 1990, Alliance has acquired three one-stops, Jerry Bas- sin, CD One Stop, and Abbey Road; an independent distributor, Encore; and the assets of another one-stop, Nova.

With those buyouts, New York-based Alliance reports that its sales climbed 22.9% in 1993, to $300.5 mil- lion from $131.0 million the year before.

Anil Narang, Alliance's vice chairman and CEO, breaks down the reve- nues for 1993 as follows: Jerry Bas- sin, $145 million; CD One Stop (three-month results), $40 million; and En- core, $16 million. Abbey Road and Nova's assets were not purchased until after the fiscal year ended.

On a pro forma basis (assuming all the acquisitions had occurred as of Jan. 1, 1993), Alliance's sales jumped 25.8%, to $370.3 million from $294.4 million.

The company reports a net loss for last year of $896,000, but that was due to non-recurring financial charges, the biggest of which was $3.5 million for early retirement of debt.

Narang says long-term debt now stands at about $25 million, while shareholders' equity totals $60 mil- lion.

On a pro forma basis, net income last year was $6.4 million, compared with $4.7 million the year before.

Last November, Alliance became a publicly traded company in a transac- tion initiated by investment banker Bear, Stearns & Co. that merged Al- liance with a blind pool, Trinity Capit- al Opportunity Corp. Alliance re- ceived about $22 million in proceeds from the offering.

The stock began selling at about $1 a share. At press time, it was trading at $6.125 in the over-the-counter market.

In a report, analyst Craig Bibb of PaineWebber states, "Alliance Entertain- ment is a well-capitalized music wholesaler that can grow at a 20%-25% annual rate by focusing on the consolidation of the highly fragmented $1 billion music one-stop market.

"Alliance's sales grew 22.9% in 1993, compared with a 25.8% increase reported last year, despite a decline in wholesale prices," he says. Alliance's sales growth rate, he notes, was above the company's 20%-25% annual growth goal.

The company's net income last year was $6.4 million, compared with $4.7 million the year before.

Narang says the company is well-positioned to continue its growth.

"We're not in this for profit," Flansburgh says. "It's more a passion than a business, and we're not trying to get rich."

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Retail

Superstore Wave Hits Target; Schulhof's Direct NARM Speech

With MANY OF THE major chains opening superstores, Target Stores, the discount department store chain, apparently doesn't want to be left behind. Target already is testing an expanded music, video, and book department in one location. That store is being stocked by Valley Distributors, and contains some 10,000 CD titles and larger cassette and book allocations. Bob Pollock, Target's divisional merchandise manager for music, movies, and books, reports that the chain will try a "more comprehensive test" in the near future. That location also likely will be stocked by Valley Distributors. In other Target news, Pollock reports that the 54-unit chain will open another 60 stores this year.

ON DIRECT Marketing: Michael (Mickey) Schulhof's keynote address at the annual convention of the National Assn. of Recording Merchandisers, held March 19-22 in San Francisco, was well received by merchants even though his speech largely focused on direct marketing, pronouncing it here to stay. On the other hand, he reminded merchants that retailers are the record label's "middleman," and that retail will still be the manufacturers' "superhighway to the future." In order to accomplish that, he urged merchants to respond to the challenges facing them.

Bob Higgins, chairman/president/CEO, said the speech was the best NARM keynote address he has heard in years. "It was right on target," he said. Former president Russ Solomon also gave Schulhof's speech thumbs-up, saying he agreed with practically everything the Sony exec said, as did Jack Fugger, chairman/CEO/president of Minneapolis-based Museland Group.

MAKING TRACKS: John Grady has been promoted to VP of sales at Mercury's Nashville label. Grady, currently based in Nashville as director of sales, will move to Nashville . . . Bunky Wilson, formerly VP of sales at Basin Distributors in Florida, is seeking opportunities. He can be reached at 305-434-4857 . . . Also seeking opportunities is Lou Tatulli, formerly VP of sales and marketing with JRS Records. Tatulli can be reached at 201-661-0759 . . . Jerry Plotkin, formerly of Dunhill Compact Classics and Aristar, is GM/retail for Vending Intelligence, Miles Copeland's vending machine venture . . . Barbara Firstman Kaplan, formerly with MCA, has joined the West Coast regional sales effort of AEC Music, a subsidiary of Alliance Entertainment Corp. Terry Dorrell has moved from Walt Disney Records to become director of Kid Rhino . . . At BMG Distribution's Atlanta branch, Susan Luke, former branch marketing manager, has been promoted to sales manager. She is being replaced as branch marketing manager by Ian Buscall, a former sales rep. Also, sales rep Phil Verolla has been promoted to sales manager Florida and Blockbuster sales rep.

HEARD AROUND NARM: Nobody Beats The Wa has revamped its buying department. Peter Kapp, who previously worked for Ron Delsener as a booking agent, has been hired to be the rock/pop buyer at the apap decorating. T.J. based chain. Kapp replaces Brian Yatzer, who has moved over to buy label, blues, and country, among other niche genres. Yatzer and Kapp will buy the singles for the respective genres they handle. In addition, Dan Mallory, who was with New Jersey's Avislink chain, joins the Wiz as video buyer. Lance Skoldnik handles jazz, soundtracks, and classical buying.

Farewell: Longtime NARM mouthpiece Chuck Ruttenberg was at a loss for words, and his wife Arden was in tears at a small reception held prior to the NARM Scholarship Dinner, when he revealed that a scholarship has been established in his name by his law firm, and Mike Plotkin & Kahn. The grant was announced by Alan Makasky, who is succeeding Ruttenberg as NARM counsel. Ruttenberg, who served NARM for close to 25 years, paraphrased Mark Twain when he told the gathering that although he is handing over the NARM reins, "rumors of my retirement are greatly exaggerated." He will continue to work at Aren Fox Kinter Plotkin & Kahn.

MAIL CALL: When George's Music Boone, named independent of the year, proprietor George Daniels showed lots of class, acknowledging the cover song branch managers of the six majors even though his store doesn't buy direct. In turn, Daniels received lots of hugs and pins on the back from well-wishers, including Jim Bonk, CEO of Camelot Music, who won the year honors for a record sixth time, and Rhino Midwest marketing manager Esa Katajamaki. When Daniels auditioned the latter's "Soul Train" base- ball cap and said he didn't want to get his in the mail, the Rhino rep replied by taking the cup off and placing it on Daniels' head. "Tell you what, the mail just arrived," said Katajamaki.

Get Better: Track wishes a speedy recovery to Ira Leslie, who suffered a heart attack right after NARM. Leslie recently joined Newark, N.J.-based Peter Pan Industries as GM-national sales director. Assistance in preparing this column was provided by Geoff Mayfield.
SAN FRANCISCO—The Scholarship Foundation of the National Assn. of Recording Merchandisers announced the recipients of this year’s awards during a private March 29 reception at NARM’s 36th annual convention here. During a gala dinner, the winners enjoyed entertainment by Columbia recording artists Tony Bennett, Terence Blanchard, and Nancy Wilson.

The winners were selected from more than 200 applicants and were judged on academic achievement, financial need, and future potential by the NARM Scholarship Committee, with the assistance of academic adviser William G. Owen. Since the foundation began in 1966, NARM has awarded 496 grants, representing nearly $3 million.

The 17 Platinum Endowment Funds, of $20,000 each, were awarded as follows:
- Al Bramy Memorial Scholarship, contributed by friends, family, and business associates, established in 1991. Winner: Michael Bell, PMDC, Kings Mountain, N.C.
- Bertelsmann Music Group Scholarship, established in 1994; BMG has contributed since 1999. Winner: Anastasia Medvedeva, J&R Music World, Brooklyn, N.Y.
- Capitol-EMI Music Scholarship, established in 1993; Capitol-EMI has contributed since 1970. Winner: Lukas Ward, Trans World Music Corp., Niagara Falls, N.Y.
- Paul & Carol David Family Scholarship, the David Family Foundation, established in 1993. Winner: Jeremy Piercy, PMDC, Shelby, N.C.
- PGD Scholarship, established in 1999; PGD has contributed since 1976. Winner: Kary Lehm, Musicland Group, Eden Prairie, Minn.
- Sony Music Entertainment Scholarship, established in 1993; Sony Music has contributed since 1971. Winner: Monica Burt, Trans World Music Corp., Syracuse, N.Y.
- Tower Records Scholarship, established in 1994; Tower Records has been a contributor since 1985. Winner: Emmanuel Bernard Petit, PMDC, Dallas, Tex.
- Uni Distribution Scholarship, established in 1993; Uni has contributed since 1985. Winner: Ryan Calderon, Blockbuster Music Plus, Buena Park, Calif.

The remaining scholarships of $5,000 each were awarded as follows:
- Avis Owen Memorial Scholarship, the NARM board of directors, Winner: Erin Hennigan, Specialty Records, Dunmore, Pa.
- Charles B. Ruttenberg Scholarship, Arent Fox Kintner Potskin and Kahn. Winner, Benjamin Hoffstein, NARM, Cherry Hill, N.J.
- Daniel and Louis Kason Memorial Scholarship, PPI Entertainment Group, a division of Peter Pan Industries Inc. Winner: Heidi Smith, Hot Topics, Canyon Country, Calif.
- Ernestine and Dorothy Specter Memorial Scholarship, Spec’s Music, Winner: Devon Osborne, BMG, North Brunswick, N.J.
- Patricia Moreland, Memorial Scholarship, Fuji Photo Film USA Inc. Winner: April Coombs, Columbia House, Rye, Colo.

Tony Bennett belts out a tune at NARM’s scholarship dinner.
MIDPHIS—When the owners and employees at Pop Tunes talk about Elvis Presley, you can be sure they are not just discussing the latest Elvis sighting. More than likely, you'll hear stories about Elvis remembered as just another customer at the Memphis store.

"Elvis used to come in here while he was working at the electric company," says Mary Ann Linder, the first player of the legendary Pop Tunes and a music biz veteran of nearly 50 years. "[Presley] would have lunch and see what the people were buying. One day somebody came in and played one of his records, and [store co-founder] Joe Coughi asked the customer if he liked the record. He did, so Joe pointed out Elvis and said, 'That's the boy who made that record.' Elvis was hiding behind the Coke machine saying, 'Oh Mr. Coughi, you are embarrassing me.'"

Stories like that are all part of a day's work in this retail and one-stop operation that has literally been the first place many great blues, R&B, and rock artists, not to mention regional labels, went to sell their records.

Originally founded in 1946 by Coughi and John Novarese, Pop Tunes—as it was known then, due to its downtown location at 308 Poplar Ave.—was there throughout the glory years of the Memphis music scene. To anyone who hung out while Sun, Stax, Hi—and any number of smaller labels—were hot, Pop Tunes was a lot more than a record store. It was a meeting place for ideas, gossip, and musical and marketing possibilities for anyone in the music industry who dropped in.

Back then, Pop Tunes was the only place someone could check out new music before it was purchased, thanks to aisles of demo records and turntables that would pull out all of the desired titles when the demons were brought to the counter. It wasn't uncommon to hear four to six players playing everything from fiddle-bubbling to hard rock all at once on a busy day. More discriminating buyers were allowed to hear demos in enclosed listening rooms. That service was phased out during the '80s, when CD began to dominate the retail marketplace. CD service was harder to come by.

Pop Tunes was the only game in town until 1975, when Peaches made a big push into getting tie-in accounts for the empty supermarket building. By that time, Pop Tunes was getting ready to open a store in Shelby. Now, Peaches is gone, and Pop Tunes has seven stores with plans for more.

Two reasons for Pop Tunes' staying power are the depth of its catalog and its trained staff, says president John Novarese Jr. "We have over 35,000 titles," he notes. "If a store carries about the same thing, so, realistically, you could go to any of our locations and get what you are looking for. Nobody carries that kind of depth in their inventory."

"The service is definitely an element that sets us apart, too," he adds. "All of our stores have employees that are knowledgeable about the industry and product. It's not like you are going into a store and the employees only know how to check you out. We have people who can really give you help."

Pop Tunes doesn't use price as a major selling point, but Novarese says the chain's prices are generally as cheap or cheaper than anybody else.

Pop Tunes only carries active titles, as head buyer/merchandiser Jim Burge is quick to point out. But he adds, "We do go for titles that are esoteric in nature. If you are looking for something that nobody likes the blues and you look through our blues section, you are going to find some really obscure pieces and some really good music. We try to pick up artists who play in Memphis all of the time and who have albums on little label labels."

The operation's product sales breakdown is about 40%-45% CDs, 3%-10% vinyl and accessories, and 30%-35% cassettes. The high cassette figures, Burge says, are a strong indication that the format is alive and in demand, contrary to certain industry forecasts. Vinyl, particularly 45s, still has a steady clientele, especially juke box operators, collectors, and R&B fans.

"We sold the hell out of vinyl for two years after they said it was completely dead," says Burge. "The labels are selling it. We do no buy it in small quantities, just trying to sell through it. We sold 75 copies of Stax/Justis and 16 copies of a 20-sided Miles Davis album with it, because it is one of the only ones you can still get. Sometimes, we can sell probably a fourth of what the numbers were in vinyl's heyday. The problem is that we just can't get it."

While the labels say there is no longer any demand for vinyl, Novarese says that's because the labels themselves are the ones pulling vinyl off the shelf. However, Novarese concedes that CD is a good format.

Concerning the much-publicized Decline of Vinyl, Pop Tunes does not believe CD has experienced an almost nonexistent market demand. Currently, the operation carries around 150 MiniDisc titles and no DCC. "We have maybe two or three customers who own MiniDisc players and buy whatever comes in," Burge says. "In the total time we have carried MiniDisc, which is the last two years, we have sold maybe 35 or 40.

"Pop Tunes One-Stop is not only of one of the country's more successful whole sales, but it may have been its first."

"To our knowledge, we were the first," says Burge. "In the late '40s and early '50s, you had a bunch of places that weren't record companies who carried particular record distribution in Memphis. Stax/Warner was a wholesale company that handled Decca. McDonald Brothers carried RCA, and Capitol was handled by someone else.

"We continued to buy from those people as long as they handled the lines, because that was the only place you could get those lines. In time, Decca opened their own branch here, so we started going direct to them," Burge adds. "Ultimately, we began dealing directly with all of these labels and started selling records to all of these mom-and-pop stores in the region. People would rather come to us than run all over town. Maybe they couldn't get an open account with all of those people, where they could with us. That is how it all evolved."

Currently, the one-stop handles more than 500 accounts, most of which are in Arkansas, Mississippi, northern Louisiana, and northern and western Alabama.

"I like the idea of Pop Tunes being known for its dedication to Memphis music," says Burge. "It has always supported it, and regardless of what chain comes into town or leaves, we are here for the duration, serving the customer however they need us."

Meanwhile, the store keeps coming. "Bill Green came here about a year ago, when he started doing R&B again, and he was running all over the building. This is Pop Tunes. This is what it all began," says Novarese. "I wish we had a video camera, because it would have made a great commercial."

Cassettes still account for a majority of sales at the Pop Tunes chain. Shown is the cassette wall at the Collierville, Tenn., store. (Billboard photo)
 Burnside Distrib Rescues Wayside Acts; Thump's Old School Hit

NORTHWESTERLY NEWS: It was with a hint of surprise that DI learned, in the midst of an ongoing shuffle on the regional distribution front, that some quixotic souls had started a new indie distributor in Portland, Ore. Burnside Distribution Corp. comes armed with some strong credentials. Among three partners at the helm of the company is Terry Currier, who operates Music Millennium's two respected stores; Currier also runs namesake Burnside Records, a 4-year-old company with 14 titles in its catalog.

Currier is joined in his new enterprise by Bill McNally, whose record-business experience includes stints with retailer Schoolkids Records in Ann Arbor, Mich., the late Jerm/Passport labels, and L.A.'s Mesa/Blue Moon, and David Cobb, a vet of Portland's alternative weekly Willamette Week.

Currier says he was spurred to start up Burnside Distribution after encountering countless local and regional musicians with completed albums on their hands. “A lot of these guys don't even know what to do with their product,” he says. Burnside will be dealing mostly with regional product, but Currier adds, “There will be some things we'll be taking on from outside the Northwest.” The company's catalog, which already numbers 50 titles, includes albums by acts from such locales as Southern California, Louisville, and Minneapolis.

Currier says the distribution company won't be carrying Burnside Records, which plans to release five or six albums this year, in the immediate future. The label has existing arrangements with DNA in Cambridge, Mass., and Rock Bottom in Davie, Fla.

Currier adds, nonjudgmentally but pragmatically, “Independent distribution is a mess out there in a lot of respects, and you never know when you're going to need your own distribution company to do it.” He views national distribution with suspicion. “When a label puts all their eggs in one basket, if that distributor goes down, it's going to take a lot of labels with them.” Still, he says there may come a time when BDC hires sales reps around the country.

At present, Burnside Distribution's mission, the way Currier sees it, is in its own back yard. “We may be able to further the careers of a lot of these Northwest artists. It's a lot of talent up here that goes by the wayside.”

THUMPING BIG HIT: In an era when various-artists compilation albums are an increasingly rare chart proposition, Bill Walker, president of Walnut, Calif.-based Thump Records, has a sizable hit on his hands.

Thump's “Old School,” a collection of early hip-hop and funk hits, has remained steady in the top 40 on Billboard's Top R&B Albums chart for several weeks now, peaking at No. 33, and has risen as high as No. 13 on The Billboard 200. Walker credits its success to an intense radio push and grassroots effort. “We had the goal of getting radio stations to feature 'old school weekends,' a concept that includes product giveaways,” he says.

Since its release in November 1990, “Old School” has sold more than 90,000 units, according to data from SoundScan. Those numbers are not too shabby for the album, which is distributed exclusively by Navarre Corp. in Minneapolis.

For the information of auto buffs out there, Thump's parent company also publishes Low Rider magazine, devoted to East L.A.'s custom car culture. The label has released a number of “Low Rider”-theme compilations as well.

QUICK ONES: Allegro Corp. in Portland, Ore., is now exclusively distributing the European jazz label Steeplechase; the company has a catalog of 350 titles, with another 24 on the way in '94. In the same genre, Allegro also handles DMP, Denon, and Savoy Jazz. . . The feisty reissue/alternative label Ru- zor & Tie Records in New York has defected from troubled Landmark and signed on with Koch Interna- tional, joining a growing list of pop labels at the expanding classi- cal-oriented Westbury, N.Y., distrib- utor . . . Clay Pasterneck, for- merly with Arton Music, has joined M.S. Distributing as Midwest sales manager, operating out of Cleve- land . . . Alliance Entertainment Distribution has signed exclusive national distribution deals with Seattle-based Miramar Records and New York-based Vieroy Mu- sics. Miramar's acts include Robbie Dupree, Jan Hammer, Robert Vaughn, and Tangerine Dream, while Vieroy's artists include Cow- boy Mouth, Homewreckers, Alvin Lee, and Mick Abrahams.

FLAG WAVING: Peter Case says of his rough-hewn new Vanguard album “Peter Case Sings Like Hell”: “It makes Bob Dylan's last record (the solo acoustic all-covers 'World Gone Wrong') sound like a big record-company record.”

Case's album—the ex-Plimsoul leader's first solo project after three releases through Geffen—is truly a homemade project: It was cut direct to two-track in producer and (former Flag Waving subject) Marvin Etzioni's living room stu- dio.

The unvarnished attack was de- liberate, Case says. “We didn't re- lease a song unless there was a major clam or a coughing attack on it.” The album was an outgrowth of Case's fan club newsletter, Travelin' Light; he issued the al- bum himself, on Travelin' Light Records, and sold it at his own solo shows.

Vanguard entered the picture by accident, Case says. “I was on a bus on my way to the Troubadours Of Folk Festival in L.A. This girl gave me her card—Michelle Andersen (who handles publicity for the Santa Monica, Calif., label). They called me up and wanted to pick up the record. What the hell? It's interesting being on Vanguard,” he adds, “because a lot of the records that killed me when I was a kid were on Vanguard—Mississippi John Hurt, Skip James.”

Most of the songs on this richly entertaining album are covers, with sources including bluesmen like Blind Willie McTell (whose "Breakdown Engine" also is cov- ered on the aforementioned Dylan album), Arthur Crudup, and Blind Lemon Jefferson, country singer David Allen Cole, and rocker Roy Orbison.

Many of these numbers date back to the mid-'70s, when Case bus- ked on San Francisco's streets. “I've been playing [Coos]' 'Walkin' Bum' since I was 15,” he says. “Well Runs Dry" is a local tune—used to see [keyboardist] Stan Szelest play it at this steak-and-ale joint in Buffalo, N.Y.”

Case says that Vanguard plans to release a second "Sings Like Hell" volume, comprising original songs, in about nine months.

L.A. locals can catch Case per- forming solo and with his band (which includes another fine talent, Duke McVinnie) on Friday (8) at McCabe's Guitar Shop in Santa Monica, Calif. In May, Case takes his solo show through Texas, Oklahoma, and Northern California.

Assistance in preparing this column was provided by J.R. Reynolds.

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Progressive-rock titans jump to a new label with the lineup that produced their highest-charting hit, "Owner Of A Lonely Heart". Jon Anderson, Chris Squire, Tony Kaye, Alan White, and Rick Wakeman. Album rock successes of first single, "The Calling," suggests a return to commercial splendor, even if some Yes fans loyal to other members of the fragmented unit sit this one out. Other tracks are equally accessible, thanks to focused collaboration between Anderson and Wakeman, and to the latter's high-gloss production.

**SPOTLIGHT**

**ALBERT COLLINS**

Wise Man (MCA 28546)

Collins' latest album is a collection of blues and soul-influenced songs with an old-school feel. Collins' guitar playing is on point throughout, and his vocals are soulful and emotive. The album is a great reminder of his talent as a blues guitarist.

**ALEX CHILTON**

The Box Top/Big Star pop genius reentered the music world in the mid-90s with "First We Take Tarto" and "No Sex," and subsequent albums "High Flyers" and "In The Bag." Chilton's pop sensibilities are unadulterated on this latest release, "Guanactemerla," the smooth, jangle-pop of "Wild Kingdom," "Jailhouse," and "Babys Baby." As well as being on the cutting edge, these tracks are accessible to fans of all ages.

**ALEX CHILTON**

First We Take Tarto

Produced: Alex Chilton

1993, Rave 2 3022

The Box Tops' Big Star pop genius reentered the music world in the mid-90s with "First We Take Tarto" and "No Sex," and subsequent albums "High Flyers" and "In The Bag." Chilton's pop sensibilities are unadulterated on this latest release, "Guanactemerla," the smooth, jangle-pop of "Wild Kingdom," "Jailhouse," and "Babys Baby." As well as being on the cutting edge, these tracks are accessible to fans of all ages.

**ALEX CHILTON**

No Sex

Produced: Alex Chilton

1993, Rave 2 3022

The Box Tops' Big Star pop genius reentered the music world in the mid-90s with "First We Take Tarto" and "No Sex," and subsequent albums "High Flyers" and "In The Bag." Chilton's pop sensibilities are unadulterated on this latest release, "Guanactemerla," the smooth, jangle-pop of "Wild Kingdom," "Jailhouse," and "Babys Baby." As well as being on the cutting edge, these tracks are accessible to fans of all ages.

**ALEX CHILTON**

High Flyers

Produced: Alex Chilton

1993, Rave 2 3022

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**ALEX CHILTON**

In The Bag

Produced: Alex Chilton

1993, Rave 2 3022

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**ALEX CHILTON**

Guanactemerla

Produced: Alex Chilton

1993, Rave 2 3022

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**ALEX CHILTON**

Wild Kingdom

Produced: Alex Chilton

1993, Rave 2 3022

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**ALEX CHILTON**

Jailhouse

Produced: Alex Chilton

1993, Rave 2 3022

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**ALEX CHILTON**

Babys Baby

Produced: Alex Chilton

1993, Rave 2 3022

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COUNTRY

**AARON TIPPIN** Whole Lotta Love On The Line (4:30)

**WRITERS:** Scott Hendrick, John Carter, Joe Moinian, Rich Thompson
**PRODUCER:** Scott Hendricks
**PUBLISHER:** Hendrix Songs (c/o Sony Songs, Nashville, TN 37203)

Over a lone rhythm guitar, Tippin pleads for his love on this change-of-pase single. His image stays the same, but it's nice to be reminded that underneath that sleeveless T-shirt is one soulful country singer.

**LISA LOB & NINE STORIES** Stay (I Missed You) (4:22)

**WRITERS:** John Paul White, Eric T. Walker
**PRODUCERS:** John Paul White, Eric T. Walker
**PUBLISHER:** Fairies Run, Inc., BMI

**RCG**

Harmonic rock ballad from New York-based upstarts perfectly balanced with his soulful vocals. A couple of young rising stars who inject the necessary life into the genre.

**NEW & NOTEWORTHY**

**LISA LOB**

**NINE STORIES**

Stay (I Missed You)

**WRITERS:** John Paul White, Eric T. Walker
**PRODUCERS:** John Paul White, Eric T. Walker
**PUBLISHERS:** Fairies Run, Inc., BMI

**ALBUM:**

**STUDI**

**LABEL:**

**COUNTRY**

**NORELL**

**LIGHTNING**

**LABELS:**

**RECORDS:**

**R & B**

**WRECKS/EFFECT**

**REM SHAKER (4:50)**

**WRITERS:** Kirby Wyche, Dave Wyner, Mark Riley, Tyree Pitts
**PUBLISHER:** Def Jam Records

**MCA**

Urban/coup-top male duo mines familiar territory on this cut from the "NBA Jam Session" compilation. No worry, though: Infected ones (with a wicked slam on "Gave It Up") from David Porter's "Blind Alley" proves to be a real booty mover, as the boyz chant and rap throughout this extremely catchy and staggering pop/urban assortment.

**SIZZLE CARR**

**ALL ON ME (no time listed)**

**WRITERS:** not listed
**PRODUCERS:** not listed
**PUBLISHER:** not listed

**ALBUM:**

**STUDI**

**LABEL:**

**RECORDS:**

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**ALBUM:**

**STUDI**

**LABEL:**

**RECORDS:**
NEW YORK—As a host of creative and business folks continue to explore just what they can do—and, well, what this new technology called multimedia, there are some projects they arrive at that flat-out scream “natural!” for the new medium.

Blender is one that springs to mind.

The monthly CD-ROM-based magazine, scheduled to debut this fall, aims to live up to its name by combining traditional entertainment magazine elements, such as music reviews and interviews with pop culture figures, with technological innovations thereby making multimedia a consumer reality. A high degree of interactivity along with the text, which is the mark of a traditional and the technologically trendy is one Blender’s creators have carefully calculated. “The problem with CD-ROMs up to this point is that a lot of them have been created not by people who have media experience, but by people with computer experience,” says editor in chief Regina Joseph, 28, whose seven-year multimedia resume includes gigs as music editor of Spin and writer for BPI sister publications Adweek and Mediaweek.

“But we realize at this stage, CD-ROMs are new and a little intimidating to a lot of people, and so you have to give them a familiar structure to work from, and you have to give them an easy way to navigate through to get to what it is they want,” she says.

Blender’s creators addressed the latter issue by developing for the relatively simple Macintosh platform, and by incorporating plenty of straightforward prompts as guides. Users need only click a mouse on a particular video screen or a flashing piece of text to activate a segment, or they can “flip through” the pages by clicking on arrows.

The format is a revamped version of magazine style, with three separate sections: the front-of-the-book compendium of shorter pieces; the “well,” with several in-depth feature stories, and the back-of-the-book arena for music, movie, and entertainment reviews. An always-accessible table of contents allows users to find particular articles quickly. Joseph and a staff of freelancers with notes, according to managing director Joseph declines to name yet, describing him as “very well known in the music video area.”

VIDEO CD Hardware, Software In NARM Spotlight

BY SUSAN NUNZIATA

SAN FRANCISCO—Uni Distribution will place itself firmly in the interactive market when it begins distributing titles for the SD8 format in April, and video CDs for the MCA Music Entertainment Group. The MCA Music Group announced March 19-22 at the National Assn. of Recording Merchandisers Convention here that it would provide software support to the Video CD format.

According to John Burns, president of Uni Distribution, pricing, packaging, and release dates for the MCA software have yet to be determined.

MCA/Universal Interactive Video previously announced that it will begin releasing non-interactive programs on Video CD intended for playback on the SD8 system; first up are three volumes of “Woody Woodpecker And Friends” (Billboard, Jan. 15, 1994). Those titles, as well as others for various platforms developed by newly formed Universal Interactive Studios and MCA affiliate Putnam NewMedia, will flow through Uni distribution channels into the multimedia marketplace.

Technicians—also owned by MCA’s parent company, Matsushita—demonstrated a new multimedia component system at NARM featuring a video CD player that also can play standard audio CDs and CD + Graphics titles. The system, which was to be launched April 1 in Japan, also includes a tuner, tape deck, remote control, and three-way speakers (Billboard, March 19). A U.S. price has not yet been set for the system, which will carry a suggested list price of $499.

Technicians also demonstrated its $250 Video CD adapter for the SD8 player, which has a suggested list price of $300.

Andew Nelkin, assistant GM, home audio division, noted that the mini-component video CD system is initially being positioned as an audio product for the karaoke and CD + G market. There are about 1,700 CD + G titles available worldwide, according to Nelkin.

Video CD picture quality, now at VHS quality or less, can improve without changes to hardware, according to Nelkin.

“Retailers are excited about Video CD,” said Burns. “Every account, big or little, is very interested.”

Philips also demonstrated its CD 1 player with video add-on. The company plans to announce different price points for its CD 1 line, as well as a new casual CD 1 “changer” model, in June at the Consumer Electronics Show in Chicago. To Emnil Petrone, senior VP, entertainment acquisitions with Phillips Interactive Media. However, he declined to elaborate on how the pricing might change or provide details on the changer unit.

Petrone noted that Technics’ launch of a Video CD player will be important in terms of increasing awareness of the format, but he noted that CD 1 offers more features for consumers. “You can buy a Video CD player that has two additional features, or you can buy CD 1,” which offers the ability to play interactive software as well, he said.

According to Petrone, Paramount CD music titles now on the market will not be playable on other Video CD systems, but future titles will play on any Video CD player.

Petrone acknowledged the need for standardization in the interactive arena, but said, “The consumer will have a variety of products to choose from and she is more attracted to. With multimedia, every company has its own vision, but the consumer will need to decide.”

According to Petrone, the price range for a CD 1 with full-motion video titles is $399.95. As a result, there are 350,000 CD 1 players in homes worldwide, and predicted that by the end of 1994 there would be 1 million players installed.

An advance look in March at Blender’s debut issue revealed a strong emphasis on music and video, and fewer views of albums by acts including Eum- genius and Neftariel as well as a feature on Teenage Fanclub. Also among the mix was videotape Q&A with film director Tanra Davis (the questions are posed in text form, and she answers in videoclips) and a story on Japanese animation that included video snippets of the works under discussion.

“Blender is not really a fact based show, but more of a magazine showing what’s out there and how to get,” said a VP, MCA’s director of development.

“Newbie] is a kind of a home run— pretty good,” and added, “I think they hit it out of the park.”

Focus On The Market

* New Interactive Entertainment has “put on hold” its plans for a new CD-ROM which would feature public offering of shares “as a result of some offers coming in” for the company’s Irvin Goldberg, chairman.

* “We will research these offers and see if they have any merit, and if so, proceed in negotiations,” the spokesperson added. “And if not, we’ll get back and finish the IPO.”

* The company’s chairman, David Card, said in February that it planned to sell 1.8 million shares in the company—1 million newly issued, and the remainder from existing shareholders—or about a 9% stake (Bill- board, Feb. 19).

* The majority of VIE is owned by Richard Branson and associates. Toy maker Hasbro bought about 16% in September 1993, and retailer Block- buster followed with a 20% slice in January. Blockbuster’s stock deal included an option to buy as much as another 20% of the company, which would leave Branson with a majority.

Recent VIE titles include “The 7thGuest,” “Aladdin,” and “Robocop Vs. Terminator.”

* Compton’s NewMedia, publisher of the Voyager CD-ROM system, has a wide array of CD-ROM titles has been overtaken by the U.S. Patent & Trademark Office. Awarded last August and not reviewed by the patent, the patent sparked vocal protests within the multimedia community, and later became the subject of an unusual review by Patent Commissioner Bruce Lehrman (Billboard, Nov. 27, 1993; Jan. 22, 1994). Compton’s had said it intended to collect royalties on all multimedia titles affected by the broad patent. The company has two months to appeal the decision.

* Compton’s said approximately $150 million in revenue had been generated from sales of the Voyager CD-ROM system.

* Compton’s said approximately $150 million in revenue had been generated from sales of the Voyager CD-ROM system.

* New York-based auraline and interactive pub- lisher the Voyager Co. has gotten an infusion of capital from a media group based in Stuttgart, Germany.

* Verlagsguppe Georg von Holtz- brink made what is described only as a “minority investment” in Voyager, financial details were not disclosed. The Stuttgart group’s U.S. holdings include Henry Holt and Scientific American.

* The CONTROVERSIAL patent awarded Compton’s NewMedia for a basic concept also is used in a wide array of CD-ROM titles has been overtaken by the U.S. Patent & Trademark Office. Awarded last August and not reviewed by the patent, the patent sparked vocal protests within the multimedia community, and later became the subject of an unusual review by Patent Commissioner Bruce Lehrman (Billboard, Nov. 27, 1993; Jan. 22, 1994). Compton’s had said it intended to collect royalties on all multimedia titles affected by the broad patent. The company has two months to appeal the decision.

* Compton’s said approximately $150 million in revenue had been generated from sales of the Voyager CD-ROM system.

* New York-based auraline and interactive pub- lisher the Voyager Co. has gotten an infusion of capital from a media group based in Stuttgart, Germany.

* Verlagsguppe Georg von Holtz- brink made what is described only as a “minority investment” in Voyager, financial details were not disclosed. The Stuttgart group’s U.S. holdings include Henry Holt and Scientific American.
U.S. Films In U.K. Ratings Row

"Doubtfire," "Jurassic" Not Family Fare?

**BY PETER DEAN**

LONDON—"Mrs. Doubtfire" and "Jurassic Park" are family entertainment titles par excellence in the U.K. For confirmation, you need only check the sell-through prices posted for each and the guarantee of multimillion unit sales.

But, while they don't have to dub the soundtracks, Britons are listening to a different language when it comes to judging whether either cassette will bristle sensibilities.

The U.K. trade in fact is trying to avoid the costly and embarrassing scenario of rating "Doubtfire" and "Jurassic" as unsuitable for a family audience. As the law stands, both movies are liable to get a 15 video certificate, which means they could not be rented or sold to anyone under the age of 15. One solution would be to cut offending parts and emerge with the family-oriented PG rating.

There is another way, already open to theatrical distributors who can sell tickets to preteens according to the 12 rating. However, the option isn't open to the Video Standards Council (VSC), rating legal and moral objections, has refused to adopt the 12 ever since the rating was introduced in 1989, allowing kids to see U.S. PG-13 titles including "Batman."

Now the VSC is prepared to give way when the board meets in May to discuss the matter. A recent sitting of the VSC's consulting committee recently advocated the immediate implementation of the 12 rating.

"With the wish to prejudge the decisions of the board, it looks likely that from that date onward there will be the option to give videos a 12 rating," says VSC secretary general Laurie Hall. VSC would remove the anomaly of movies being acceptable for 12 to 15-year-olds in theaters but not at home.

At present, movies with a 12 rating are automatically upped to a 15 for video. "Mrs. Doubtfire" was judged to be unsuitable for children under 12 years old by the British Board of Film Classification (BBFC) and, unless Fox Video decided on cuts to fit a PG rating, cassettes would be tagged for 15-year-olds. The PG theatrical rating for "Jurassic Park" came with a special parental warning, which would not have applied to the video release.

Graham Gooch, who recently opened up as head of the VSC's distributor of Paramount and MCA/Universal titles, explains that "Jurassic" was viewed as a PG-13 for safety's sake. "With video you'd only get The Sun newspaper sending in a 12-year-old with a beard to rent a copy and then we'd have another media storm."

VSC counted it was defending video retailers when it decided to block a 12 rating. Unless everyone operated under the same rules, VSC argued, acceptance by the trade was introducing a new criminal offense to imperil its 6,000 members.

Under British law, if a video retailer rents or sells a video to anyone under age, he or she could incur a $5,000 pound ($7,000) fine. The problem is exacerbated by the fact that I.D. cards are not common currency in the U.K.

With the 15 and the 18 rating, it was difficult enough for our retailers to determine who was under age and who was not, but with the 12 rating, especially with kids today, it's virtually impossible to determine who is under age," Hall says. Now he believes those barriers have been removed.

Late last year, the British government recognized the problem by adding a new "video age" clause into the Video Recordings Act. It considers whether the retailer took any steps to determine the age of the customer, or has helped train his staff to recognize unauthorized customers. The clause effectively introduces a justifiable form of defense for retailers who can prove they have taken the appropriate steps.

VSC has introduced a new staff training procedure to further aid retailers. VSC's other objection was a belief that introducing the 12 rating would only increase the level of public concern over standards in video, particularly regarding bad language—consumers' biggest complaint in the U.K.

BBFC director James Ferman talked to the VSC consultative committee in February to explain what levels of offensive talk could be expected from a 12-rated film.

The committee, which is composed of various moral rights groups including women's organizations and the Evangelical Alliance (supposedly representing 2 million people), accepted Ferman's arguments that it made sense to introduce the 12. Prior to 1989, PG-13 titles like "Flip," with some profanities in dialogue otherwise unsuitable for family entertainment, would have gone directly into the 15 category—unless cuts were made.

BBFC has sought to rate movies according to their intended audience, which is why Ferman introduced the 12 rating to cope with "Jurassic Park." Otherwise, there was no risk of the public losing faith in the censor's judgments. BBFC, for example, rated "Crocodile Dundee" suitable for the 15-and-up crowd, thereby making the... (Continued on page 35)
CBS/Fox’s ‘Sir Charles’ Gets a Royal Rollout

The number of seminars will be cut from 14 to six and will be held in rooms to accommodate larger crowds. Dorrance’s committee also has added a second business session, and the one always held on the second day of the convention.

And anyone who has attended the annual dinner event, where hungry conventioneers are forced to watch the endless string of trailers of studio footage, will be happy to hear that its format is being revamped. Dorrance won’t give the details, but says a Whoopi Goldberg will be promoting a “celebrity-jammed” convention that will “wow” attendees. According to sources, VSDA is hotly pursuing Academy Award ceremonies Whoopi Goldberg to serve as “celebrity chairman.” She is on a list of about a dozen stars, Dorrance confirms. Also on the list is Robin Williams, but attempts to snare the comic genius have been unsuccessful so far.

For a King: Sixty-nine songs and more than 96 minutes of concert footage are packed in Lightyear Entertainment’s “Elvis, The Concert Collection,” priced at $49.98 and available May 10.

The package contains “Aloha From Hawaii,” “The ’68 comeback Special,” and “One Night With You.” Cassette is packaged in a black leatherette slipcase with gold-embossed titles.

On the kid vid side, Disney Channel has acquired broadcast rights to Lightyear’s “Stories To Remember” series of animated programs. Six videos are running now.

Popcorn Favorites: Titles in the Walt Disney Store’s Film Collection will have the added value of a free package of Jolly Time Microwave Popcorn. Consumers also receive in-pack coupons for the snacks and a mail-in $3 rebate. The rebate requires four additional Jolly Time purchases along with the video. The offer is good until July 31.

Titles include “Old Yeller,” “20,000 Leagues Under the Sea,” “Swiss Family Robinson,” “The Love Bug,” “Davy Crockett,” and “The Apple Dumpling Gang.”

Tacky Advertising: Shame on the marketing folks at Fox Lorber Home Video, who have shown poor taste promoting their new release, “Good Evening Mr. Wallenberg.”

Taglines for the video examine Schindler’s wasn’t “The Only List.” The box art gets a worse: “On Schindler’s list there were hundreds of names… On Raoul Wallenberg’s there were tens of thousands.”

It’s not a contest, guys.
U.K. RATINGS ROW
(Continued from page 51)

U.K. the only country in the world not to give the movie a family rating. Ferman has since tried to avoid tagging titles with restrictive age certificates.

Nevertheless, the BBFC ran into credibility problems when it gave "Mrs. Doubtfire" a 12. A number of local authorities took the unprecedented step of overturning the censor's ruling, giving "Doubtfire" a PG, suitable for a general audience. Often, the decisions have gone the other way: Counter-sexual movies such as "The Last Temptation Of Christ," "Monty Python's Life Of Brian," and Godard's "Hail Mary" have been banned from jurisdictions.

Member of Parliament David Alton is still trying to amend the Criminal Justice and Public Order Bill to include a new classification that would ban all 18 rated videos (R in the U.S.) from distribution. He announced his intentions in the wake of the James Bulger trial, which centered the horror title "Child's Play 3" with a particular crime.

The anti-video media uproar that followed the James Bulger trial has kept a number of movies from U.K. shores "in the name of common sense," says Hall. Twentieth Century Fox isn't releasing "The Good Son," starring Macaulay Culkin, theatrically or on cassette in the foreseeable future, due to its "bad seed" theme. Imperial Entertainment can't distribute "Misery," in which a young child murders his step-parents.

Imperial claims it has an interim certificate from the BBFC, but that release has been held up while Ferman and part-time staffers argue over their continued employment.

"The one thing that ultimately worries me is all this argument about being at the mercy of the media," says marketing director Mike Scaran. "The video industry constantly runs any of the media but it doesn't necessarily reflect the mood of society. When retailers started pulling 'Child's Play 3' off their shelves, all they were doing was saying the media was right when it quite obviously wasn't."

PICTURE THIS
(Continued from page 51)

It's his first start in print, after time spent in three other "estates": distribution (Schwartz Brothers), recording (HBO Video and CBS/Fox Video), and retail (VSDA). "I wanted to try something a little bit different," says Rosenberg, who describes various avatars as "been there, done that."

Meanwhile, VSDA executive VP Dick Karpel cut his last month to finally close the New Jersey offices in advance of the association's Wednesday (5) move into its new Englewood, Calif., offices.

RIDING HIGH: A week before preview deadline, Monarch Home Video anticipated "Ernest Rides Again" sales of 125,000 cassettes. That's a company record, if distributors deliver as anticipated. The Ingram Entertainment subsidiary is feeling its oats these days, with a couple of productions in the works and an acquisition nearing completion. "It's a sizeable one," according to a source. "It's not 'Ernest,' but it's along those lines."

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cost duplication VTR,
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Top Video Sales

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

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<tr>
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<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<td>A FEW GOOD MEN</td>
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<td>Tom Cruise, Jack Nicholson</td>
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* Suggested retail price for sales of 50,000 units or $1 million in sales at suggested retail. ** A platinum certificat for a minimum of $1 million in sales at suggested retail | (1) A platinum certification for a minimum of 50,000 units or a dollar volume of $2 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. (2) A platinum certification for a minimum of 250,000 units or a dollar volume of $8 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ©1994 Billboard/AMA Communications.
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$9.99

- Dynamic cast including Rutger Hauer (“Blade Runner”, “Blind Fury”)
  Carol Alt (International Supermodel)
  Omar Sharif (“Mountains of the Moon”, “Top Secret!”)
  Elliot Gould (“Bugsy”, “Dead Men Don’t Die”, “M*A*S*H”)
- Big budget action-adventure production
- 1992 Theatrical release

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Hunting Whitetail Deer
An informative video that captures the elusive whitetail in its natural habitat
Bar Code: 31398-4804-3
ISBN: 0-940245-24-8
Cat. No. VM4804

Hunting Quail
Features classic hunting footage of the skill and teamwork between man and dog
Bar Code: 31398-4801-3
ISBN: 0-940245-26-4 • Cat. No. VM4801

Order Date: May 4th, 1994
Street Date: May 18th, 1994

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Hunting Doves
Covers the importance of good scouting and locating dove feeding areas
Bar Code: 31398-4802-3
ISBN: 0-940245-25-6
Cat. No. VM4802

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“A vivid portrayal of the hunter that is well put forth...”
- John Barsness, Field & Stream

Hunting Quail
Features classic hunting footage of the skill and teamwork between man and dog
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LOS ANGELES—Her Majesty’s top secret agent is taking a vacation when MGM/UA Home Video places 16 James Bond features on moratorium beginning April 20, the last preorder deadline for at least a year. The titles, which retail for $19.98 each, will be discounted to the equivalent of $14.98 list to encourage retailers to stock up while supplies last. One Bond release, “Never Say Never Again,” continues to be available through Warner Home Video.

MGM/UA executive VP David Bishop says the moratorium, a first for the studio, was prompted by the recent success of rebate promotion with PTD, which doubled sales projections for 12 MGM musicals, including “Irigadon,” “High Society,” “Seven Brides For Seven Brothers,” and “Easter Parade.” Bond might benefit from a similar relationship, Bishop suggests. “By putting the Bond titles on moratorium and giving them a rest for at least a year,” Bishop says, “we can come back, get a significant consumer goods partner, and relaunch the titles.”

There also is a possibility that a release could be tied into the announcement of a new Bond movie. Bishop says the studio is starting work on a script, although a finished product is “probably two years away.”

Dealers worry that the temporary loss of a perennial best-selling series, which has moved 7 million units to date, will hurt. “As soon as people find out about this, we’ll get besieged with calls and we won’t be able to fill all the requests,” says Jay Medly, sell-through buyer at TLA Video, a five-store chain in Philadelphia. “It’s not if these films are forgotten. These titles are always in demand, and I think a moratorium defeats the studio’s purpose.”

Included in the MGM/UA Bond collection are “Dr. No,” “Goldfinger,” “Thunderball,” “You Only Live Twice,” “Diamonds Are Forever,” “Live And Let Die,” “The Man With The Golden Gun,” “The Spy Who Loved Me,” “Volcano,” “For Your Eyes Only,” “Octopussy,” “A View To A Kill,” “The Living Daylights,” and “License To Kill.”

BLENDER
(Continued from page 52)

An ad from a record label was included in the disc used for the March demonstration. A sticky issue among developers of any interactive medium hoping for ad support (and particularly for TV services that have typically relied on those inescapable commercials) is how you get viewers to watch ads—and this is the whole point of interactive—they have a choice about what to watch.

You don’t let them choose not to watch, Blender has decided. “You do have to watch the ads,” Joseph says. “They will arise naturally as you go through the issue, but we are obviously going to be sure that they are well-done and not something that would make you unhappy to encounter.

Moreover, the ads should be fun to watch. “It’s a matter of how you present the ads,” Cherry says. “They can be presented as a passive, direct sell—buy this now—or it can be informative and fun, saying, ‘Listen to this. What do you think?’”

Although they are a logical advertiser, record companies won’t be the only advertisers on board for the rollout. Joseph says. “Video game software companies, which could include samples of games for users to try, are mentioned by Cherry as another possibility.

SPREADING THE WORDS

Beyond selling ad space, a bigger question for the new magazine is selling to consumers. Not just how many it will sell ($20,000-50,000 is pegged as a target range), but how it will be sold.

The debut issue will roll out polybagged as a freebie with teen-age-girl-oriented Seventy magazine, Joseph says. Details on numbers for the initial launch are still being hammered out, she says.

But after that, it’s on its own. Subscriptions likely will be sold as a likely sales mechanism, though Joseph says he plans to get Blender into record stores to target impulse buyers. No distribution deal has been cut yet.

The magazine’s target audience is college students, “the kind who would buy a Pearl Jam record,” Joseph says, “but there is a wide area of interest. We see that goes well beyond that core market into any number of the millions of people who have CD-ROM drives and don’t have anything interesting to put in them.”

The discs will sell for $10-$15 each, closer to the price of an audio CD than a traditional magazine.

“Although this has a magazine format, there is a collectible element to it that I think will make it seem a good value for the money,” Joseph says.

“The videos give it an archival quality, and it is unique. People don’t throw away audio CDs.”

www.americanradiohistory.com
MCA/UNIVERSAL will launch “Jurassic Park” on laserdisc in special letterboxed THX editions (Digital Dolby Surround Stereo, CLV, $44.98; CA, $49.98). The VHS laserdisc, $49.98, is $1 less than the VHS edition which will lose 28% of the movie’s original image, as opposed to laserdisc, which will have the entire widescreen picture. The CAV “Jurassic Park” will also offer frame-by-frame views of the set of the movie’s stunning special effects. No other extras are planned at this time for the boxed set.

Colleen Benn, MCA/Universal di-
rector of business development opera-
tions, expects disc sales “to be phenom-
enal” and says she’s “excited that it’s a THX release.” MCA/Universals first THX title was “Carlito’s Way,” and Benn is “extremely impressed” with the pre-order numbers for that disc. “I think THX had something to do with it,” she adds. The THX stamp should add fur-
ther to the allure of the “Jurassic Parks” disc, which many industry ob-
servers predict will set a new laserdisc sales record.

HARDWARE SURGE: Sales of la-
serdisc players increased 28.4% in 1993 as compared to 1992, according to fig-
ures recently released by the Elec-
tronics Association. The EIA revised its laserdisc sales data for the last two years to include players with karaoke features, which had previously been excluded from laserdisc total.

The revised tallies are 223,653 play-
ers sold in 1992 and 287,066 vended in 1993. Without karaoke-ready units, the figures were 206,554 and 211,066, re-
spectively.

PUBLICITY BOOST: Who framed Jessica Rabbit?” Laser industry ins-
iders were amused by the recent intense

LASER SCANS...
by Chris McGowen

national media coverage regarding the “Who Framed Roger Rabbit” laserdisc. The uproar started after a March 14 Daily Variety revealed that a few glimpses of an indecently clad Jessica had been inserted surreptitiously into the “Roger Rabbit” disc. But the news was old, comment was now many laserdiscs, a good number of whom have been aware of the mischievous frames since 1990, when the CLV and CAV laserdisc editions of the animated movie debuted. In the long term, the

“Jessica scandal” may greatly benefit the laserdisc business, as its No. 1 problem is lack of public awareness. “I think all the hoopla probably helped. I’m sure it brought laser to the attention of a lot of people that didn’t know anything about the format,” says Dave Lucas, owner of Dave’s Video, the La-
ser Place, in Studio City, Calif.

MGM/UA has an impressive slate of laser titles due this spring, led by spe-
cial editions of “Police Academy” and “For-
bidden Planet.” Coming in April are “Cyborg” (wide, $34.98) with Jean-

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**Music**


Premiere longform video from Billy ballyard Crawford featuring the vocalist performing a variety of songs in myriad settings. Musical selections range from the charming "When You Wish Upon A Star" to "Fly Me To The Moon," to the sensuous "Sway" to "Tell Me On A Sunday," several of which Crawford performs as duets.

The camera takes viewers along with Crawford as he records his work in the studio, films numerous television commercials, and appears in a few music videos—which, ironically, prove delight to children common viewers, as well as to the cats composing the whole new cast of characters. Crawford demonstrates how to brush, pace, stretch, and guide viewers—never the alight a sixth Checklist courtesy of a bequeathed manufacturer, Backport—about removing the proper walking shoes. "Energy Foot" will appeal to people who are turned off by the intensity of aerobics and crewed gyms. On the flip side, its monotone manner and footage of yuppies doing their walks in three-piece suits will send those who like to work up a sweat running for the weight room.

**Children's**

"Here Comes The Cat & Other Stories," Children's Circle/Wood Knapp (888-KIDS-VHS), 53 minutes, $13.98.

This fascinating little video collection is for cat lovers only. Each short story, culled from a classic children's book, boasts a different drawing style, tone, and lesson. But cats, cats, and more cats compose the common thread that will delight children with a love and curiosity about things feline. First tale "Here Comes The Cat" is a beauteous lesson of how fear and seeming can melt into respect and love as a town of mice gains a fresh outlook on a giant tabby video he shows up bearing a special gift. "The Cat And The Collector" demonstrates what companions cats can be despite some of their natural wild instincts. "The Cat And The Canary" is a look at the day in the life of a constantly lesing cat that will leave viewers with a whole new perspective, and "Millions Of Cats" follows an elderly couple as they chase one special pet from among millions and billions and trillions of cats.

**Health & Fitness**

"Energy Foot," Office workouts (888-412-WALK), approximately 39 minutes, $25.

With the motto of "fitness for greater productivity," Office Video Previews is a look at a new set of in-seat programs. Send review copies to Catherine Appelfeld, 2230 B Cathedral Ave., N.W., Washington, D.C. 20008.

**Sports**

"Sir Charles," NBA Entertainment/CBS Fox, Video, 50 minutes, $19.95.

Unlike that cruel, cruel McDonald's TV commercial in which he hopelessly tries to turn Michael Jordan and Larry Bird into a game of Horse, Charles Barkley gets plenty of shoe walking time in the latest video from the basketball player and his current team, the Phoenix Suns. During one of his many candid moments, Barkley acknowledges that if he had to do it over again, he may not always have been so outspoken. Based on his track record, however, fans can assume the Sir Charles they've come to love is here to stay.

"Get's Greatest Moments, Vol. I & II," CBS Fox, Video, 30 minutes each, $19.95 each.

ABC Sports golfer Brent Musherberger hosts this two-volume collection of great moments on the green. The footage is culled from the four most prestigious tournaments in the world, and thus features all of the big names and big crowds, and big golf shots of all skill levels and stature so admired Jack Nicklaus, Tom Watson, Lee Trevino, Floyd Lloyd, and Nick Faldo lead the list of pros filmed in their glory during the U.S. Open, British Open, the Masters, and the PGA Championship. Production is clean and clear, and close-ups stretch, and Waller demonstrates one thing to walk away with more confidence than they were before. For those who can follow the complex scientific workings of a space shuttle are likely to walk away more confused than they were before.

**Documentary**


Author-turned-reporter Kurt Jameson may call it a 171-page Roscheut book, but "The Bridges Of Madison County" is one of the hottest literary sensations of the decade and, as such, one of the most exploited. A*Vision's take on the charming Iowa county in the real thing. Waller himself graces this video with his prose as well as with fire-binding turns from his "The Ballads Of Madison County" album on sister-label Atlantic Records. Aside from the creator's well-rehearsed comments about the book (he wrote the whole thing in a few days and didn't intend to publish it), it's fooled around a little on the upbeat and guitar but had never considered a music career, insight about Madison County, the covered bridges, and Waller is offered by several former relatives, including a rep from the Wisternet Chamber of Commerce, a music writer, a farmer, and a few girls at the beauty parlor. The multiple sights and sounds are thrown over everyone's head, but those who insist on getting enough of that

Madison County, feeling good coming.
Zwaard Out At Columbia TriStar U.K.

Deputation Blamed On Internal Differences

LONDON—With the resignation of Cees Zwaard, managing director of the company U.K. and Eire offices, Co- lumbia TriStar Home Video has lost a veteran executive to internal differences.

The departure was effective March 31. Alan Pritchard, executive VP of worldwide operations, is taking over as acting managing director.

Zwaard cited "differences on management issues" as his reason for leaving Columbia, where he had worked for more than a decade. Zwaard ran Columbia's Benelux office before taking the U.K. helm in 1988.

Ever controversial, Zwaard was single-minded in driving Columbia's innovative "Rental Build" television consumer campaign, developed out of the aborted $20 million U.K. generic campaign launched in 1990. "It's all to do with changing an attitude," said Zwaard at the time. "We don't want people to go in stores just wanting to rent one of the titles seen in the generic campaign; we want them to consider video as a whole as an entertainment option."

Zwaard also oversaw the development of sister company 2002 Vision in 1990, which let Columbia TriStar acquire titles and manage sales and distribution for labels including New Age, EMI, and Marquee Pictures.

International executive VP Chris Deering says, "Over the past decade, Cees Zwaard has made a significant contribution to the growth of our company in the European Community. We shall miss him, and wish him well."

PETER DEAN

LIVE, CAROLCO MERGER

(Continued from page 3)

The bottom line, White adds, is a stronger acquisition and production position via-vis the majors. White says the two companies first attempted to merge in 1991, but declining stock prices and financial restructuring, including a combined debt of approximately $500 million, killed the deal.

While a spokesman for Carolco would not disclose the company's current debt, LIE is reported to owe $40 million.

In 1988, Carolco went from a 100% ownership of IVE Entertainment to 54% when IVE merged with Rackjobber Liebermann to create LIE. Carolco's ownership share was reduced to 37%, the result of Pioneer Electronic Corp. of Japan's acquisition of 39% of LIVE in March 1993. Seven months later, Carolco surrendered its remaining share as part of investor Les Studio Canal Plus and RSC Video International Services of Italy bought in. The three foreign partners are expected to own approximately 77% of the merged operation.

In addition, LIE is seeking a buyer for its 8½% stake in VCL Carolco Communications GmbH, a Munich-based video distributor. It will be at least a year before LIE Home Video sees any Carolco's output in its pipeline. Since "Cliffhanger," Carolco has released only one movie, "Wagons East!," not yet scheduled for theatrical release.

Two other productions, "Crusade," with Arnold Schwarzenegger, and "Cut Throat Island," with Geena Davis, have fall start-up dates.

Under a previous agreement, the theatrical distribution of Carolco movies remains with MGM.

LASER SCANS

(Continued from page 59)

More, and "The Good, The Bad And The Ugly." The movies constitute Sergio Leone's "Man With No Name" series with Eastwood. Trailers are included for each movie in this superb collection. Also out is the long-awaited letterboxed version of "The Haunting" (1963, $34.95), an engrossing rendition of the Shirley Jackson novel, with Julie Harris, Claire Bloom, and John归纳. And don't miss Andrei Konchalovsky's "Runaway Train," with Jon Voight, Eric Roberts, and Robert DeNiro, in a story of love and murder. Based on an Akira Kurosawa story, this is a highly original, heart-stopping action movie about two escaped convicts on a comic-book train racing out of control through freezing Alaskan back country.

MAGE has voluntarily reduced its long-term debt by $2 million, according to Image chairman/CEO Martin Greenwald, who comments, "Cash flow generated from profitable operations has allowed us to sustain our goal of aggressive growth. We see the latest paydown, added to three earlier debt reductions, makes for a total of $6.5 million of long-term debt retired by Image since its restructuring March 18, 1993.

MCA will bow Francis Ford Coppola's acclaimed "Ramble Fish" (1988, wide, $34.98) on disc April 7. Dennis Hopper, Mickey Rourke, and Matt Dillon form a most unusual nuclear family in Tulsa, Okla, and Stewart Copeland adds the movie's brilliant, idiosyncratic musical score. Also due: "A Dangerous Woman" ($34.98), with Barbara Hershey, Gabriel Byrne, and Debra Winger; "Northern Exposure: The Big Feast/Northern Lights" ($34.98); and double-feature "Francis The Talking Mule/Francis Goes To The Races" ($59.98).

WARNER REPRESE was set to debut two Morrissey discs March 13, "Live In Dallas" and "Halmer's The Madalyn Liners" (329.98 each). Just out from Warner Home Video is "The Fugitive" (wide, $29.98), which is a major selling point. Abdul's tape is the only one of the three not to have a fitness instructor included in the program. "We have taken the initial concept and run it by the experts, and they've given the thumb-up," says Fink.

The Hollywood Reporter Top 10 Weekly Movie Grosses

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<th>No. of</th>
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<td>Picture/Studio</td>
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<td>BOX OFFICE</td>
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<tr>
<td>1</td>
<td>D2: The Mighty Ducks (Buena Vista)</td>
<td>10,356,748</td>
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<tr>
<td>2</td>
<td>Naked Gun 33 1/3 (Paramount)</td>
<td>8,111,646</td>
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<td>3</td>
<td>The Paper (Universal)</td>
<td>7,005,402</td>
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<td>4</td>
<td>Schindler's List (Universal)</td>
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<td>5</td>
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<td>6</td>
<td>Guarding Tess (Tosser)</td>
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<td>7</td>
<td>Monkey Trouble (New Line Cinema)</td>
<td>2,406,356</td>
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<td>8</td>
<td>Philadelphia (Warner)</td>
<td>1,941,168</td>
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<td>9</td>
<td>Lightning Jack (Savvy)</td>
<td>1,928,975</td>
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<td>10</td>
<td>Mrs. Doubtfire (20th Century Fox)</td>
<td>1,891,187</td>
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</table>
London's Aquarium Studio with award-winning producer Stephen Lipson working on the follow-up to her acclaimed "Tongues & Tails" album. Shown, from left, are engineer Helf Moraes, Hawkins, and Lipson.

Gerry Bron Stays On Pop's Leading Edge
British Mogul, 61, Plans Studio That Will Cap His Career

BY PAUL SEXTON

LONDON—The working life of Brit- ish Mogul Gerry Bron, this year celebrating 45 years of producing, publishing, management, and record- ing—to name only some of the strings in his bow—had its best possible anni- versary gift in the form of a massive U.K. No. 1 single and hit album made at his London re- cord studio.

Magnet (WEA pop-dance group D-Beam), a single “Things Can Only Get Better” and al- bum “D-Beam On Vol. 1” were both recorded at Round- house Studio, the complex run by Bron at Chalk Farm in northwest London. The studio is relocat- ing east of the city, where it will be known as Roundhouse (Saffron Hill). Bron, 61, regards the new studio, set to open in early June, as the project that will cap a multifaceted career.

“It’s probably the last major thing I’ll do in my business life,” says Bron. “It takes time to establish. It’s like a hotel—people love your hotel, but they don’t come back tomorrow. They may not come back for six months. I think it’ll take two or three years to get it into full swing.”

Bron’s days as a producer may be over, but the thrill of involvement with hit acts of the 90s is still evident, halfway through his fifth decade in the business. London-born but rela- ted to America for four years as a child during World War II, his early industry experience came in Tin Pan Alley. Thanks to his father, Sydney.

“My father started Bron’s Orches- tral Service [in 1930],” says Bron. “He had worked for Francis, Day & Hunter, got fired because he was al- ways late, and ran a market stall somewhere and sold music from the stall. He got this idea of collecting all the publishers’ printed orchestrations and selling them to the dance band leaders at one point of sale, and that caught on extremely quickly. He wanted to become a publisher himself, and when I joined the family business I became part of it.”

By the time Sydney Bron realized that ambition, his son had gained two years’ experience at Trinity College of Music, studying clarinet, composition, and harmony. Father and son had great success in publishing, with such hit artists of the day as Ferry Come and Petula Clark, and the Brons had a piece of such seminal releases as Danny and the Juniors’ “At the Hop,” the Crystals’ “He’s A Rebel,” and hits by the Shadows and Gene Pitney.

The younger Bron was to have his greatest triumph to date with 90s heartthrob Pitney, becoming his per- sonal manager and producing many of his hits. “One of my formative back- grounds is looking after Gene and go- ing on tour with him, when he was supporting people like Billy J. Kramer and Cilla Black,” says Bron.

He extended further into artist management with a wide range of acts, including Marianne Faithfull, Urgh Heep, and Manfred Mann, with whom he became a chart producer from 1967 onwards, with such fondly remembered international hits as “Ha! Ha! Said The Clown” and “The Mighty Quinn.”

Then in the establishment of the Vertigo label via his connection with Philips, Bron’s next challenge arrived in 1970 when the chance came to launch his own Bronze label, re- spected as the home of progressive and hard rock such as Uriah Heep, Mann’s Earth Band, Motorhead, and others. “It started by accident, because 18 months prior to its launch I’d signed a deal with Philips as a record pro- ducer, and the first year I had to give them three acts,” recalls Bron. “One of those, Uriah Heep, eventually be- came the biggest thing I’d ever done.”

Bron recalls that the band “made 14 albums, all of which did more than a million. They were never gigantic, but they were very, very successful.”

Despite also running a successful air taxi business, Bronze was to run afool of the crowd in 1985, ending Bron’s years as a label owner.

“Looking back, I think we provided an outlet and a service to certain types of bands that hasn’t really been replaced as an entity,” he says. “I’ve found the current recession interest- ing, because you’re reading the same horror stories about the banks pulling the rug out from under people that I’d experienced myself in 1985 and 1986.”

But with his new Roundhouse complex preparing to open and Bron’s managerial skills still being put to good use looking after leading young engineer James Reynolds (Pet Shop Boys, the Shamen), Bron has no time to be either nostalgic or regretful. “I don’t like to look back too much, because I feel you’re sitting on your laurels, really, and my big thing at the moment is designing a new studio,” he says. “My father is 92, 93 in May, and one of the things I learned from him is to never talk about the past. He’s always talking about the future or what’s happening at the moment. I think you go on learning forever.”
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  - Licia Sanguardo
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- Europe:
  - Christiana Chinnetti
  - (071) 323-6686

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**Billboard**

### STUDIO ACTION

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 9, 1994)**

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<th>CATEGORY</th>
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<th>COUNTRY</th>
<th>RAP</th>
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<tr>
<td>TITLE</td>
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<td>BUMP &amp; GRIND</td>
<td>MY LOVE</td>
<td>PLAYER'S BALL</td>
<td>GOT TO GET IT</td>
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<td>CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran</td>
<td>ARDENT (Memphis, TN) John Hampton</td>
<td>BOSTOWN (Atlanta, GA) Neal Pogue</td>
<td>PARADOX (Darmstadt, GERMANY) Tornsten Fenslau Peter Zweier</td>
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<td>Sony Manufacturing</td>
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ties are an abuse of Articles 85 and 86 of the Treaty of Rome, which cover free trade and abuse of dominant position in the marketplace. MTVE has claimed since 1993 that it should have the right to deal directly with the individual record companies and not through VPL, which the EC has held has made the sole video source of licensees for pan-European broadcasters.

Unless the EC is satisfied with VPL’s arguments, it has the right to declare MTVE’s deal with VPL and IFPI void. VPL must answer the EC’s statement within 10 weeks at a hearing or in a written submission or at a hearing in Brussels.

MTVE also has filed legal action in the U.K. High Court, in which it has rights to declarer’s deal with VPL and IFPI void and VPL must answer the EC’s statement within 10 weeks at a hearing or in a written submission or at a hearing in Brussels.

The statement from the EC is understood to imply that VPL differs from a traditional collection society, but if VPL is forced to step aside and let MTVE deal with the majors direct, there are serious implications for other collecting bodies, claiming damages. However, it seems as though the EC, rather than the High Court, will determine the case. Judge Valentine-Lombe, who is judging the case lodged by MTVE against VPL, IFPI, and the U.K. affiliates of BSMG, EMI, PolyGram, Sony Music, and Warner Music, decided that he was not in a position to decide on the application of EC law, and on March 25 he ordered a stay of proceedings until September, by which time the EC might make a decision.

VPL and IFPI claimed that this was a victory, as they had been asked for a stay of proceedings, while MTVE wanted a summary trial. However, if the commission finds against VPL and IFPI that its deal with MTVE is anti- competitive, the society will be liable for damages in the U.K. court.

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Radio

Shakin’ the Blues. Atlantic act the Screamin’ Cheeta Wheelies, fresh off its album rock hit “Shakin’ the Blues,” stops by WRFX Charlotte, N.C. Pictured, from left, are band members Steve Burgess and Rick White; WRFX’s Jack “Arizona” Anthony; and band member Mike Farris.

Familiar Issues Top Radio’s NAB Agenda
Execs Focus On Ad Sales, FCC, & Technology

LAS VEGAS—More than 70,000 attendees poured into Las Vegas for the National Assn. of Broadcasters’ annual convention. Although the vast majority was there to help construct tomorrow’s information you-know-what, radio broadcast among the throng had simpler objectives in mind: namely, how to garner more ad revenues, how not to run afoul of the FCC, and how to marry three or four stations in one market. And, perhaps due to the inspiring surroundings, they did dabble in exploring the ways new technologies will affect their future.

It’s been almost two years since duopolies received the FCC’s blessing.

BY ERIC BOEHLMER

Los Angeles—More than 70,000 attendees poured into Las Vegas for the National Assn. of Broadcasters’ annual convention. Although the vast majority was there to help construct tomorrow’s information you-know-what, radio broadcast among the throng had simpler objectives in mind: namely, how to garner more ad revenues, how not to run afoul of the FCC, and how to marry three or four stations in one market. And, perhaps due to the inspiring surroundings, they did dabble in exploring the ways new technologies will affect their future.

It’s been almost two years since duopolies received the FCC’s blessing.

foot station vehicle in front of it and giving concert tickets to anyone who agreed to carry a KJIF banner into the arena and hold it up. Powers says these events were staged after calls to the promoter, to Arista Records, and to Jackson’s then-manager were unsuccessful in resolving the situation.

Although they had the “present” on a Neal McCoy show and an instudio visit from the artist scheduled for the day of the concert, staffers at WBTB Grand Rapids, Mich., were miffed when McCoy did a telephone interview with rival WCZU the day before. In response, WBTB’s morning team drilled a hole through McCoy’s CD on the air, sent the drill bit to the host, and canceled the interview with McCoy.

Even though WBTB PD Doug Monmouth had been playing the record again the next day (after Atlantic Records shipped one to him overnight), he says he picked things up by the look of the mail. He says, “I am going to be real fast to bring a new Neal McCoy record! Not as fast as I used to be.”

Scranton, Pa., WDLE/WDLS VP/GM Mike McCormack claims that rival station WGGY threatened to drop Monroe Morgan concert plans on the air, despite the fact that the concert was WDLS’s. (WGGY PD Mark Lindow declined to comment, and VP/GM Gerald Getz could not be reached at press time.)

On the label side, too, there are plenty of stories. Chuck Thagard, director of national promotion for BNA Entertainment, recalls checking his office voice mail for messages while on vacation and hearing a PD threatening to pull every BNA artist off the air because the PD hadn’t gotten a time buy from a concert promoter.

“We’re between a rock and a hard place because, as long as there is more than one reporting station in a market, we have to airplay on both stations, and we can’t play favorites,” says Thagard. “I had a promoter ask me which station to work with. I refused to answer on the grounds that it may incriminate me.”

At RCA Nashville, incidents of “records being held hostage” come up once or twice a month, according to VP of promotion Dale Turner.

Even concert promoters are feeling the heat of battle. “It’s become a nightmare,” says promoter Bob Romoee, president of the Omaha, Neb.-based Dom Romney Agency. “I get labels calling and saying, ‘why are you using station B and not station A?’

“ARTISTS, LISTENERS GET HURT MOST”

Monroe Morgan agrees that artists are being punished unfairly as a result of station wars. “No artist wants to be or deserves to be in the middle of local station conflict,” says Sun Management president Jeff Davis, who handles Brother Phelps. “They have a relationship with all stations, and it’s not fair for them to be a pawn.”

For his part, McCoy says he was baffled by the Grand Rapids scuffle and calls the drilling incident “pretty tacky . . . it doesn’t seem right because it wasn’t anything I did, but I can tell you the one it gets taken out on,” he says. “The ones that got hurt by it are us artists, and we’re not trying to offend anyone.”

At the recent Country Radio Semiinar in Nashville, the rivalry issue came up during a panel attended by Clint Black, who got a hand when he stressed the importance of visiting all competing stations in town, then later added wryly, “since you did clap when I mentioned visiting both stations, I’m going to [assume] there will be support for that when we’re out on the road.”

Later, Black jokingly suggested a deal in which he promises to work with only one station in a market if it promises not to play records by any other artists.

“I don’t think anybody should ever punish the artist, especially if it’s a hit song,” adds KZLA PD R.J. Curtis, who says he stepped up the rotation on Jackson’s “Mercury Blues” when he believed KJIF had dropped it. “The only people you’re cheating are your listeners. That’s not a reasonable thing to do.”

RADIO ULTIMATELY HURTING ITSELF

By dragging artists into disputes, some believe that stations are ultimately hurting themselves. Some label promotion reps and managers say they are actually advising their artists not to visit, cut liners for, or in any other way endorse any radio station. Managers like Lewis, whose client list includes Garth Brooks, also are refusing to let any station present their artists’ concerts.

BNA’s Thagard says he has told his artists, “It’s better not to be affiliated with any station if it’s going to be a volatile situation.”

Romeo, who manages country newcomer Brent Camp, says, “I’ve cautioned [Camp] to be careful. I tell him, ‘Go visit all three [stations in (Continued on page 79)]

Two Radio Services Debut
Products Help Pros Stay In Touch

NEW YORK—In the volatile world of radio, two newly introduced products may make it easier to keep in touch with both broadcasters and the stations they program.

Dallas-based Media Technology has introduced Media Dialup, a national network of radio listeners that allows advertisers and monitor stations in other markets from a touch-tone phone.

It is currently available for four markets: New York, Los Angeles, Chicago, and Dallas. Media can dial in to the market, select which station they wish to monitor, then press #4 on their phones to skip to the next lowest frequency or #6 to skip to a higher frequency.

Media Dialup is sold on a subscription-only basis and has no additional per-use fees.

To help keep track of broadcasters who are constantly on the move, Virginia-based Winzinger Edge Productions & Software has introduced CYBERJOIN, an electronic mailbox directory for radio.

The directory includes 5,000 names, stations, formats, cities, countries, and e-mail addresses. It is updated at least six times a year.

The service will be available for downloading through major on-line vendors such as CompuServe, Prodigy, and America Online. It is currently available in the Broadcast Professionals Press on CompuServe. PHILLIP STARK
Los Angeles—Affiliates of Unistar Media’s “Local Networks” syndicated Don Imus morning show participated in the jock’s annual radiothon to benefit the fight against sudden infant death syndrome (SIDS) on March 30-31. At least one affiliate, all-sports WTTR (Team) Washington, D.C., went beyond just casting the radiothon. That station hosted a live breakfast broadcast at the Old Ebbitt Grill near the White House and brought along its own personalities to participate in the radiothon program. Goo Goo’s breakfast will go to the C.J. Foundation for SIDS.

Nationwide, a toll-free number was set up on 1,300 affiliates to stations to collect donations.

**POLITICALLY INCORRECT PICNIC**

KMFJ Fresno, Calif., hosted the “KMFJ Dittohead BBQ And Politically Incorrect Picnic” March 12.

The event was, of course, for fans of the popular syndicated talk host Rush Limbaugh.

**WTEM Goes Beyond Calls Of Duty**

Los Angeles—Forbes magazine this week featured a cover story on “Beyond the Call of Duty.” The magazine’s cover story highlights the importance of going beyond the traditional role of a firefighter to help the community.

**Modern Rock Tracks**

Composed from a national sample of active support by Broadcast Data Systems. Radio Track Service, 20 modern rock stations, are electronically monitored 24 hours daily, 7 days a week. Song title by number of detections.

**Album Rock Tracks**

Composed from a national sample of active support by Broadcast Data Systems. Radio Track Service, 110 album rock stations, are electronically monitored 24 hours daily, 7 days a week. Song title by number of detections.
MODERN ROCK COMES INTO ITS OWN
(Continued from page 1)

the modern rock side, the format simply carries more weight today.
Modern rock airplay "means more than it did in terms of sales, listener
loyalty, and [reaching] an active fan base," says Max Tolkoff, for-
mer WFNX Boston PD who now runs the alternative independent promotion company Mutant.
Bush agrees. "In the past, we wouldn't have depended on modern
rock as a format like we do to-
day." He predicts that more mar-
kets play home to commercial alter-
native stations that are winning
higher ratings (Billboard, Feb. 28).
Part of top 40's interest is based
on the format's age-old premise:
Play what's popular. Today, the
process has a distinct chronology.
A single starts at modern rock, hits
an active record-buying audience
and receives a quick bump at SoundScan. Then, MTV adds the video
of Buzz clips from the past 12
months. All the accompanying
songs started at modern rock radio
and moved, or were pitched, to top
40.

• "The More You Ignore Me, The
Closer I Get," Morrissey (Sire/Re-
prise).
• "Laid," James (Fontana/Mercu-
ry).
• "Mmm Mmm Mmm Mmm," Crash
Test Dummies (Arista).
• "Looser," Beck (DG/Bong Load).
• "Sweet Lullaby," Deep Forest
(500).
• "Mr. Jones," Counting Crows
(DGC).
• "Catalogue," USI (Blue Note/Capitol).
• "Linger," the Cranberries (Is-
land/PLG).
• "Mamba," the Breeders (4AD/Elektra).
• "Today," Smashing Pumpkins
(Virgin).
• "No Rain," Blind Melon (Capi-
tol).
• "Pets," Porno For Pyros
(Warner Bros).
• "Runaway Train," Soul Asylum
(Columbia).
• "She Kissed Me," Terence
Trent D'Arby (Columbia).
• "Sleeping Satellite," Tasmin
Archer (SBK/ERG).
• "Connected," Stereo MCs (Geo-
Street/Island/PLG).

Buzz Bin Acts Score At Radio
MTV A Boon For Modern Rockers

NEW YORK—MTV's support of
modern rock acts has been crucial
in creating the current crossover
trend. Along with the recent
"Alternative Nation" program,
MTV embraces scores of new rock
acts through its influential Buzz
clip format. (A clip was played
of Buzz clips from the past 12
months. All the accompanying
songs started at modern rock radio
and moved, or were pitched, to top
40.)

• "The More You Ignore Me, The
Closer I Get," Morrissey (Sire/Re-
prise).

IDENTITY AND IMAGE are the big-
gest assets the format has," says
Tod Bisson, director of alterna-
tive promotion at Columbia. "You
can take pride if a record starts
in your format and moves on to big-
gner and bigger things," says Rich-
ard Sands, OM/PD at modern rock
KITS (LIVE 105) San Francisco.

FURIOUS PITCH

The problem modern rock pro-
grammers now face is the vast
number of acts being pitched as
labels try to take advantage of
the format's golden touch.
"To build a credible base, you
need a credible format," says Pol-
lack, referring to label marketing
strategies. No other format offers
its acts the type of instant legiti-
macy that modern rock does. And
at a time when street credibility
is at a premium, alternative acts
are priced out of the market.
"Everybody wants to be perceived as
hit," that includes artists, PD's,
and listeners.

"There's no flinching from success," says a
distressed-looking Todd Bisson,
director of alternative promotion at Columbia.
"You can take pride if a record starts in
your format and moves on to bigger
and bigger things," says Richard
Sands, OM/PD at modern rock
KITS (LIVE 105) San Francisco.

New Penalties Due From FCC Against EEO Violators

BY BILL HOLLAND

WASHINGTON, D.C.—Following
warnings to broadcasters by FCC
officials at the National Association
of Broadcasters convention in Las
Vegas to follow the commission's
equal employment opportunity rules
closely, the FCC's Mass Medi-
a Bureau soon will issue notices of
forfeitures, reporting condi-
tions, and short-term license re-
newals to nearly 20 radio and TV
stations which the commission has
determined may have violated the
guidelines.

A source in the bureau says the
notices will be released next week.
Meanwhile, the FCC will soon
release a list of about 100 AM sta-
tions that have been given the
green light to migrate to the ex-

N O T M A N Y "M O D E R N" rock stations can say they have been on the format since the late ’70s. Even fewer PDs can say they have been programming the format that long. KCTL Denver and its PD, John Hayes, are the exceptions.

Not only has Hayes been in the format that long, he’s actually been at KCTL, that long. Until fairly recently, however, Hayes labored in relative obscurity.

In the shadow of industry darling KBCO, and located 60 miles north of Denver in Fort Collins, Colo., 100,000-watt KCTL was recognized by few people, and those who did recognize it didn’t consider it a Denver station. Thanks to some positive press, a few technical adjustments, and a 1.4-3.0 jump in the fall 1995 Arbitron ratings, however, the industry is now buzzing about KCTL more than 20 years after it first began doing what it’s doing.

Like many FM stations at the time, KCTL was programming a free-form album rock format when Hayes joined in 1979 after graduating from college. His only experience was at one other station, KJKJ Logan, Utah, where he worked as MD while attending school. A year into the KCTL job, he was upped to MD when the station took that step to the then-dominant popular sound. In 1981 he became PD, a job he has held ever since.

Since then, KCTL has followed the progressive music trends. “That’s what alternative is all about, defining the music of the day,” says Hayes. “We could have grown older with that audience from the late ’70s, or we could have catered to the younger crowd and let the older ones go. We decided to do that.”

The station did not let go of its older artists as easily. “We played the Clash and Depeche Mode—we never let them go,” says Hayes. “We held onto the core and kept an eye on the future.”

Nevertheless, throughout the ’80s Hayes had been shuffling down the playlist from its early-’80s high of 10,000 records. Even as late as the early 1990s, Hayes says the station was still playing “a real wide variety of soul. I would almost say we were playing too many songs for people to really grab onto. I think we were turning people out.” In 1992, he decided to “focus in on the best stuff from our past” and tighten up the format a bit. Last fall, when the station took that huge ratings leap was about the time Hayes says he “defined the core artists (Depeche Mode, U2, the Cure, R.E.M.) and decided what artists we were going to base our music around.”

“Now,” he says, whenever the station plays a “left field” record, “we feel the listener back in with a huge hit.” Hayes also changed the station’s presentation last fall, cutting the DJ chatter while still making the station more upbeat. He also began positioning the station aggressively as the “adventure,” a slogan now used five times an hour on the air.

“We became more of a full-service station . . . We really didn’t want people to tune away for any reason.”

Musically, the station is now 40% current, 20% recurrent, and 40% older; most of which date back no further than 1975. The core audience is 18-34 with an emphasis on 18-24. The audience gender split is approximately 60% male.


Now, on KBCO, which programs an album alternative format, continues to be successful, and Hayes says Denver is “fortunate to have both of us. Between both of us, it is a wide variety of music.”

Compared to KBCO, however, Hayes says KCTL is “more high-energy . . . and we play a lot more current than they do.”

Throughout the ’70s and ’80s, Hayes says, the two stations were very similar musically, and KCTL was always the ratings winner. “They won in the ’80s. . . I think in the ’90s, it really is beginning now,” he says.

In addition to KBCO, which competes with classic rock KRFX (6.3-7.4), heritage album rock KAZY (18.1-19), and album rock KDF1 (4.5-5.8), which is set to buy KOAI later this month.

KCTL does little marketing but is involved in many of the concerts that come to town and presents seven of its own a week, including those in Denver, two in Boulder, and two in Fort Collins. The station also is heavily involved in outdoor sports, which are extremely popular in Colorado, particularly skiing and bicycle races.

BILLBOARD APRIL 9, 1994

RIVALRIES THREATEN COUNTRY RADIO’S RELATIONSHIP WITH STARS

(Continued from page 67)

town), and if it causes a problem or one station threatens him, I say. ‘Let’s not go to any of them.’

Bobby Kraig, Aristia Nashville’s senior director of national promotion, is among those who believe that such activity ultimately hurts the stations. “What’s made the format so unique and such a pleasure to be in . . . is the relationships we have with artists, [which will be lost] if it gets into where we don’t do anything for anybody,” he says.

WPOC Baltimore PD Bob McCoy says the threat to the close station/artist relationships are very real and a solution to the problem. However, many express regret that it has gotten so far out of hand. “We’ve built country music to

where it is today, and I would hate to see it all go down the drain because of a squabble,” says Romeo.

Lewis is among those looking for a solution. “Hopefully, the fact that there’s so much concern will be enough for stations to reassess how they’re doing business,” she says. Lewis warns, however, that if radio rivals persist, “I’ll find alternative ways to market.”

WPOC’s Moody believes the solution lies on the radio side. “We’re going to have to give a little,” he says. “(Radio is going to have to look for ways to accommodate the artists a little better.”

Add McCoy, “I sure hope they find a solution before they drill any more holes in my records.”
M Street: Radio Activity On The Rise; Listeners Dispute KKFR Commercial

T he Job of Keeping track of station sales, format and call letter changes, and other FCC-related matters just keeps getting tougher. Among the latest losses from the M Street Journal, 1993 brought 1,142 station sales, 1,101 format and call letter changes, and 73 frequency changes. All of these figures are up from 1992, which brought 823 station sales, 1,044 format changes, and 54 call letter changes, and 66 frequency changes.

Station sales, which experienced the most dramatic growth, were up in all market sizes. According to M Street publisher Robert Unmacht, "More realistic prices, forced sales by bankers, and deregulation." For the third year in a row, there were fewer new stations in 1993. The FCC granted just 177 new construction permits last year, down from 314 in 1992 and 422 in 1991.

In other news, controversy erupted in Phoenix when KKFR (1070 AM) invited listeners to appear as extras in a new TV commercial. According to the Phoenix Gazette article, when the director had to eliminate 12 during filming, all three black listeners who volunteered were shown the door.

Management at KKFR insists it handled the commercial's casting duties to a local production company. The Phoenix Gazette quoted the station's direction saying the personnel choices were made for technical, not racial, reasons. The director noted the extras were represented a cross-section of the KKFR listeners: "Anglos, Hispanics, and Orientals." In the wake of founder Roy Park's death last year, the Park Communications board recently voted to "seek the sale of the company." Park's estate controls 88.6% of the company, which controls 10 AM radio stations and 107 newspapers among its multi-million-dollar roster. A Park spokesperson told the Phoenix that the board hopes to sell the company's entire estate to a single buyer. Following the sale, 51% of Park's estate proceeds will go to the Roy Park Foundation, an Ithaca, N.Y.-based nonprofit organization that makes charitable educational and cultural donations.

Sony Software Corp. and Warner Music Group are close to tying a joint venture deal to launch SW Networks, a radio syndication company. While neither Sony nor Warner would confirm that the deal will happen.

The companies are shooting for a summer or fall launch, with Susan Solomon as president. Solomon is a former executive of WEA, an AMREF Group Inc., and has advised Sony and Warner Music on Viva, the German music and video channel, and Digital Cable Radio. The network will offer various music and talk programs.

Commercial radio and national radio revenues were up 12% in February compared to the same month last year, according to the Radio Advertising Bureau. That gain resulted from a 10% boost in local revenue and a 20% hike in national revenue. In the first two months of the year, combined local and national revenues were again up 12% based on an 11% local revenue jump and a 16% national jump compared to the same period last year.

Music television and KIIS-FM (1070) in Los Angeles, moved its morning show from the AM to the FM, where it is paired with former AM Stacey Young. AM afternoon host Stephen Kaufer joins the AM station.

In a Phoenix move, WBYY (910) stations in Mesa and Phoenix entered into a Syndication-Like Alliance with KDIC (1230) in Glendale.

For the second time in recent years, KKFR Greensboro, N.C., OM/PD Rich Bailey joins WCSS, Charleston, S.C., and KKFR, replacing John King, now at KVIL, Dallas.

Music Television Network's Rick Earle joins the station.

The lineup for the morning personality, Mike Kessler, has been upped to noon jock, replacing Mike Kessler, Pittsburgh. He replaces Mike Kessler.

KROI El Paso, Texas, weekend mix-host show Charles Hispanic adds up to middays.

KFI (620) Los Angeles moves its afternoon drive, replacing Ellis B. Feaster, who heads to mornings… Former "USA Overnight" PD Allen Free joins KVIL, Dallas as morning show producer.

KZFM (295) Corpus Christi, Texas, MD Davin Todd relinquishes those duties to concentrate on his night shift. Tina Simonet is handling music for now. Also, Bart Allison joins Z95 for afternoons. He previously hosted nights at KIIZ (94.1) Amarillo, Texas.

WMPX (1070) White Plains, N.Y., hires Heather Gersten as morning news anchor/program director and "Chris and "Reno" Pellegreno as overnight jock. Gersten previously was with WOJB-FM Monmouth, N.J., and Pellegreno is former station manager at WHTZ (2110) New York.

WBBM (1050) Chicago morning show producer Todd Rivers checks in to report that he's just signed a contract extension for a third year there. Eric Gebo, who just joined KKIQ, Tucson, Ariz. (Billboard, April 2), held that position at B98 two years ago.

Matt Mills, president/GM of WERE/WNXC Cleveland, exits to join Pyramid Broadcasting as senior VP/GM at WXRX-AM-FM Boston and crossover WMJN, pending sales, as Parent Broadcasting puts in place its new management team with the PolyGram Group Distribution. At WMJN he replaces Alan Chartland. Also, WERE station manager Harvey Simms exits to pursue a sales job at local real estate firm.

He audience of the WKH-FM national is up.

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www.americanradiohistory.com
to No. 93 with a bullet. According to SoundScan data, the title has sold 65,000 copies to date.

Green Day's latest release hit a strong under ground following from its two independent releases, 1990's "39/Smooth" and 1992's "Kerplunk," released by Berkeley, Calif.-based Lookout Records. Green Day was still relatively unknown to the masses when "Dookie" debuted in the top spot on the Feb. 19 Heatseekers chart. (It also entered the Billboard 200 Feb. 19 at No. 127, achieving its first Impact status April 2 when it cracked the top half of the chart at No. 99)

Geoffrey Weiss, Warner Bros. Reprise production manager, says "Dookie" is seeing steady sales gains due to the strength of the first single, "Longview," and the band's incessant touring. "The most important ingredient to the success has been really their touring base," says Weiss. "They've been out there working their butts off. The single and the success of the puzzle is radio and video."

Reprise wasted no time putting Green Day on the road. The band signed to the label in April 1993, two months later, and months before the album's Feb. 1 release date, Green Day hit the road, using a converted box truck as its tour bus, for a two-month tour with Bad Religion.

Green Day, whose name refers to an old chapter of the Bible, is on tour for a six-week tour, which ends in April.

The band will head to Germany in late April for a series of 10,000-seat venues with German punk rockers Die Toten Hosen. Green Day returns to the U.S. for a tour of radio-sponsored shows such as KQRO Los Angeles' "Second Annual Weenie Roast and Sing-A-Long." In June the band is adamant about its roots in punk, says Weiss. "They really want to maintain that kind of backbone, to be committed to it, which helped them get this far. A tour like Lenny Kravitz and the Lemonheads just wouldn't make sense for them."

Radio takes "Longview" College and modern rock programmers have shown warm reception to "Longview" helped Green Day gain momentum.

FAIR TRADE INQUIRY SHAKES U.S. CHARTS (Continued from page 8)

with BARD have an important public interest benefit, as they ensure that the public gets access to a high-quality, reliable, and authoritative chart," said CIN in its statement. "We will be vigorously defending our agreement before the Restrictive Practices Court."

Whether BARD will finance the investigation into the chart Agreement is "the $64,000 question," according to one executive close to the situation. Given the prospect of significant legal action, the association may prefer CIN to pick up the tab.

A regularly scheduled BARD council meeting was to take place March 31 in London. CIN charts director Catharine Pusey was due to attend the meeting. "I'm not there to discuss this issue," she says, "but it may be raised."

Pusey adds, "BARD are working with us. We're defending [the case] jointly. But CIN will take the lead."

While BARD has an agreement to subsume IN, there are thousands of member charts who prefer to prepare and display their own charts in-store. One of their most important sources is the music merchant in the U.K. Such charts mirror the differing customer profiles of the independent retailer and major chain manufacturers' marketing priorities.

At Gallup, director John Pinder says the organization is "delighted by the Office of Fair Trading's action. The company wants access to BARD members' sales information to continue producing charts for U.K. media outlets."

When Gallup was released Feb. 1 by Millward Brown as the research consultant for the CIN charts, it lost access to the BARD retailers' data. It was during this switch that Gallup sought the intervention of the Office of Fair Trading. Since February, the firm has compiled singles and album charts using a sample of about 250 U.K. stores (Billboard, March 5).

GALLUP COMPLAINT Gallup's action has irritated members of both BARD and the BPI, as well as CIN. According to CIN, the firm was dissolved for the purpose of "compiling and publishing records charts for the entertainment industry. It's a completely constitutional collection. We almost had restrictive deals with retailers then."

In announcing its decision to refer the matter to court, the Fair Trading office said that both the 1980 and 1993 contracts between BARD and CIN contain restrictions which it considers "a significantly anti-competitive restriction."

It added in its statement, "Although the 1985 agreement [which was not in effect at the time] has been terminated by BARD and CIN, the term of the arrangement may come into effect in the event that BARD is not in existence. Since this is unlikely, any agreement containing anti-competitive restriction will be void."

A CIN spokesman said that the addition of Fair Trading to its list of clients was "only a relatively minor change." He added that the (Continued from page 10)

and artist managers will view Patriot as Liberty's second string, "I find it the opposite. The opportunity to be a priority label—to have a crew working on your artist [as one] of a small group of artists, where you get more hands-on, is a positive. I've had several managers come to me and say, 'If we make a deal, I want to be on your new label.'"

Charles Koppelman, chairman/CEO of EMI Records Group North America, brought Austin, Patriot's first signing, to the label. The young artist is managed by Diane Gibson, who also manages her daughter, pop singer Debbie Gibson. Austin's album, "Someday," is being produced by Keith Steagall, who produced Alan Jackson and was recently named VP of A&R for Mercury Records. The Bobby Roberts Co. will handle Austin's bookings.

In 1991, RCA Records created the spinoff label BNA Entertainment. Last year, MCA announced that it was reactivating Decca as a country label. And Mercury will soon be PolyGram. With the addition of Patriot, there are now 17 major or major-distributed labels competing for country consumers, nearly double the number five years ago.

EDWARD MORRIS
**LEWIS AND NEWS BOW ON ELEKTRA WITH COVERS SET** (Continued from page 8)

by Kevin McCabe

SALES STORIES: "Bump 'N' Grind" by R. Kelly (Jive) hits No. 1 on the Hot 100 on the strength of its impressive sales. The song's chart-topping total is more than 110,000 units, accounting for 75% of its overall points. "Bump" is on the rise in monitored airplay reports as well, moving 12-10 on the Hot Top 50 chart. It ranks top five at 17 of the 30 rhythmic/crossover stations included on the Hot Top 10 radio panel. "Bump" is likely to hold at No. 1 for several weeks, since it's the only bulleted record in the top five. Bruce Springsteen's momentous performance of "Streets Of Philadelphia" (Columbia) on the Academy Awards telecast produced a big sales surge. "Streets," the second-biggest point-gainer on the entire chart, jumps 12-10 on the Hot 100 Singles chart. "Streets" is No. 1 in airplay at KRKR (Power 90) Phoenix, WGST Trenton, N.J., and WAPI Birmingham, Ala.

TURNAROUND: "Loser" by Beck (DGC/Geffen) is the biggest winner of the week, gaining more points than any other record due to the enormous sales of the just-released cassette single. (Previously, only a CD single was available.) "Loser" vaults 51-1 overall and re-enters the sales chart at No. 3 in airplay at WZPK, Portland, Maine, No. 10 at WGTZ (250) Dayton, Ohio, and No. 11 at WEDJ (The Edge) Charlotte, N.C. ("I'll Remember") by Madonna (Maverick/Sire/Warners Bros.) is the third-biggest point-gainer on the Hot 100. It misses winning both the Greatest Gainer/Sales and Airplay awards by just one position; by leaning into the top 20, it is ineligible for the Greatest Gainer awards. It debuts at No. 39 on the sales chart and jumps 18-6 on the airplay chart. "Remember" is No. 3 at WYVW West Palm Beach, Florida, No. 8 at WPIL (Fly 92) Albany, N.Y., and No. 11 at KIS Los Angeles.

GREATEST GAINERS: "You Mean The World To Me" by Toni Braxton (LaFace/Atlantic) wins the Greatest Gainer/Airplay, zooming 52-2 overall. Early top 10 airplay reports include No. 6 at WSTR (Star 94) Atlanta, No. 7 at WPOW (Power 96) Miami, and No. 8 at WERQ (92Q) Baltimore. The Greatest Gainer/Sales is "Got Me Waiting" by Heavy D & the Boyz (Uptown/MCA). Strong early airplay includes No. 4 at WMMS Greensboro, N.C., and No. 11 at WPWG Washington, D.C.

QUICK CUTS: "Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista) jumps over "Now And Forever" by Richard Marx (Capitol) in the top 10, resulting in a backward move for the latter single even though it gains points... The Hot Shot Debut at No. 80 is "I'll Take You There" by British duo General Public (Epic Soundtrax/Epic), from the "Threesome" soundtrack. The original version by the Staple Singers hits No. 1 April 8, 1972. "I'll Take" is breaking early in Flint, Mich. (No. 12 at WYRQ), South Bend, Ind. (No. 11 at WRKR), and Milwaukee (No. 14 at WRKZ)... Northern California group Crevincer (Virgin) has enjoyed success at album rock and modern rock radio with its album "kernel..." A single, "Low," has now been released, and it enters the Hot 100 at No. 90. It's already top 10 in airplay at WZIM Jammin' 90 Cleveland.

**RADIO POWER RATIOS FOR AD SALES FAVOR ADULT CONTEMPORARY** (Continued from page 6)

are top 40's gain and country's loss. brick becomes the former is due to top 40's move away from rap toward
alternative rock. The country's dip on the huge number of new sign-ons in the format (see story, page 1), which is causing "dilution." Nevertheless, he has the same 11-16 gain over the previous two years, a remarkably small dilution and demonstrated a lot of strength for the format.

In the seven years since the power ratings, the format has been interesting up and down movement among several formats. Leading the losing side is classical, which has dipped 1.35-88 in seven years. Oldies and classic rock have scored the most impressive growth, with classic rock and country rock following closely with a seven-year gain of 33 points. Power ratings is up (1.11-1.44) from its 1988 performance.

Woodland Hills, Calif.-based sales consultant Chris Lytle sees oldies benefiting from the flexing of the traditional oldies stations and the new '70s-oldies stations, most of which were ignored last year and will be reflected in 1994's power ratings. As for classic rock, Beck says there is less advertiser bias toward that format than there is toward the slightly younger-skewing album rock format. "Traditionally rock, other than cars, bars, and concerts, has had an advertiser preconceived notion. It's not uncommon to have a bank say no to AOR but [yes to class-

rock]," he says.

Madison, Wis.-based sales consultant Chris Lytle credits the health of oldies to agency buyers' belief that gaining programmers are listening to the format. "The key to the oldies is having a programmer, I'm glad Huey Lewis and the News succeeded," says. "It was a huge hit for us. I'm glad Huey Lewis, it sort of a screening of what's to come," he says. For Hewitt, the fact that the album is still selling is no deterrent. "There's a trend of it," he says. "Everyone says they're sick of them, but when you look at your call-out research, [the remakes] are at the top of the list." Like the programmers, Lewis is ambivalent about the project's hit potential. "I'm not sure about the album has commercial implications," he says. "I hope it does, obviously, but this thing was really a labor of love... I don't want to be pretentious, but I think this stuff is important. People need to realize where a lot of the [music] we listen to came from.'

In an effort to capture the period of album rock as accurately as possi-
ble, the band and promoter Stuart Levine used recording techniques
and equipment from the '70s and '80s. "We never let anybody overlap
their part," says. "The drums, bass, keyboard, and guitar had to be
in the studio atmosphere. We were playing in the stu-
dio that no one could be within three feet of a microphone, and it made a difference. There's nothing wrong with close-miking
things, but this stuff needs to sound live, to have that ambiance.

At the push at radio is beginning early, so is the play for retail. Elektra hosted a private concert at the recent National Assoc. of Re-

Stressing that the marketing plan is still being put together, Jones says other tentative strategies include promoting a seven-disc single to ser-
vue to juiceboxes, and also to serve as a promotional item, as well as pro-
ducing an electronic press kit that could be shown on airlines.

That's the ticket for multi-CD promos...
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### Heatseeker Impact

**Sheryl Crow**

**Tuesday Night Music Club**

**The Chronic**

**My Beautiful Landlet**

**Eagle**

**Swing Batta Swing**

**Easy Come, Easy Go**

**Black Sunday**

**The Brand New Heavies**

**Dana Elcar**

**Frederick**

**Michael Jackson**

**I Just Want It All**

**In The Air Tonight**

**Slaves Of This Time**

**Everything**

**Saturday Night**

**Soul Of The Lion**

**Teardrops**

**The Bobby Darin Story**

**The Bar-Kays**

**The Clock**

**The Last Of The Mohicans**

**The Second Coming**

**The Top Selling Albums From A National Sample Of Retail Store And Rack Sales Reports**

**Compiled, Collected, and Provided By**

**The Billboard 200**

**April 9, 1994**

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**Table Notes:**

- **Artist:** The name of the artist or band.
- **Title:** The title of the album.
- **Peak Position:** The highest position the album reached on the Billboard 200 chart.

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**Additional Information:**

- The list includes albums by various popular artists and bands from the late 1990s.
- The chart data is compiled from retail store and rack sales reports.
- The peak positions indicate the album's performance on the chart.

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**Source:** Billboard Magazine.
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"People can't be what they don't know exists."

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1994, including "The Fugitive" and "Batman: Mask Of The Phantasm." Warner's Family Entertainment label, which delivered about 2.5 million copies of The Nightmare Before Christmas this year, should have the Don Bluth-produced "Thundertail" by early summer and 1993's "Sneak Peak," a version of "A Christmas Carol," released first quarter 1994.

The live-action "Black Beauty," optioned last year, also guaranteed to appear in a Family Entertainment clampshell; the question is whether Warner will hold the video rights until 1996.

In the past, sell-through was best in the fourth quarter. But times have changed. The first quarter of '94 was really seeing a year-round market," says Alexander & Associates analyst Amy Innerfield. "Now we're beginning to see relatively consistent releases throughout the year."

Alexander doesn't separate front-line releases from catalog, but it's clear that direct-to-sell-through is fuelling 1994 growth. Innerfield notes the arrival of four "A" titles so far this year. "Secret Garden," Don Bluth's "The Fox And The Hound" (with 8.4 million units sold to consumers), "The Fugitive," and MCA's "Welcome" (with 6.4 million units sold in the first three months of 1993 belonged to Disney's "Pinocchio" and Hemdale Video's "Little Nemo: Adventures In Slumberland.

More choices mean more purchase. Alexander data indicate that 24% of VCR households bought at least one cassette by March 21; last year, 5.9% made such a purchase. '95 figures don't include Disney's "The Little Mermaid," and many titles still to come, Innerfield predicts, "it's going to be the biggest year ever.

Not even the best will be equally successful, however. One rock package thinks "Ace Ventura" will be "kinda tough. We're just going to have to play, it's like 'Wayne's World.'"

Paramount got barely half of the 5 million copies of "Wayne's World" that were sold last year. But the face of disappointing consumer demand.

The rock pack believes Warner may also have problems with the animated "Batman," which grossed only $6 million at the box office. "They fell way short," he says. As a sell-through title, "they're giving it every chance, but it's going to be a tough sell.

Warner's release is going up against much stronger fare in a crowded spring; FoxVideo is expected to ship about 8 million copies of "Mrs. Doubtfire," a million more than had been anticipated (Disney, March 5, and Disney should deliver 8 million of the made-for-video "Return Of Jarra," a spinoff of "Akin of Daddo," One rock executive hopes to avoid conclusion with "Ace" by suggesting that accounts showing display the two titles side-by-side.

Following is a rundown of suppliers and their releases:

- Possible: "Sister Act 2," "Iron Will."
- MCA/Universal: "We're Back."

**RANK RETAIL SERVICES TO CLOSE DOORS (Continued from page 6)***

$25,000, despite the fact that George Michael has been on the road all summer, "Waiting For That Day." That can be contrasted with the marketing spend of almost $500,000 for the Faith album in the first quarter of '94.

Mill pointed to parallels between "Faith" and "Listen Without Prejudice," saying that "at the end of the road, Sony is dealing with a similar situation to that of 'Faith' at the end of 1987... both had been building big-selling albums from a base.

But in this case each single had been hit singles from each, with a third single to be released in the new year. However, there was a significant difference in the respective marketing campaigns. The correct course would have been to review the marketing situation for 'Listen Without Prejudice... We've got to accept the fact that the album is not selling like it should,' he says. Mill added, "Sony spent a relatively small amount in order to ensure that the lesson was learned... it was a relatively inexpensive way to make a point. They wanted to ensure that George Michael was not going to do it again. Sony was determined to commit themselves to the project unless they got their full support."

He also alleged that Sony had not even started to build the "Faith + Dance" album project in which Michael was involved. "A substantial profit was made by the company, and there is no evidence that it was handed over to the charity involved, yet Sony spent no money on a broadcast, cable, radio, or print campaign for the event," he said. "It was supposed to be a nonprofit venture, but there was a lack of enthusiasm and publicity given to the charities Sony should have ensured that the money was paid over to the charity."

Michael's court action seems likely to be heard by the end of April. The court has adjourned for a two-week Easter break and will render April 12 to hear final arguments by attorney Gordon Pollock. Michael's counsel, Mark Cram, has the option of final reply of reply. Press reports have put the cost of the trial at more than $14 million, but these figures are being downplayed by Sony and Michael.

**DAVIS RIDES DUET'S SUCCESS WITH ARISTA SET (Continued from page 8)**

steady work as a Music City demo singer, sustained Davis through two nontop 40 releases.

The Texas native made her first mark on country music as half of Skip & Linda, her musical partnership with singer songwriter Skip Ewing. The duo scraped the bottom of Billboard's Hot Country Singles & Tracks chart back in 1982 with three singles on the now-defunct MDJ label. Davis signed with Epic in 1988 and, in 1989, signed with Starstruck Entertainment, the music management/publishing firm owned by McEntire and her manager/husband, Narvel Blackstock.

Davis says losing her singles for Epic failed to take off, Davis left the label and signed with Capitol in 1990. Her two LPs, one for Capitol Nashville and one for Atlantic Nashville (changed names in 1995), yielded one single each, each suffered a similar fate on the charts. Davis, and then-producer, Liberty president Jim- my Bowen, amicably parted ways in the fall of 1992. Down but not out, Davis and husband Lang Scott took the road as backup singers with McEn- tire's band.

"There were a lot of changes going on at the labels at that time, so I didn't need to go somewhere where it wasn't settled yet," says Davis. "Having lost my label, there was a real good buzz on this record at retail."

That sentiment is echoed by Al Wil- son, Chicago's senior VP of sales, and the Milford, Mass.-based retail chain. "Our orders on the album are certainly on the higher side for an artist that is still delivering a new country artist," says Wilson. "Actually, their capitol product started selling pretty well for us after the Reba duet came out."

John "Cadillac" Saville, music di- rector and on-air personality at WWYQ in Waterbury, Conn., says that, in many ways, Davis is the right kind of country artist for the '90s. "Her first single, "One Good Reason For It," is well done for us, especially with women who appreciate the song's feminist message," says Saville. "With her look and her sincerity, and especially her voice, she's got what it takes on both the musical and the video sides.

Merlin, 24, produced the entire pro- ject himself using a basement studio and budget of about $50,000. The eclectic assortment of hip-hop and rock selections has a high-energy feel and an urgent, youthful tension that sets off Merlin's calm, understated demeanor.

I went ahead and issued the origi- nal eight-track [recorded album] instead of rerecording it in a more sophisti- cated studio, because you can't make a more personal statement than that," he says, but the result is all the material and played every instrument on the 19-song album.

The artist sold a limited run of the album on his own Channel Three Records label; 100 copies were shipped last summer to retail outlets throughout the U.S. "The album was designed only as a distributor but now is marketing the record with MCA."

It was that limited pressing that first garnered the attention of pro- active managers, publishers, book- ing agents—and MCA Canada. Mer- lin is said to have told MCA Canada, "We're going to get this up and don't want to reinvent him."

"If you say he's recorded more than 300 demo tracks, but when he decided to cut an album, he started from scratch instead of drawing from that vast resource, "I took the next 10 songs I wrote and used them for the project," he says. In addition to a self-imposed song limit, Merlin says he wanted to keep the time of the whole album under 40 minutes. I wanted to record an album like they used to do on vinyl—10 good songs in the space of 40 min- utes," he says.

Vinyl plays an important part in MCA Canada's marketing strategy to develop Merlin's core audience.

The label will release a double-A side 12-inch featuring the title track and "Pusher" April 15. Norris says vinyl is an important configuration for reaching audiences at bars and oth- er underground outlets.

Norris adds that gaining in-store play is an integral part of the plans to develop Merlin's public profile. "Concert performances are also vital," she says. "Even if the shows are only half full, that's OK—the word of mouth will get them on those dates and ensure that when he returns, it'll be to packed houses."

Negotiations are underway to package Merlin with several other de- veloping acts to go on the road, tour the clubs, and play colleges and bars. Says Norris, "We want to keep the venues small enough to keep that club atmosphere."
“Coach” album due June 7 and a second, “Northern Exposure” set coming in September. And American Gramaphone will release Mike Post’s “In Venture”. A new label from MCA, it features themes from the series “NYFD Blue”, “Law & Order”, “Silk Stalkings” and “Renegade” on Tuesday (5).

Since series showcase music to millions of viewers each week, TV soundtracks need to carry a program’s executive’s dream, especially in an age when radio airplay for any artist is no longer effective and immediate means of exposure are a priority.

However, Kathy Nelson, senior VP/GM of soundtracks for MCA, said that the television industry has a new proposition through music titles.

“When people come to us and want to do a TV soundtrack the first season, we usually don’t do it,” she says. “Our feeling is that a show needs to be on at least one good season to prove itself and create some kind of demand for the soundtrack.”

That was the strategy MCA used in the fall of 1985, when it released a single from the TV soundtrack following the show’s first season. The album, which combined Jan Hammer’s score and theme music with tracks by Van Halen, Collins, Gfrey and others, was No. 1 on the Top Pop Albums chart for 11 weeks and was certified for more than 2 million in sales, making it the most successful TV soundtrack in history.

Hammer, whose “Miami Vice Theme” remains a TV soundtracks’ “go to” album, said a TV soundtrack “has to be something that can stand out on its own. Unfortunately, there haven’t been too many things that can make it.”

One TV soundtrack oddity was Capitol’s “The Heights,” which spawned the No. 1 single “How You Look to Me” by Boyz II Men. The album climbed to No. 40 on the Billboard 200 and sold more than 399,000 copies, according to SoundScan, but the single was a Top 40 hit for the soundtrack’s first season (Billboard, Oct. 24, 1992).

Says Linda Austin, buyer for the American Gramaphone’s soundtrack division, “The Piano” by the film’s score producer, classical violinist Yanni, and the label’s tie-in with the film’s music has grown, says, “We think we can do it.”

Post has a new attitude on this album. “I didn’t approach [soundtracks] as artistic album projects until now,” he says. “I would come up with one minute and 20 seconds worth of hook [for the TV show] and elongated it to three minutes worth of hook for a single, but now went for an album full of hooks.”

American Gramaphone has launched an extensive promotional campaign for the album, including placement in listening post programs at Tower and Sound Warehouse, as well as TV advertising at Best Buy and Strawberries. In addition, the label has launched a direct-marketing program to drive both retail and mail-order sales.

The label is working “The Theme From NYFD Blue” simultaneously at top 40, AC, and adult alternative radio.

American Gramaphone is hoping to cash in on Post’s scores, MCA and Giant are turning to new pop stars and proven classics for their soundtracks.

“The Coach” Campaign: Music Personality Selected By Hayden Fox includes the “Coach” theme by John Morris, though the other tracks on the album aren’t necessarily included on the show’s music that is supposedly in the musician’s [the coach’s lead character] Hayden Fox’s. It’s his favorite songs,” Nelson says.

The label will also be releasing a tribute titled “We’re A Winner,” James Brown’s “It’s A Man’s Man’s Man’s World,” and George Thorogood’s “Bad To The Bone.” Nelson is confident the show’s success, and a Father’s Day promotion tied into the album’s release, will generate healthy sales.

Steve Backer, head of marketing for Giant Records, expects the new “90210” and “Melrose Place” sets to be even more successful than the first “90210” soundtrack.

“Obviously, when you have a show like ‘Melrose Place’ or ‘90210’, you have a huge audience that is demographically appealing,” he says.

Both releases will be reissued with the beginning of the fall television season. While “90210” will once again feature 40’s and 50’s classics, Backer says the “Melrose” album will be “a little more left of center.”

“They will be different records musically, but there will still be a lot of retail opportunities to rack and promote them together,” he adds.

Giant once again hopes to feature video clips and soundtracks on display on the album cover as well. Nelson adds, “While the credits of ‘90210’ and possible artist appearances on the show. Backer says similar possibilities exist for ‘Melrose Place’.”

Some TV executives are enthusiastic about soundtrack possibilities. “When we started doing youth-oriented programming, we knew music was a natural match,” says Ken Miller, VP of Spelling Entertainment, who also works with the company’s two other series sounding other soundtrack possibilities.

“Where the glove fits, we will certainly consider it for the record business and us.”


BMG Moves into Multimedia

(Continued from page 6)

forms. Formed in 1992, Crystal Dynami- nes has already produced titles for the SDO, multimedia PC, and PC/ floppy-disc apps, Zelnick says, and is producing titles for Sega CD, Sega Genesis, and Sega’s next-generation Saturn. It’s due to launch later this year in Japan. Zelnick says he hopes to be produc- ing titles for Multimedia USA for the rest of the year.

Crystal Dynamics’ titles will begin forming from the second quarter, but Zelnick says, “The launch of Multimedia USA will be around the middle of the year.”

Multimedia within two years, a new direction for the company’s current fiscal year, which began April 1.

Yes, the company’s development of a multimedia division has been established as an additional division to music in order to market and sell primarily CD- based multimedia. It will allow distribution to all channels available to market and sell primarily CD-based multimedia. It will also handle distribution matters as a function of marketing, and in that context you can look at how the deal with Crystal Dynam- ics is set up. It includes the distribution as well as marketing and sales of titles.

The venture means a new method for BMG distribution. Although mu- sicians are beginning to carry mul- timedia titles, computer stores, mass merchants, and toy stores remain the primary markets for the sale of video games, as well as in U.S. and abroad. BMG has assured me it will be serving the primary video game market,” Zelnick says. “Their intent is not to try and jam this product through music outlets,” he adds.

Gassner says, “We are building a global infrastructure in various coun- tries around the world, and our multi- media sales force is going to sell the prod- duction channels to sell this type of prod- uct. Because of our experience with distributing music, we think we can move quickly into this area.”

Gassner says he hopes to name the new BMG Music USA within two or three weeks; that person will report directly to him.

Like BMG New Technologies, BMG Multimedia will be located in New York. The former was formed last June with a mandate to develop interactive and multimedia projects, as well as to explore new technolo- gies for the delivery of music. A Da- vid Bowie CD-ROM produced by Los Angeles software publisher Ion will become the first product to fall under the umbrella’s “music area when it launches this summer” (Billboard March 20). That release also will fall into the BMG Multimedia marketing orbit. BMG owns half of Ion.

Gassner distanced the new group from the two New York divisions by function. “BMG New Technologies is, in effect, working for us as a service organi- zation, they are creating programs,” he says. “BMG Multimedia is involved in the marketing, distribution, and sales of all multimedia titles, whether they be like our own BMG New Technolo- gies, as well as from outside suppli- ers. Multimedia marketing will occur.”

In addition to the Ion-developed Bowie title, BMG New Technologies is developing interactive titles for讨厌, according to the company’s vice president, Christian Jorg, who identifies classical and children’s as two areas of ini- tial focus. The company’s first title, now in development, will come from the label, he says.
LANDMARK CLAIMS DISMISSED
Chapter 7 involuntary bankruptcy proceedings against Landmark Distributors were dismissed March 24 by U.S. bankruptcy judge William F. Tuohey, who found that Landmark was current in all of its financial obligations. The bankruptcy petition had been filed in U.S. Bankruptcy Court in New Jersey by Max Entertainment, Select Records, and Tommy Boy, which claimed that they were owed a total of $411,272 (Billboard, Feb. 21). Luke Records later joined the petitioners. A hearing is scheduled for June 2 to determine Landmark’s entitlement to recover its attorney fees and other damages, including possible punitive damages against the petitioners.

HEMDALE CREATES RECORD UNIT
Hendale Communications Inc. has formed a music label to handle soundtracks for theatrical and home video releases. Robert Scharf, who has managed Al Jaffe, Da- vid Sanborn, and Aimee Mann, has been named president of the division. Initial soundtrack releases include “The Magic Voyage,” “Across The Moon,” and the upcoming animated summer film “The Princess And The Goblin.”

NEW MANAGER FOR WYNNONA
After leaving longtime manager Ken Stills earlier this year, Wynonna has picked Nashville attorney John Unger to manage her career. He will resign from Bass, Berry & Sims April 15 to take the new job.

THUMBS UP FOR INTERACTIVITY
The Warner Bros. animated film “Thumblemina” is getting the interactive treatment. Time Warner Interactive Group and Spice Multimedia have begun production on a CD-ROM, “Thumbelina: Giant Book Of Adventures,” that will include original cels and dialog from the film as well as soundtrack music from Barry Manilow. The CD-ROM is not due until fall, but will get an advance promotional teaser when the home video version of “Thumblemina” bows, likely this summer.

AUSSIE HONORS GO TO SEA
The Cruel Sea swept away top honors March 30 at the eighth annual Australian Record Industry Awards. The PolyGram act won ARAs for best group, best album (“The Honeymoon Is Over”), best single, and song of the year (the album’s title track). The award for best new talent went to the band’s label, Badloves, who were also honored for the best debut album (“Get On Board”) and best debut single (“Lost”).

BAD EXPERIENCE
Mitch Mitchell, former drummer for the Jimi Hendrix Experience, has been stymied in his libel action against the U.K. publisher of a 1990 biography, “The Life Of Jimi Hendrix.” “Scuse Me While I Kiss The Sky,” by American writer David Henderson. The Court of Appeals in Britain dismissed Mitchell’s claim of copyright infringement in a 1992 jury trial that, in favor of the defendant, Book Sales Ltd., the parent company of Omnibus Press. The jury had rejected Mitchell’s argument that the book depicted him as a villain (Billboard, Nov. 21, 1992).

COMINGS & GOMMIS
Bulletin hears that industry veteran Phil Sandhaus will join Capitol Records within the month to oversee the label’s catalog development. Following a stall in contract negotiations, Mercury senior VP/GM Larry Stessel exits the company after a two-year tenue in the job . . . Michael Halley has been tapped by RCA to replace Roland Edson as VP of promotion, black music. Halley formerly was national VP of promotion for Silas Records.

Boys Choir Of Harlem’s 1st Disc
EastWest Records is planning a fall release of the first commercial Boys Choir Of Harlem. The choir’s 25th anniversary was the subject of a dinner gala March 16 in New York, which raised more than $500,000 to continue the group’s training efforts.

Irv Lichtman is taking a post-NARM break. This week’s Bulletin was edited by Ken Schinger.

Pantera Drives In, With Raftt Riding Shotgun
Heavy Metal Wins Again as Pantera (the Spanish word for panther) enters The Billboard 200 at No. 1 with its third album, “Far Beyond Driven.” That’s far beyond the group’s first effort, “Cowboys From Hell,” a former Heatseeker that didn’t make The Billboard 200 when it was released in 1990. The band’s second disc, “Vulgar Display Of Power,” debuted and peaked at No. 44 in 1992.

“Far Beyond Driven” is just one of three albums debuting in the top four. Ronnie Raitt has her highest-debuting album ever with “Longing In Their Hearts,” her 12th chart title in a career that stretches back almost 22 years. In its first week out, Raitt’s latest Capitol release is tied with her most recent album, “Luck Of The Draw,” as her second-most successful chart effort. “Nick Of Time,” Grammy’s album of the year for 1989, is Raitt’s biggest chart album, with three weeks at No. 1 to its credit. “Longing” has a good chance of matching that as it can beat off very strong competition from the album that enters at No. 4. “Above The Rim” is the highest-debuting soundtrack since “The Bodyguard” entered at No. 2 the week of Dec. 5, 1992. The Death Row/Interscope release includes “Anything” by SWV, new at No. 9 on the Hot 100, and the two-sided single from H-Town (“Part Time Lover”) and Al B. Sure! (an update of Al Green’s 22-year-old classic “I’m Still In Love With You”), up 19 places to No. 28 on Hot R&B Singles.

Raitt isn’t the only artist who charted in the ’70s to debut on The Billboard 200 this week. Yes was formed in 1968, but the group first charted in America with “The Yes Album” in 1971. The 18th Yes album, “Talk,” is now at No. 33. Cheap Trick first charted in 1977 with “In Color.” The 14th Cheap Trick album to chart, “Woke Up With A Monster,” enters at No. 123. Both Yes and Cheap Trick are making label debuts. Yes on Victory, Cheap Trick on Warner Bros.

Bump Jumps:
K. Kelly collects his first No. 1 single on the Hot 100 as “Bump N’ Grind” knocks down “The Sign” by “Bump” is No. 1 for a seventh week on the Hot 100 and R&B Singles chart. Kelly is the first American artist to have a No. 1 single in the U.S. since Jan. 15, when Mariah Carey’s “Hero” was No. 1 for a fourth week. “Bump N’ Grind” is the fifth No. 1 single for the Jive label and the first since “I Like The Way (The Banging Game)” by Hi-Five in May 1991. Jive’s other three No. 1 hits were by Billy Ocean.

The English Beat Goes On: It’s been almost 10 years since General Public debuted on the Hot 100 with its only chart single, “Tenderness.” The duo of Dave Wakeling and Ranking Roger is back together and has this week’s Hot Shot Debut with a remake of the Staple Singers’ 1968 oldie “I’ll Take You There.”

Pop Life: “The Most Beautiful Girl In The World” by the artist formerly known as Prince moves to No. 9 on the Hot 100. This is the 12th straight year that he has had at least one top 10 hit, according to Tony Sundholm of Sundh & Sundholm. “I’ve been struck by Michael Durkee’s book, “The Life Of Jimi Hendrix.” Scuse Me While I Kiss The Sky,” by American writer David Henderson. The Court of Appeals in Britain dismissed Mitchell’s claim of copyright infringement in a 1992 jury trial that, in favor of the defendant, Book Sales Ltd., the parent company of Omnibus Press. The jury had rejected Mitchell’s argument that the book depicted him as a villain (Billboard, Nov. 21, 1992).

Breaking Heart: Bob Durkee of “American Top 40” notes that “Don’t Go Breaking My Heart” by Elton John & RuPaul is Elton’s lowest-charting single since his chart debut, “Border Song.” Both peaked at No. 92.
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