Labels Aim To Build Identities Of Latest R&B Vocal Groups

BY J.R. REYNOLDS

LOS ANGELES—As a new lineup of R&B vocal groups steps to the plate, labels are using music videos, public appearances, and other visually oriented tools in their attempts to make the acts stand out in a crowded field. This spring's crop of R&B vocal groups includes Perspective's For Real, Kaper/RCA's Blackgirl, Inter-scope's Blackstreet, Scotti Bros., Kol-ors, LaFace/Arista's A Few Good Men, and Atlantic's All-4-One. The latter outfit is the first out of the gate, its "So Much In Love" is at No. 5 this week on the Hot 100.

The acts represent the third wave of a musical trend that started with acts such as Boyz II Men, En Vogue, and Color Me Badd. While those groups were enjoying success, a second wave—highlighted by Shai and Minty Fresh's Freshly Minted Bands Draw Biz Attention

BY ERIC BOEHLERT

NEW YORK—Jim Powers is in the right place at the right time. The former A&R chief at Zoo Entertainment left the major label world last year in order to start Minty Fresh, his own two-man record company. In just 12 months, Powers and his miniature label have made eye-opening strides.

Operating in a one-room flat in the Wrigleyville section of Chicago, Minty Fresh's Freshly Minted Bands Draw Biz Attention

BY WOLFGANG SPAHR

FRANKFURT—Long known as Germany's mecca of dance music, Frankfurt has launched another international hit with the single "Right In The (Continued on page 91)
The #1 album features the gold single "Sex Me "Bump N' Grind" and the

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12 Play was written, produced and performed by R. Kelly.

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"(Parts I & II)," the platinum #1 Pop & R&B single forthcoming "Your Body's Callin'."

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12 PLAY - THE HIT VIDEOS, VOLUME 1 STREET DATE: JUNE 28, 1994

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Music Isn’t The Only Thing We Listen To
Blockbuster Makes Moves To Consolidate Dallas Warehouse Coming Soon; Ga. Site Closing

BY DON JEFFREY and ED CHRISTIAN

NEW YORK—Blockbuster Music is consolidating its music distribution capabilities for its 500-plus record stores, with plans to close a distribution facility in Atlanta in September to open a new warehouse in Dallas next month.

These moves, among others, are seen as part of Blockbuster’s strategy to create a stronger core over its entire inventory. The company is said to be designing a new computer system that will eliminate the incompatibilities that have existed among the systems operated by the various chains and headquarters.

Once this new system is in place, observers say, Blockbuster will be in a position to implement sophisticated inventory replenishment programs. In addition, the changes will help complete the consolidation of its four music chains.

The Atlanta warehouse serviced the Super Club chain of music stores, which Blockbuster acquired last year from Philips Electronics. Sources say the facility will shut its doors Sept. 13. In Dallas, the retailer is leasing a 260,000-square-foot warehouse next to a smaller Blockbuster facility already in place.

In addition to these moves, Blockbuster has also been consolidating its iVideo and video stores as part of the company’s restructuring.

A Blockbuster spokesman confirmed some of the changes and referred further questions to Blockbuster senior VP Gerry Weber, who was unavailable to elaborate.

As part of the consolidation, Blockbuster is gradually changing the names of all its acquired stores to Blockbuster Music Plus. The company plans to refurbish and convert about 200 stores this year to its prototype format, unveiled last fall in a store near the company’s Fort Lauderdale headquarters.

In announcing the Atlanta distribution facility, Blockbuster likely will keep office space in Atlanta. The company has divided the music chain into two zones, based in Dallas and Atlanta. Each zone will have its own marketing and advertising team, sources say.

The new distribution center in Dallas will complement existing warehouse space of about 155,000 square feet in two other leased buildings in that city. Although Blockbuster is outsourcing distribution space, at the recent National Assn. of Recording Merchandisers convention, company executives told national label and distribution executives that eventually it would like to have most of its purchases shipped directly to its individual stores. Most marketers drop-shipping new releases to chain stores.

In another development, sources say Sound Warehouse director of purchasing Tracy Donahoo has resigned to take a regional sales position in Chicago with A&M Records. Blockbuster has been searching for some time now for an executive to oversee purchasing, although some sources believe that search was recently put on hold.

Label and distribution executives anxiously await that appointment, as they have been alarmed by the number of various music executives that have defected from the Blockbuster chain over the last year. Blockbuster management has earned the respect of label and distribution executives; nonetheless, many are rooting for Blockbuster to appoint an industry insider to the top purchasing post.

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Billboard, Monitors To Initiate Radio Seminar In September

NEW YORK—Billboard and its sister publications, the Airplay Monitor, are teaming to host a three-day radio business seminar Radio Seminar is scheduled for Sept. 8-10 here.

The seminar will focus on changes in the radio and music business as a result of relaxed station ownership rules, duopolies, local marketing agreements, new formats, and more complete music charts and reporting systems.

Keynote speeches and general-interest panels will be featured along with format-specific gatherings for top 40, adult contemporary, urban, country, album and modern rock, and Spanish radio.

In addition, Billboard’s sister company, Broadcast Data Systems, will host a panel and will organize hands-on workshop sessions where broadcasters can get personalized instruction on how to understand and use BDS information.

Like Billboard’s recent successful Dance Summit in San Francisco, the radio event will feature interactive sessions orchestrated by facilitators, rather than the more traditional panelist-and-audience setup.

"The growth of the Airplay Monitor publications and overwhelming acceptance of BDS data as the definitive measurement of song activity at radio led us to launch this conference," says Howard Lander, president of Billboard publisher. "Radio’s role in the promotion process has been inexorably changed, and the conference will explore this new landscape."

The event, geared toward radio program and music directors and label promotion reps, will kick off with an opening-night cocktail reception Sept. 8.

The Billboard Radio Awards, previously presented during the fall National Assn. of Broadcasters convention, have been renamed the Billboard/Monitor Radio Awards and will be presented at the new conference. The awards ceremony will be the seminar’s Saturday night closing event.

Further details about the conference and hotel location will be announced in the radio section in coming weeks.

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RETAILERS GET THEIR TOPSPINE WISH

All six major music distributors have begun updating their manufacturing systems to allow for the inclusion of toppspine labels on CD jewel boxes. Retailers have been clamoring for the move since the longbox was eliminated last year, saying the labels will help them—and consumers—identify product more easily. J.R. Reynolds reports. Page 56

LABELS SPEEDING UP ON INFO HIGHWAY

Afraid of losing the cyberspace race, U.S. record labels have been making up lost time in finding ways to use new technologies to promote and track their product. Some are posting artist-related messages on computer bulletin boards; others are creating video games and CD-ROMs using music by their acts. Kristin Lieb has the story in the Enter!Active File. Page 64
NEW YORK—Television producer Ken Burns, who celebrated a home victory in the baseball World Series, has sold Turner Home Entertainment and BMG Direct the prerecorded cassette rights to “Baseball: The American Epic.” Burns created the series that has grown into a four-hour television series in the way Public Broadcasting Service programs reach the cassette market.

Two months ago, Pacific Arts decided against renewing a 3-year-old agreement to distribute titles bearing the PBS logo, even as Turner was concluding its own negotiations for the line (Billboard, Feb. 19). Pacific Arts, struggling to stay alive, said at the time that the PBS license fee and the other demands were not “in the best interests” of the Los Angeles-based company.

“Baseball” also signals a new direction for BMG, marking its first foray into an upscale continuity series. Competing against Columbia House, BMG is the only sales company to mail by mail to club members, but “that has shrunk down to a rather small size,” says Les Torralba, new VP for new business ventures. “It’s functioning at a much lower volume level than in the past. We’re rethinking the whole marketing paradigm.” Torralba anticipates more PBS specials if “Baseball” scores. “We want to be in the high-quality video set market,” he says.

Turner takes over retail distribution in the midst of a major expansion of its sales force. “It would make the most sense to go after other product,” says a trade source. Among other developments, Turner has breathed new life into the Hanna-Bans Creations catalog, including “The Flintstones,” and will be adding features from New Line Cinema and Castle Rock when Columbia TriStar stops handling those titles next year.

“Baseball” is expected to break new retail ground for nontheatrical programming. PBS stations, airing the 19-hour series for nine nights during the weeks of Sept. 18 and 25, are preparing the way; they will be receiving heavy support from General Motors, which underwrote all of Burns’ TV output.

BMG Direct will be an early beneficiary of the “Baseball” blitz. Torralba says the venture begins pitching through mainstream retailers and the broadcast channels via “almost every medium you can think of,” backed by “a very healthy multimillion dollar budget.” Pacific Arts One direct-marketing effort puts the figure at $4 million for what he terms “narrow rights” that restrict BMG’s activities. Torralba acknowledges that “we made very substantial guarantees for this,” but got everything it wanted in return. Any direct-response venue BMG didn’t wish to explore “would need to be licensed from us,” he says.

BMG hasn’t set its “Baseball” price, either for the individual cassette Starring Burns, a newly conceived series. It is totally in the dark about Turner’s release schedule, but knows that direct response and retail will overlap. “We have years of availability,” notes Torralba, who hopes to have more from Burns by the time “Baseball” expires. “Let’s say we’ll become good friends.”

Turner wasn’t discussing “Baseball” or the PBS deal at press time, prior to an April 11 news conference in New York. Officials would not comment on reports that the company had agreed to pay PBS $1 million in royalties owned by Pacific Arts as part of the new agreement, which includes a fee for the use of the logo. Pacific Arts, meanwhile, has disband its video sales, marketing and acquisition team with the departure of several key executives, including VP Mike Lowry, who’s now sales director Barry Gordon, and acquisitions director Peter Kleiner.

Among other developments, a bill in Puerto Rico will require labeling of explicit material, and one in Missouri would criminalize the sale of labeled prints. A proposed Minnesota bill would impose a tax of 50 cents on all sound recordings to fund a proposed youth-violence prevention program.

Defeat of the two California bills, S. 1296 and S. 1287, came after the Senate Judiciary Committee in Sacramento heard testimony from the National Federation of Independent Business, the media, the Coalition of Moral Witness and others who said that modifying the state’s “harmful to minors” statute could cause constitutional problems such that even classic works of art and literature could be imperiled.

In the Washington, D.C., Gov. Mike Lowry called the bill, S.B. 6003, “overly broad, vague, and ambiguous.” He also said it was constitutionally suspect, since it was written to supplant a current law now being reviewed by the state Supreme Court.

The RIAA also enjoyed a “quiet victory” in Alaska, according to Paul D’Onofrio, who’s in charge of the group’s state relations director.

On March 29, the RIAA was successful in convincing state Rep. Pete Kott, R-Anchorage, to substitute

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BASIA. The enchanting vocalist whose two previous albums have sold over three million copies in the U.S. alone.

“The Sweetest Illusion” offers 11 new songs created with musical partner Danny White. Each promises to make you feel what you’ve only imagined.

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Produced and arranged by Danny White and Basia. Management: Dee Anthony for BTB Management Group Inc.

Epic

Billboard's article "Is The End Near For Films In Public Domain?" (Jan. 15) gives an accurate representation of the arguments against extending U.S. copyright term. Those arguing against copyright term extension are primarily businesses that depend on distributing fifty payments to U.S. copyright holders who have lost copyright protection and entered the public domain.

The legal case for term extension, which would be in the interest not only of the entertainment industry but of the country as a whole.

The once farcical topic of copyright has been elevated to public attention due to a directive adopted by the European Union late last year. The directive "includes all EU nations in regard to copyright protection. Beginning in 1996, all EU countries will protect copyright for the life of the author plus 70 years."

American law protects copyrights for life plus 50 years. Due to a principle of international law known as the "rule of the shorter term," European nations would not be required to apply their new life-plus-70-year term to any country that provides its own copyright holders with a shorter time period. If Congress does not extend our copyright protection to match the EU directive, American copyright holders will be protected for 20 years fewer than their European counterparts. This has important implications for individual copyright holders and even for the U.S. economy.

For example, Charlie Chaplin's classic movie, "The Kid," was released in 1921. Under U.S. law, copyright protection for this film expires in just three years. Likewise, many songs written by American

Copyright, revenues for such uses will flow back to America for the next quarter century. Multiply many examples like these, and its impact becomes apparent. As lyricist Hai Davis has put it, "Since we can obtain an additional 20 years of protection virtually for no cost to ourselves by simply extending our own copyright term, there is simply no good reason not to do so.

Opponents claim that term extension is supported by a self-interested group of copyright owners. But the opponents themselves are a self-interested group; namely, those who distribute "public domain" properties without paying any royalties. As long as U.S. copyright terms remain shorter than world averages, the most that the two sides can do is argue over who is able to divide up the copyright royalty "pie." But if the United States extends our copyright term, the world today seems to be unequivocally determined that copyright term extension is in the broadest public interest.

Letters

DREAMS INTO REALITY

Much gratitude to Irving Lieberman for his fine article on the late Dinah Shore (Billboard, March 12). She was a dear business and personal friend, and I know she would be pleased with this meaningful and memory-filled story.

I'd like to add a couple of related facts. It was mentioned that Shore started her WNWE in New York, with Martin Block on the "Make Believe Ballroom." That's true, but omitted was her duet partner at that time with Block's group, the Arthur Frank Sinatra. In the 1950s both Sinatra and Shore were signed to Capitol Records, where I was promotion and artist relations manager, and therefore worked and traveled with them ... or rather, she traveled and I followed. In early 1950s, Sinatra left us to start Reprise Records, and one of the artists he signed to his label was Shore.

While at Capitol, Shore recorded over 250 hits. In 1991, Mike Curt signed me to produce and write liner notes for nostalgia collectors' packages for Curb Records. One of my first endeavors was "The Best of Dinah Shore ...", culled from our Capitol days. The CD and cassette have sold ex-

They were professional colleagues who did everything in their power to help the creative process happen. There is no question that the quality of the work produced was far superior to what could have been achieved if the creators had been left to their own devices. The spark created by a hand-shake was the heart of the creative process. The direct result of this was to create a forum for the exchange of views. In the case of American radio, this forum was the Billboard. It was on this forum that all of these creative activities were taking place. The creative process was being nurtured and encouraged, and the result was a high quality of work that would be remembered for years to come.
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AVAILABLE ON COMPACT DISC & CASSETTE
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BEST SINGLE AND
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WHAT IS LOVE
GERMANY'S ECHO
AWARDS '93

6 MILLION SALES
WORLD-WIDE
NO. 1 IN TWELVE
COUNTRIES
3 PLATINUM AWARDS
17 GOLD AWARDS
FOR THE SINGLES
WHAT IS LOVE,
LIFE AND HADDAY
THE ALBUM

WHAT A BRILLIANT START
CONGRATULATIONS
Secada Aims To Cross Language, Format Lines

BY JOHN LANNERT

After conquering pop, Latin, and adult contemporary radio with his self-titled multiplatinum debut, Jon Secada hopes that his follow-up, "Heart & Soul," will find success on urban radio. "I might be Hispanic, but I'm also a rock & roll fan, and my roots lie in many places, just because of the diversity of growing up in Miami," says Secada. "I just want to rock radio to give me a chance." Secada says "Heart," due out May 17 on SBK Records, explores a rhythmic groove that oscillates between canesweet soul and industrial R&B. Secada co-produced "Heart," with manager Emilio Estefan and co-wrote all the songs with Miguel Morejon, except for one co-authored by the two with Diane Warren, and another written by Secada and Warren. "I always had a thing to give this record more of an R&B sound, even more than the last one, which had some of that influence," says Secada. "The lyrics are more edgy, with a twist, and the whole vibe on some tracks, like 'Whipped' and 'Fat Chance,' is kind of raunchy, with the rest of the album being a very elegant, very sexy type R&B sound reminiscent of what I used to do like to listen to—Earth Wind & Fire, the Philly soul hits, the O'Jays, Spinners, Stylistics." A former backing vocalist to pop superstar Gloria Estefan, Secada co-authored six tracks on her "Tino" (Continued on page 100)

Epic Has Big U.S. Plans For Canada's Rootsy Junkhouse

BY KIM HUGHES

TORONTO—Epic/Sony will attempt to duplicate Stateside the Canadian success of Hamilton, Ontario's scruffy combo Junkhouse with its re-release of the group's Malcolm Burn-produced debut, "Strays." Hardly MTV-bound beauties—the tagline for Stikado advertising is "Junkhouse: Not just another pretty face"—the band has a few other marketing tricks up its collective sleeve for "Strays," released in the U.S. April 5.

The group is passionate about its music and has a sense of predetermination about finding a niche worldwide. That view is shared by Epic/Sony personnel on both sides of the border. Clearly a rock 'n' roll outfit, albeit one that spices the mix with elements of swampy blues, soul, and roots rock, the quartet has opened in Canada for Sony labelmates Midnight Oil, Bob Dylan, and Soul Asylum.

Manager Michael Murphy admits that, the band started by soft-spoken, self-effacing, 34-year-old singer/guitarist Tom Wilson, in essentially (Continued on page 100)

New Disney Soundtrack Fit For A King

Elton John Tracks Expected To Lift Set's Sales

BY CRAIG ROSEN

LOS ANGELES—With the May 31 release of "The Lion King," featuring Elton John performing songs he co-wrote with lyricist Tim Rice—Walt Disney Records is optimistic that it will once again capture the animatedfilm soundtrack crown.

Since the release of 1989's "The Little Mermaid," Disney has had a run of hit soundtracks that is nearly as impressive as its films' box office and home video successes. "The Little Mermaid" has been certified by the RIAA for sales of more than 2 million copies. "Beauty And The Beast," released in 1991, and 1992's "Aladdin" have both been certified for sales of more than 3 million copies. The latter two albums also spawned hit singles. "A Whole New World" by Peabo Bryson & Regina Belle, from "Aladdin," topped both the Hot 100 and the Hot Adult Contemporary chart, while Bryson & Ce-Line Dion's "Beauty And The Beast" reached No. 9 on the Hot 100 and No. 8 on the Hot Adult Contemporary list. Those singles were released and promoted by Columbia and Epic, respectively.

This time, however, Disney will keep the single release within the family: Walt Disney Records' sister label, Hollywood Records, will release John's "Can You Feel The Love Tonight" simultaneously to AC and top 40 radio May 4. The label also hopes to have a video delivered to VH-1 and MTV around the same time. The track plays during the film's final credits.

Aside from the single, the album will include two other John solo tracks, "The Circle Of Life" and "Just Can't Wait To Be King." John's versions of those two songs are not in the Hollywood Orlando version (Continued on page 31)

German Fans Hail U.K.'s Take That, East 17 Pop Acts' Success Underscores Market's Importance

BY ELLIE WEINERT and THOM DUFFY

MUNICH—If this is a tough time for young U.K. talent to break through in international markets, no one has told pop fans in Germany.

German audiences in the past year have embraced two of Britain's hottest teen-pop acts; Take That, whose album "Everything Changes" is at No. 4 on the German charts this week, and East 17, whose album "Walthamstow" remains in the top 29 in Germany after seven months on the chart. Both acts also have top 20 hits on the German singles chart: East 17 with "It's Alright" at No. 4; and Take That with "Babe" at No. 17.

The experiences of Take That (signed to RCA in the U.K. and released in Germany by BMG Arista Hamburg) and East 17 (signed to London Records in the U.K. and released in Germany by BMG Arista) highlight the increasing importance of Germany, Europe's largest market, to international artist development. Although both acts released albums in the U.S. in 1993, neither has charted on The Billboard 200 or the Heatseekers album chart.

Yet Nigel Martin Smith, who manages Take That, says Germany was key to breaking the band throughout Europe, and thus in other international markets. "We had a few disappointing singles here, but that, in turn, has increased the importance of Take That to BMG worldwide. "These groups are proving that if there is an area of British music that is exportable, it is this kind of pop music," says Mike Allen, international marketing director for Polygram International.

Colin Bell, managing director of London Records, observes that top 40 is still the dominant radio format (Continued on page 16)
**Artists & Music**

**Acts Find Secret To Long Chart Life**

10 Current Albums Have Logged 100 Weeks

**BY DEBORAH RUSSELL**

LOS ANGELES—The secrets to a long lifespan on The Billboard 200 are in discerning the 10 current charting titles that have held court for more than 100 weeks.

Garth Brooks, Pearl Jam, Enigma, Nirvana, Metallica, Bros. Records' Records & Sales VP, and Van Morrison, and the original London cast of "Phantom Of The Opera" have struck a collective sales chord with consumers, who continue to support the titles—half of which are major-label debuts—years after their initial releases.

The titles’ active sales patterns had a debut on The Billboard 200. Once the albums disappear from all of Billboard's album charts for more than three months, they will not be eligible for the Top Pop Catalog.

Garth Brooks' self-titled Liberty debut is No. 158 in its 29th week on The Billboard 200. The title, certified by the Recording Industry Assn. of America for sales of 5 million copies, peaked at No. 13. The artist's follow-up, "No Fences," at 10-times platinum, is No. 123 with a bullet in its 178th week on the chart. That title peaked at No. 5. Sales for both are buoyed by Brooks' latest Liberty release, "In Pieces," which peaked at No. 1 and is now No. 43 with a bullet.

"One thing we’ve always done when bringing out a new album [by Brooks] is to include the catalog in every sales campaign," says Bob Freese, Liberty's VP of marketing and sales.

Similarly, Brooks & Dunn's triple-platinum Arista debut, "Brand New Man," which peaked at No. 10 and is No. 132 in its 123rd week on the chart, is being helped along by the attention generated by the duo's double-platinum follow-up, "Hard Workin' Man," which peaked at No. 9.

And media visibility certainly doesn’t hurt. Brooks was interviewed on prime-time TV by Magic Johnson and was featured as VH-1’s March artist of the month. On May 6, he will be showcased in an April 23 show, which follows the May 3 broadcast of the Acade my of Country Music Awards. In addition, the artist just kicked off the first of an international tour in June.

Filling the product pipeline with a continuous flow of releases could be the key to Metallica's long chart run with its "Metallica" title, at No. 77 in its 138th week on the chart. Since its release by Elektra in August 1991, the title—which reached No. 1 and is certified seven-times platinum—has been supported by a tour, a pair of longform videos, and a boxed set that combines audio and video units.

No commercial singles were released, but Steve Heidt, senior director of sales and field marketing for Elektra, notes that recurrent and consistent radio and video play, both on and off the metal charts, have helped ensure the longevity of the "Metallica" album.

"These are some of the most loyal fans I’ve ever seen," Heidt says. New, chart-topping releases by Pearl Jam and Nirvana continue to keep each band's debut afloat as well. Pearl Jam's Epic debut, "Ten," which peaked at No. 2 and has been certified by the RIAA for sales of 6 million units, is No. 59 with a bullet in its 120th week on the chart; Nirvana's DGC/Geffen release "Nevermind," a No. 1 title with sales of more than 5 million units, is No. 167 in its 126th week.

Pearl Jam's sophomore release, "Vs.," at No. 35 in its 24th week on the album charts, and Nirvana's latest, "In Utero," is No. 72 in its 28th week. Each debut chart entry is reaching new heights.

"As interest continues to mount on a band, there will always be those who never bought the first album but now want a CD," says Robert Smith, Geffen's head of marketing. "These records are mature enough to sustain really good sales."

For less mainstream titles—such as those by Enigma and Eurythmics—it appears that alternative means are the key to maintaining chart longevity.

Sales of Enigma's Charisma/Virgin release "MCMX A.D." is No. 78 in its 168th week on the album chart, were stimulated by airplay in dance and alternative clubs, as well as in shopping malls and coffee shops. In addition, Enigma's music has been licensed for use in a number of films.

"It's a big word-of-mouth record," says John Boulos, VP of promotion and field operations at Virgin.

Enigma's new release, "The (Continued on page 93)

**RED, Relativity Split Into Separate Firms**

**Sony: Division Will Strengthen Sales, Marketing Power**

**BY DON JEFFREY**

NEW YORK—Relativity Records and its sister company, independent distributor RED, have been separated into independent operating units by their owner, Sony Music Entertainment.

Relativity will join the TriStar Music label in Sony's TriStar Music Group, whose president, Bob Buziak, has headed the new division, as EVP /GM (Billboard, April 1). Reporting to Buziak will be Howard Gabriel, VP/GM of TriStar, and Harry Palmer, executive VP/GM of Relativity, both of whom hold day-to-day responsibility for their labels. Gabriel had been VP of sales and marketing for TriStar. Palmer's title does not change.

RED remains under Sal Li cata, who was hired nine months ago as president of the company, which distributes 39 labels. Relativity and TriStar will continue to be distributed through RED. Sony is expected to confirm a report that Capricorn Records, which left the WEA orbit, will be distributed by RED (Billboard, April 2).

Some sources say Sony may move RED's offices and warehouse from Hollis, in Queens, N.Y., to Manhattan. But others say that while offices are likely to move to Sony's headquarters in Manhattan, the warehouse probably will remain in Queens.

There also is talk that Sony Music Distribution may take on more of the distribution functions of RED. At present, the indie uses Sony's computer systems for tracking sales. But one label source says that if Sony does fulfill, which is expected, RED, then it would be an indie distributor in name only.

"Why would they have bought RED if Sony were not going to do that?" asks this executive.

Labels distributed through RED generally apply the move by Sony to separate Relativity from RED. "A distributor needs to think like a distributor, not a label," says a label executive.

A spokesman at RED says Li cata and his executives will not comment on the changes announced by Sony.

Sony said in a prepared statement that the separation of RED and Relativity is "designed to strengthen the sales focus and marketing effectiveness of each company."

Relativity was founded by Barry Kobrin, who resigned last month after selling his 50% stake to Sony (Continued on page 101)

**RECORD COMPANIES.**

Mercury Records in New York names John Mazzacco VP of marketing and Wax po rwards senior director of media and artist relations, R&B. They were, respectively, VP of artist development for Mercury and head of the music division of the Lee Sobers Co.

Mercury Nashville promotes Kevin Herring to senior director of na tional country promotion. He was di rector of national country promotion.

Fred Brown is promoted to VP of legal and business affairs for Warner Bros. Records in Burbank, Calif. He was senior director of legal and busi ness affairs.

WEA/Reprise Records in Nash ville promotes Chris Palmer to VP of progressive music and Karen Kan e to national marketing director of pro gressive music. They were, respect ively, GM of progressive music and national marketing manager of pro gressive music.

Leotis Clyburn is promoted to se nior director of A&R for Polydor Records in New York. He was an assistant A&R executive.

Mike Rittger is appointed national di rector of rock promotion for A&R Records in Los Angeles. He was VP of promotion and marketing at Metal Blade Records.

Columbia Records in Los Angeles promotes David Forman to director of adult contemporary promotion and Benjie Gordon to director of A&R, West Coast. They were, respectively, associate director of adult contempor ary promotion and manager of A&R, West Coast.

Columbia Records in New York promotes Charlie Walk to associate director of pop promotion. He was local promotion manager for the New England and New York State mar kets.

Kynn Britton is named director of West Coast publicity at MCA Rec ords in Los Angeles. He was West Coast coordinator of publicity for Elektra Entertainment.

S.A. Baron is appointed director of video production for Aristotle Records in New York. He was founder of SAB Productions, a film and video production company.

Janet Boozeman is named director of media, publicity for Sony Music Nashville. She was manager of PLA Media.

Jonathan Kifkind is named VP of promotions and marketing at Loud Records in Los Angeles. He was director of alternative music, East Coast, for Elektra Entertainment.

John Mitchell is appointed national country promotion director at Cap ricorn Records in Nashville.
Los Angeles—Pink Floyd’s “Dark Side Of The Moon,” which topped sales of 13 million units in March, eclipsed the competition in certifications from the Recording Industry Assn. of America.


Five other Pink Floyd albums on Capitol also hailed in RIAA awards in March: “Meddle” (1971) went double-platinum (the act’s sixth album to go multiplatinum); “Ummagumma” (1969) scored platinum (the tenth set by the group to sell a million); and “Atom Heart Mother” (1970), “Obscured By Clouds” (1972), and the compilation “A Nice Pair” (1973) reached gold status (bringing the band’s total in that category to 14 albums).

Female performers attained some notable firsts in March. With the double-platinum certification of her MCA album “Greatest Hits,” Reba McEntire became the first woman in country music history to tally five multiplatinum albums. Also, Salt-N-Pepa became the first female rap act to score a multiplatinum album; the group’s Next Plateau release “Very Necessary” hit double-platinum.

Several other artists vaulted into multiplatinum album status for the first time: country vocalist Mary-Chapin Carpenter (Columbia), Chicago rockers Smashing Pumpkins (Virgin), R&B raunch artist R. Kelly (Jive), and Scandinavian quartet Ace Of Base (Arista).

First-time million-selling album artists included alternative rockers Counting Crows (Geffen), bass bombarders DJ Magic Mike & the Royal Posse (Cheetah), slam-dunking rapper Shaquille O’Neal, and the late country legend Hank Williams (Polydor).

Texas blues-rock band ZZ Top picked up its 11th gold album for this year’s RCA debut, “Antenna,” while adult alternative perennial Mannheim Steamroller’s 1990 album “Fresh Aire VII” became its 10th gold disc.

A host of performers logged their first gold albums: rapper Domino (Outburst/Chow/Columbia), Canadian rockers Crash Test Dummies (Arista), wiseacre comics the Jerky Boys (Select), jazzy hip-hop unit USS (Capitol), hard rocker Danzig (American), Colorado rock act Big Head Todd & the Monsters (Giant), bass blaster Venon Bass (Cheetah), contemporary jazz group Hiroshima (Epic), rap outfit Wu-Tang Clan (RCA), Northwest rock band Candlebox (Maverick), and alternative act Cracker (Virgin).

Alice In Chains’ chart-topping

(Continued on page 87)
The ‘Last Temptation’ Of Alice Cooper

Epic Rocker Returns With Album, Comicks

BY CRAIG ROSEN

LOS ANGELES—Epic Records’ novel approach to marketing Alice Cooper’s “The Last Temptation,” due May 31, involves a tie-in with a three-part comic book series to be published by Marvel. A special edition of “The Last Temptation,” including the first installment of the comic book series, will be available at retail. Marvel will release the three-part series individually, with the first book coinciding with the album’s release. Subsequent issues, set for August and September, will feature plugs for the Cooper album, while the album’s liner notes will mention the comics.

The marketing campaign is a natural since Cooper came up with the concept for the album in conjunction with comic book writer Neil Gaiman, known for his work on the popular “Sandman” series. The comic books will be drawn by Dave McKean, who also will create the cover art for “The Last Temptation.”

This isn’t the first time Cooper has been associated with Marvel. The company published a Cooper comic book in 1978 that was tied into his “From the Inside” album.

Mort Todd, editor of the newly established Marvel Music line, says Cooper is ideal for a comic book. “It’s a real satiric relationship,” he says. “It will help us, as well as Alice and Epic.”

Retailers applaud the move. “That’s a mint tie-in that could only help,” says Al Wilson, head buyer for the 143-store Strawberries chain in Milford, Mass.

That is exactly the kind of boost Epic is looking for. Says Dave Gottlieb, director of marketing for Epic, “Since there are three comic books coming out at different times, it can only help the album by continuing to showcase it.”

According to Cooper’s longtime manager, Toby Mannis, the collaboration between the veteran rock and roll producer and Gaiman was initiated by then-Epic A&R executive Bob Pfeifer.

“Gaiman’s ‘Sandman’ is a very dark and twisted Alice title. It’s also very Alice-esque,” says Mannis. “We thought it would be a fun concept, especially since it is an easy crossover between comics and rock ’n’ roll.”

Although Cooper says a concept album “can sometimes be a dirty word,” he felt it was time to return to the format he used on such titles as his 1975 platinum seller, “Welcome To My Nightmare.”

Says Cooper, “It’s sort of a takeoff on [Ray Bradbury’s] ‘Something Wicked This Way Comes.’ It’s about a circus that comes to town and tries to digest the local people. I wanted the story to be about the two different parts of the Alice personality: the Alice character, who is the protagonist, and the Steven character, who showed up in ‘Welcome To My Nightmare,’ who is the innocent character. It’s a real non-FILLING...

(Continued on page 17)

Melissa Etheridge To Soar With The Eagles; Famous People Players Get A Friendly Hand

FLY LIKE AN EAGLE: Melissa Etheridge has been given the nod as the opener for many of the Eagles’ dates this summer. Among the cities in which the singer will appear with the reunited group are Miami, Orlando, Dallas, Houston, and Austin, Texas. Etheridge also will appear with Don Henley at a Walden Woods benefit at the opening of Nashville’s Hard Rock Cafe June 29. No word on whether the rest of the Eagles will appear.

Tickets for the concerts are soaring. More than 20,000 tickets already have been sold for 11 California shows in Irvine, San Bernardino, and Mountain View (outside San Francisco). No word yet on any surprises the band is going to throw into the set list or what kind of subsequence audio or video projects we can expect.

MORE FILLING: San Francisco’s legendary Fillmore Auditorium is reopening April 29. The venue, where the Eagles presented a who’s who of rock acts, will continue to be booked by its organization, Bill Graham Presents. As it did in the ’70s, the venue will present multi-set bills that cross musical genre lines.

MAGIC IN THE AIR: The Famous People Players, a theatrical group composed primarily of mentally challenged members and underwritten to a large extent by the music industry, are wrapping up their second Broadway run Sunday (10) at the Belasco Theater. For those unfamiliar with the Toronto-based group, the players use puppets and black-light imagery to act out songs. For the most part, the show is enchanting. The black-light effect creates the illusion that the (fluentless) characters—whether they’re purple crocs zealously singing the Manhattan Transfer’s “Operator” or a large building evoking the virtues of the rainforest via Bruce Cockburn’s “If A Tree Falls”—are floating or jumping in the air, completely unassisted by humans (who are clad in black and therefore undetectable in the black light) or strings, and can disappear just as quickly.

Among the music industry sponsors that have made it possible for this group to keep going, in addition to funding tickets for close to 2,000 inner-city school kids to attend the New York production, are the Atlantic Group, the Atlantic Group, the Michael Bolton Foundation, the David Geffen Foundation, Radio City Music Hall Productions, and Warner Music Group.

But group organizers say it is Phil Collins who is really responsible for keeping the project on its feet. In fact, the Toronto tour, the hall where the new shows are crafted is named the Phil Collins Performance Workspace, after his famous benefactor.

After the New York run, the troupe will return to Toronto for a run at the John Bassett Metro Convention Center, April 23-30. It also is trying to fund up a U.S. tour.

ON THE ROAD: Concrete Marketing has put together a tour featuring Greta, Vargus, and Shoutyze Groove. The package is the first of a series that will feature three up-and-coming bands touring clubs across the country each month. Tickets for the Concrete Corner Tour will be $5-$7, and each show will include raffles and giveaways.

The idea is to initiate monthly events in each city where the tour is routed—obviously in which the bands’ name recognition isn’t as important as creating an overall fun evening of music, where the end result will be ticketholders’ exposure to new acts that they might not get to see otherwise... Depeche Mode will open its U.S. tour May 12 in Sacramento, Calif., without keyboardist Andrew Fletcher, who will be handling some of the band’s business matters offstage instead.

OFF THE ROAD: Lenny Kravitz has canceled his U.S. tour. Although tickets for some dates were already on sale, Kravitz has decided instead to work on his new album, according to his spokesperson.

GETTING READY TO GO ON THE ROAD: Meat Loaf starts his North American summer tour May 18 in Hershey, Pa. All 61 dates on the tour went on sale simultaneously Saturday (9) through TicketMaster, in contrast to rolling out dates a few at a time. Additionally, Meat Loaf’s record label, MCA, is pitching in to help fund the national advertising campaign to promote the ticket sales. The simultaneous ticket sales aren’t new—Barbra Streisand just used that method for her 12-date tour—but the technique isn’t usually used for outings with so many dates. Is it simply a press gimmick to generate sales interest? Could be. Or is it the wave of the future? We predict that this method will be used much more than it has been, especially for tours that last no more than one season—John Mellencamp intends to use the same process when he tours later this year. But for any artist whose tour lasts several months, such as Rush or Aerosmith, we doubt such a procedure will become the norm, simply because people won’t want to commit nine months ahead of time. Also, as we understand it, local promoters are being asked to pitch in for the national advertising, as well as make their usual local buys. Unless they can scrounge up this money from the act or label—and some of them already do—they aren’t going to be too excited about having to double-dip into their already tight pockets for advertising.

Assistance in preparing this column provided by Marilyn Snyder in San Francisco.

Success Kisses Columbia’s Toad The Wet Sprocket

BY JIM BESSMAN

NEW YORK—Fear not, members of Toad The Wet Sprocket’s core fan base. In no way did the Columbia act set out to make its new album, “Dulcines”—to be released May 24—to any one of that ilk.

Even though the 1991 album “Fear” was certified gold on the unexpected top 40 strength of the singles “All I Want” and “Walk On The Ocean,” it was the result of three months in the studio. Success aside, the lengthy studio stay cut against the essence of a band that had structured a loyal core following on constant touring and an initial pair of independently released albums, both of which were completed in a matter of days.

While “Fear” was a really layered and lush production, “Dulcines” is much rougher and a little rawer, true to what Toad is live, says Diamniid Quinn, West Coast VP of marketing for Columbia Records. “They’ve never perceived themselves as a hit radio band, and felt perhaps that their hits were a fluke or blessing, so they didn’t change their frame of mind or way they do things.”

A fluke, perhaps, but hard work nevertheless. Heavy touring in support of “Fear” totalled 275 dates, many of which were in clubs where Toad had matured.

“They built to where they become a viable radio band by touring incessantly and creating demand,” Quinn adds. “By the time ‘Fear’ was over, (Continued on page 89)
WINNER of a NARM Retailer of the Year Award

"Congratulations to all our staff and thanks to our suppliers for making us No. 1!"

Peter Luckhurst.
in Germany and other markets in Europe. "What East 17 are doing, pop songs with catchy choruses, is not that different from what Ace Of Base or Haddaway are doing," says Bell, noting the international success in the past year of pop acts from the European continent.

Metronome made its first move with East 17 in August 1992 with the release of the single "House Of Love" as a 12-inch club remix. "At that point, nobody knew who the band was, and we got club play before people realized that this was a pop act," says Gareth Davies, international A&R rep for Metronome. Feature and photo spreads in teen magazines such as Popcorn, Bravo, and Pop/Rocky preceded any TV exposure or significant radio airplay.

Then, in October 1992, East 17 played its first German concert at a club in Stuttgart, drawing a crowd of 2,500. The promotional visit included a party held by Popcorn at which the band won over members of the media and representatives from MTV. "House Of Love" went on to peak at No. 6 on the German singles chart, reaching gold status with sales of more than 250,000.

It was the starting point for East 17, whose "Walkhamstow" was released in Germany in February 1993, rereleased with the bonus track "West End Girls" in July, and reissued again with a new version of the single "It's Alright" in January 1994. "It is really amazing how the band has achieved such success by merely releasing one album and has kept it on the back burner for almost two years by means of the various singles, reissues, and bonus tracks," says Joe Egleseder, club and dance music buyer for retailer World Of Music in Munich.

INTERNATIONAL AVAILABILITY

Like East 17, the success of Take That in Germany has come largely after the group broke through in its home market, and after it was available for promotional visits and tours in Germany, including a recently completed eight-date run of 7,000-to-10,000-capacity venues.

"We didn't have the availability of the band internationally until January 1993, at which point the album (Everything Changes) had exploded in the U.K.," says Chrissie Harwood, international marketing director with RCA U.K.

Although BMG Ariola Hamburg had simultaneous release dates with the U.K. beginning in November 1991 with Take That's debut single, "Promises," and the group's subsequent debut album "Take That And Party," the group's first top 40 hit in Germany came with "Could It Be Magic," released in January 1993. It sparked sales of "Take That And Party," which peaked at No. 43 on the German chart in May 1993, selling 100,000 copies to date. Total album sales worldwide for East 17 have hit 1 million units, according to PolyGram International.

Like East 17, Take That gained exposure and support from German fanzines such as Bravo.

According to Kai Manke, senior international label manager at BMG
LOS ANGELES—Warner Bros. hopes that Biohazard will spring from the hard rock pack and directly benefit from the current success of Pantera, whose new album, “Far Beyond Driver,” debuts at No. 1 on the Billboard 200 last week.

The Brooklyn, N.Y.-based quartet is set to open for Pantera on a six-week tour beginning in June.

“We have Pantera breaking out, I’m sure [Biohazard’s new album] will do really well,” says Frank Danesea, owner of the metal/hard rock retail outlet Aces Records in Tampa. “Once kids see ‘em with Pantera, it’ll blow ‘em away.”

The band’s credibility with fans will be a major factor in the marketing of its Warner Bros. debut, “State Of The World Address,” due May 24.

“The band has a hard audience, but they go way beyond that,” says Warner Bros. national manager of metal mar-

**Biohazard**: Danny Schuler, Evan Seinfeld, Billy Graziadei, and Bobby Hambel.

keting Linnea Nau. “It’s very street.” In fact, it was Biohazard’s commit-

ment to its grass-roots audience that led the band, which signed with Warner Bros. two years ago, to release its last album, “Urban Discipline,” on New York indie Roadrunner Records, according to vocalist-bassist Evan Seinfeld.

“We told Warner Bros., ‘We’re not ready to do a major-label album be-

cause we haven’t had a fair shake as an independent band,’” Seinfeld says. “We thought it was important, being that we come from the underground, that the kids got to hear our music at that level—crawl before you walk, walk before you run.”

But while Seinfeld retains his suspic-

ion of the industry (“Music busi-

ness—that’s an oxymoron,” he says), he admits that taking the band to the majors was an essential step.

The band—which also includes gui-

tarist-vocalist Billy Graziadei, guitarist Bobby Hambel, and drummer Danny Schuler—had been frustrated when its

(Continued on page 19)

**Alice Cooper**

(Continued from page 14)

rality play.”

Guilmen sat in on several of the writ-

ing sessions and offered feedback on the storyline. “It was interesting hear-

ing his point of view,” says Cooper, “because he’s coming from the comic book level. I never really worked with anyone other than musicians before.”

The writer also enjoyed the experi-

ence: “On one level, Alice is completely fictitious,” says Guilmen. “There’s Alice the human being who is this family man that plays golf and then there’s the other thing, which is one of the great horror icons of the 20th century. He’s right up there with Freddy [Krugger], the Wolfman, Dracula, and Jason [of ‘Friday The 13th’].”

While Cooper’s last two efforts, 1989’s “Trash” and 1991’s “Hey Stoopid,” featured guest spots from several of his famous friends, Cooper says “The Last Temptation” is a more personal effort, although he did draw on outside musical collaborators.

Stoudiegarten vocalist Chris Cornell, who also was brought into the project by Pfeifer, co-wrote and sings backing vocals on “Stolen Prayer” and “Unholy War.”

“He’s really the only guest star on the album,” says Cooper. “He’s got an in-

credible voice. It’s about four octaves higher than mine.”

Cooper may have cut back on the guest musicians, but he called on more help on the production side. The album was produced by Don Fleming, leader of alternative act Gumball; the team of Duane Baron and John Purdell; and Andy Wallace, who also mixed the whole album.

“I wanted Don because I like his band a lot . . . I used him for the hard rock stuff, but this album has a lot of different textures to it. There’s hard rock, then there’s theatrical things. That’s why I used different producers,” Cooper says.

The first track, to be shipped to al-

bum rock and metal radio Monday (11), will be “Unholy War.” Cooper will pre-

miere the cut himself when he begins a two-week stint co-hosting the nation-

ally syndicated Z-Rock morning show. The second track to be worked at radio will be the ballad “It’s Me,” which, along with “Lost In America,” will be supported by a videoclip.

The latter track, with simple lyrics that are alternately funny and fright-

ening, recalls Iggy Pop. Says Cooper, “I tried to keep the basics of it really Stonesy . . . I grew up with Iggy in Det-

roit. We probably played 40 or 20 shows together, I always admired them for the power they had in those three choruses.”
Parodist Tackles Campbell; Songwriters On Daytime TV

**Word & Music** by Iv Lichtman

**Parody Song of Parodies:** A dissenting opinion regarding the recent U.S. Supreme Court decision giving parody wide "fair use" exemption from copyright payment comes from Words & Music's way in the form of a parody of a parody—sung, to be sure, at the time of the original Roy Orbison "Oh, Pretty Woman." The song was the subject of the case via rewrites by composer Luther Campbell. The author of the new lyric is Jonathan Rosen of Los Angeles-based Beyonce Music Company.

"Oh, Luther Campbell; He's from the 2 Live Crew / Luther Campbell / Make Acreff Rose so blue / Luther Campbell / Why should you use Roy's song for free? Is this fair use or lar- ceny? Well, wait and see..."

"Oh, Luther Campbell; Why put up such a fight? / Luther Campbell / It isn't your copyright / Luther Campbell / Please tell me who you're trying to dupe / You've even stolen your name from song / Oh, cut the poop..."

"Luther Campbell what's the deal / Don't you know it's wrong to steal / Your attorney's talking too much whoa / Luther Campbell hey boy / Pretty soon you're gonna pay / It isn't nice to parody the dead / Oh, You so lornly, but have some class / If Roy were living / He'll kick your a** / Oh, Luther Campbell."

The submission by Rosen ends with a query: "P.S. Fair use?"

**The Big Picture:** Orion Pictures' music publishing interests worldwide will be administered by PolyGram Music Publishing Group in the U.S. The agreement calls for PMG to administer rights to Orion's more than 500 TV and film productions, including music heard in such films as "Bull Durham," "Desperately Seeking Susan," "Dirty Rotten Scoundrels," "Robby and," and "Silo-"ence Of The Lambs," among others. The announcement was made by David Hockman, chief executive of PolyGram International Music Publishing Ltd.; David Simone, president of PMG USA; and Ken White, CEO/president of Orion Pictures.

**Love Those SOAPs?** Cynion Music Corp. chief Mickey Golden has two songs—"Woman To Man" by Daniel Lavoie, Frank Sposato, and Michael Derry, and "Work For Love" by Derry and Lavoie (who's had success in Canada and France)—that have been performed over the past few months on ABC's hit show "General Hospital." Because of viewer response, says Golden, the March/April program featured Lavoie singing both songs during the wedding ceremony of two of the show's principals. Golden further reports that Curb Records has already prepared a CD and cassette of both songs, to be helped by a special promotional campaign.

**For New Thrills:** A fine old standby, "You're My Thrill," penned in 1934 by Jay Gorney (music) and Sidney Clare (lyrics), is being polished up for new recordings, jingle use, and film and TV synch rights via Morton Wax, the veteran promotional figure. A few years ago, Wax worked on the use of Gorney and E.Y. Harburg's classic "Brother Can You Spare A Dime?" as a theme for the nation's innies; a CD was released containing many interpretations of the Depression-era song. Wax has hired Sandra Gorn- ney of Gorney Music, which has the Gor- ney half of the song. Interestingly, the copyright originally was heard in a film called "Jimmy And Sally," and two years after a song with the same title by Ned Washington (lyrics) and Burton Lane (music) was used in the film "Here Comes The Band." Among the performers who have re- corded the Gorney-Clare song are Hil- lie Holoday (a few versions), Lena Horne with Charlie Barnet's Band, Doris Day, and Nat King Cole.

**Words On Words:** With a claim that its first edition sold out 10 printings, entertainment lawyer Don Passman has updated his 1991 how- to book, "All You Need To Know About The Music Business." Pass- man says the new edition, from Si- mon & Schuster, covers issues sur- rounding SoundScan, used CDs, and sampling, while another section deals with "The Truth Behind The Mega Deals." Passman has this to say on sampling: "I recommend no sam- pling. Complete altenance! But if you do, do it legally. When you sample something, you are giving up a large piece of control of what you've created (this control goes to the artist who has been sampled). People do it legally, I think, without really knowing what they're doing."

**Words On Music:** The ASCAP-Deems Taylor Awards for books and articles on music, established in 1967 to honor the memory of the com-poser-critic-commentator, is accept- ing works published in 1993. There are two categories of prizes: $500 for the best books, and $250 for the best newspaper, journal, or magazine ar- ticles. For more info, contact Lauren Lissas at ASCAP in New York.

**Print On Print:** The following are the best-selling solos from Hal Leonard Publications:

1. R.E.M., Automatic For The People
2. Mariah Carey, Music Box
3. Pearl Jam, Ten
4. Kenny G, Breathless
5. Aerosmith, Get A Grip.
## Billboard April 16, 1994

### Billboard's Music Business

#### AMUSEMENT BUSINESS

**BOX SCORE**

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<tr>
<th>ARTISTS(5)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross Sales Price(s)</th>
<th>Attendance Capacity</th>
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<td>Janis Robinson / Station Woes</td>
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<td>$3,795,305</td>
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<td>Concerts Prods. International USA City Dome Concerts</td>
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<td>April 3</td>
<td>$1,056,305</td>
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<td>Concerts Prods. International USA City Dome Concerts</td>
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### MUSICAL PUBLISHING

#### BABY I LOVE YOUR WAY

**First album for indie Maple Records became unavailable following the collapse of the label.**

Seinfeld recalls, "We were touring, we were playing in Germany and Austria and France and Belgium and Holland, and the record wasn't in the store. And that's frustrating as fuck. You're out there touching it out, 10 guys in a van, and you go and play your concert and nobody knows your songs because your record's not in the store."

"A lot of people speak of how much integrity you have to be on an independent label," he adds. "But you can only reach so many people. Our message is important to us. It's more important to us to reach as many people as we can. We can get our fucking record into the world now. That's where shit goes down."

To help in its major-label bow, Biohazard chose producer Ed Stasium, noted for his work with the Ramones, Living Colour, and the Meters. "We thought they sounded really organic, and they were very big-sounding," Seinfeld says. "We felt that our downfall in recording in the past, because of budget, was that the records never sounded big."

The first track from the album, which ships to metal and college radio March 3, will be "Tales From The Hard Side."

"It's kind of a takeoff on 'Tales From The Dark Side,' how they always have three stories on the show," Seinfeld says. The song tells a trilogy of unflattering stories about a songwriting, an inner-city tycoon tempted by drug dealing, and a racially motivated killing.

The video for the track is being directed by former Cro-Mags guitarist Paris Mayhew along with Drew Stone. "I think that MTV, which screened the band's "Punishment" video on 'Beavis And Butt-head,' has a major impact," says producer. A four-week profile about the making of the "State Of The World Address" is scheduled for the network's metal show "Headbangers Ball."

Noting that "Urban Discipline" sold 155,000 units, according to SoundScan, Nan says that Warners Bros. marketing approach will target hardcore followers. On May 10, two weeks before the of

### Artists & Music

**BABY I LOVE YOUR WAY**

Published by Almo Music Corp./Ngure Artists Music, Ltd. (ASCAP)

"This is the first cover we've ever done under the same Big Mountain," says lead singer Quino. "When somebody comes to us with such a wonderful opportunity, we want to deliver, but it has to be something that is going to fit the framework of the band. We're still balancing how much we're willing to sacrifice to gain exposure, but everyone involved has been really respectful of the fact that we are a reggae band. Being a reggae musician and part of the Rasta movement, a group of people dedicated to conscious progression in their community, I appreciate the opportunity to reach so many people and I give thanks that 'Baby I Love Your Way' is such a good song. Frampton is a good songwriter, and it turned out to be a song that I was able to get into. I was able to feel that energy when I sang it, and for that I give thanks to the most high. Grasping up a California kid in San Diego, I was mainly into American soul bands like Earth, Wind & Fire, the Commodores, and Canoe, but at one point in time there, Frampton stealed the scene. I was one of the 18 million kids that bought Frampton Comes Alive!"
they were selling out 4,000-seat halls.
These dates followed the sort of intensive club work that initially had established the Santa Barbara quartet, composed of lead vocalist/lyricist Glen Phillips, bassist Dean Dimino, guitarist/songwriter Todd Nichols, and drummer Randy Gus. Indeed, the group sold 100,000 copies of “Fear” largely through touring behind the likes of Deborah Harry, the B-52’s, and Michael Penn. They had little national press and minimal album rock play of the single “Hold Her Down” before the two ensuing hit singles kicked off in the nine months after the album’s release.

“Sire was just cruising along, touring and developing a solid and fervent fan base, when the singles took on a whole new level,” says manager Chris Blake. “But it hasn’t changed them.”

If anything, Toad the Wet Sprocket’s commercial breakthrough has returned the band to its original ethos.

“Fear” was really our first time in the studio,” says Phillips, contrasting the album with its independent predecessors “Bread and Circuits,” which cost $650 to make in 1988, and its 1990 follow-up, “Pains” — both of which later were re-released by Columbia.

“The first one took 48 hours to record and mix; the second, 100 hours. Everything was done live, with maybe a note or two on each that was fixed — which is why they’re so out of tune!”

Phillips says with a laugh. “Fear” was the first album where we spent time on arrangements, but we lost a little of the band because we never thought of ourselves as a studio band.”

But Toad came into the “Dulcinea” sessions — three years after recording “Fear” — with the live band attitude back intact. “We figured that if we tried to make a formula record and repeat ‘Fear,’ we’d just end up shooting ourselves in the foot,” says Phillips. “Success is a wonderful thing, but I think a lot of it is luck. It’s not great to try second-guessing it.”

Phillips notes that “Dulcinea” is partially a concept album, with four songs — “Woodburning,” “Windmills,” “Listen,” and “Something’s Always Wrong” — deriving from the somewhat mistakenly idealized love interest of Don Quixote.

“It has to do with loving things for what you wish they were, instead of what they are,” he says of the mini-theme, adding that the album as a whole stems from “kind of a weird year” during which he got married and went to India for a month.

Phillips’ melancholy lyrics have struck some as near-suicidal, and he conceded that Toad’s songs have had their share of doom and gloom. But he and the band feel that “Dulcinea” shows off the “fun side” of the band with songs like “Nanci,” a country-style ditty contrasting the merits of Nanci Griffith and Lovett Lynn.

“Fall Down,” the album’s first single, will go to college, alternative, album alternative, and album rock radio formats the last week of April, then to top 40 a couple of weeks after the album’s release.

“I hear at least three really strong singles on the new album, but it’s a really deep record like the last one, with some songs that might not be radio-friendly but that will be favorites with the fans,” says Tom Calderone, PD for WDEL Long Island, N.Y., and WIBF Philadelphia, and a longtime Toad fan and supporter. “It’s important for a band to keep that edge, instead of putting out an album that’s really polished with all singles, like the last one they did — which would be easy.”

A low-priced summer tour package with the co-headlining Cranberries and two support bands will follow a May 14 “coming out” date at a festival-sponsored (Continued on page 25)
GRAMMY PROCEDURES STILL BAFFLE
(Continued from page 1)

The recording academy, some labels had no idea how to submit their artists for nomination, or were even aware that they could. So what follows may answer questions readers have about who takes home the Grammys and why.

THE VOTING BODY
NARAS has approximately 10,000 members, 8,000 of whom are eligible to vote for the Grammys. The main criteria for voting eligibility is formal credit on six commercially released recordings in any creative capacity, such as songwriter, artist, producer, engineer, musician, conductor, liner notes writer, or music video director or producer.

NARAS CEO/president Michael Greene says that the general membership has increased from 4,200 to 10,000 during the last five years, due in no small part to efforts by NARAS to attract younger members, many of whom qualify to vote. (Anyone with "significant current activity related to the recording/music industry" is eligible to join NARAS.) Membership fees, which had varied from chapter to chapter, were standardized nationwide last year. Annual dues are $60, plus a one-time initiation fee of $10.

Although Greene has no statistics on the average age of the voting membership, he claims that it has been lowered by at least 10 years since 1989, based on changes NARAS has made.

You have to remember that if I were trying to get you to join the academy when I became president (in 1985), we didn't have hard rock, metal, or rap (awards), so why the hell should young people have joined? Greene asks. "It took us a while to get the categories together that attracted those people to participate. I think we are now very close to what's going on."

Efforts by NARAS to recruit younger members is a year-round project, Greene says. For example, in recent months, the organization used rosters supplied by labels to send recruiting letters to artists. The letters were signed by Greene and the appropriate record company chiefs.

To keep labels from trying to influence votes by paying for members' dues, NARAS will only accept personal checks with membership applications, but Greene admits that there is no way NARAS can keep a label or orchestra from reimbursing artists or staffers who join, as many of them do.

"My label president asked me to become a member of NARAS and said [the label] would pay for my first year's dues," says one artist. "I thought that was incredibly cool. Otherwise, I didn't know how to become a member."

NARAS also exhibits at various music conventions in hopes of attracting members.

But that may not be enough for some people. "All you hear indie labels bitch about is how Billy Joel gets nominated," says Jay Faires, head of Mammoth Records. "Liz Phair shows up at the top of all the critics' lists, and she's not nominated. So you sort of wonder what the process is, and then I go to the Grammy parties and half the people there are 50- and 66-year-old, gray-haired white men. Now I see why [Whitney Houston] cleans up at the awards."

Greene admits that the voting membership still "needs to get younger and still needs to get hipper," but adds that 70% of the people becoming members during the last five years come from the fields of pop, rock, and R&B. Contrary to popular belief, he says that orchestra membership accounts for an "infinitesimal" part of the entire voting body.

So why, if the voting constituency is getting younger and hipper, do the Grammy choices often seem so staid and conventional?

First, says Greene, the four general awards (album, record, and song of the year, and best new artist) are chosen by the entire voting body. "So you're going to have more popular things [win]."

Second, he says it would be "erroneous" for NARAS to try to "stay in step" with pop music critics when its members are representative of the entire musical spectrum.

Another reason the selections veer toward the middle of the road is that once a person becomes a voting member of NARAS, he's always a voting member. You can outgrow Menuo, but you're never too old to vote for the Grammys, even if you are no longer an active participant in the recording process. However, Greene adds that there is a provision that allows for a member's voting privileges to be taken away if he or she leaves the music industry and is, as Greene puts it, "selling radial tires."

LABEL SUBMISSIONS
Any label releasing records within the eligibility period of Oct. 1 to Sept. 30 of the appropriate year can submit such records for nomination. Labels can enter 5% of their total releases, or up to five releases in a category. There is no fee for submitting entries. Additionally, individual NARAS voters can submit any recordings for consideration. According to NARAS, more than 470 labels are sent submissions.

(Continued on page 22)
Tie One On...

Chairman:
Kid Leo, Columbia Records

Executive Council:
Tower Records/Video:
Stan Goman
Chris Hopson
Mike Solomon
Frannie Marsellis
Randy Goodman, RCA Records
Tom Ross, Creative Artists Agency
Michael Kleinfner and Carol Strauss-Kleinfeld

Event Committee:
Rich Kudolla, Co-Chair, Columbia Records
Jim Scully, Co-Chair, Epic Records
Fran Aliberte, WEA
Pete Anderson, Atlantic Records
Joyce Castagnola, Virgin Records
Rick Cohen, BMG
Steve Corbin, PGD
Lou Mann, Capitol Records
Eric Paulson, Navaree Corp.
Bob Schnieder, UNI

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DESPITE NARAS’ BEST EFFORTS, GRAMMY PROCEDURES STILL BAFFLE
(Continued from page 21)

sation forms. “We have people that go through the charts, and any la-
bel that comes up is sent an applica-
tion to submit entries,” says Greene.

The NARAS staff also gets lists of all associated labels from the recor-
ded companies, combs the NARM and NAIRD guides for la-
beis, and has specialists in differ-
ent genres search out labels.

Additionally, any label can ask
NARAS for a submission form.
“All a label has to do is send us one
copy of the product [as proof], and
we’ll be glad to send them a sub-
mission form,” says Greene. He
says the most recent Grammys rec-
ceived a record 10,000 entries.

Despite the outreach, some la-
bel do get overlooked. For exam-
ple, NARAS records show that Phair’s label, Matador Records, was never sent a submission form, and therefore the artist was not en-
tered in the rock female vocal or
alternative album categories.

“We’ve never nominated anyone
for a Grammy. It’s never even oc-
curred to me,” says Gerard Cos-
looy, president of Matador. “The
first I even thought about it was
when we saw the injustice of Liz
Phair not being nominated for
a Grammy on a report on CNN,”
he says sarcastically. He notes that
he does plan to learn how to sub-
mit releases.

But plenty of indie rock or alter-
native labels do submit their re-
leases, and even garner noma-
tions. For example, SST garnered
a best metal performance nod for
Soundgarden’s “Ultragames O.K.,”
in 1989. Metal Blade received a
best longform video nomination in
1992 for Gwar’s “Phallus In Won-
derland.”” Says Cosloy, “If SST can
get their shit together to nominate
something for a Grammy, so can
we.”

THE SCREENING PROCESS
Once all the submissions are col-
llected, NARAS turns them over to
screening committees made up of
journalists, producers, engineers,
publicists, A&R executives, and
other label specialists for the ap-
propriate genres. The committee
members are reviewed each year.
The screening committees, which
range in size from 10-50 par-
ticipants, have the authority to
move entries from one category to
another and handle any discrepan-
cies that may be caused by multi-
ple submissions. However, they
cannot eliminate any submissions.

“Next to seating the CEOs of
the labels at the awards, the screen-
ing process is the most diffi-
cult part,” says Greene. “The
CEOs know where their artists
have the best chance of winning a
Grammy. If we get an A&R entry
and the screening committee de-
cides it’s a pop performance, the
labels go crazy, but they have ab-
solutely no say at all.”

The screening committees, as
well as the NARAS board of trust-
ees, also can add noticeable omis-
sions to certain categories.

There must be at least 10 sub-
missions for a category to remain
on the ballot. This year, because
there were fewer than 10 submis-
sions in the best rock female vocal
category, that area was combined
with the best rock male category
and turned into a generic best rock
vocal category.

FIRST-ROUND VOTING
After the submissions have
made their way through the com-
mittees, the nominating, or first-
round, ballots are mailed to the
voters. In addition to the four gen-
eral awards mentioned above, members can vote in up to nine
of the remaining 16 fields on their
ballots; there is nothing other than
the voter’s common sense to guar-
antee that a member votes in his or
her area of expertise. One field
may encompass several awards.
For example, the pop field includes
five awards; the rap field has two.
There are 15 awards in all.

Although the academy allows
voters to select up to nine fields,
Greene says most members vote in
fewer than five fields. “That indi-
cates to us that they’re [only] vot-
ing in the fields [they know],” he
says.

Even voters who limit them-
selves to their areas of expertise
can find the first-round ballot
daunting.

“With the first round, just about
everything that’s eligible is nomi-
nated,” says saxophonist Dave
Kos. “I think in my category [best
instrumental contemporary jazz
performance], there might have
been 150 entries. There’s no way
you can listen to all that, so you
vote for what you already know or
an artist you have respect for.”

Although Greene says there are
no plans to limit further the num-
ber of fields in which people can
vote, others say a limit may be the
only way to stop frivolous voting.
“Ignorance is the biggest prob-
lem,” says Metal Blade head Brian
Slagle. “Nine fields to vote in is an
awful lot. I can guarantee by who
wins that people are voting in cate-
gories they know nothing about.”

The first-round ballots are re-
turned to the accounting firm
of Deloitte & Touche. From those bal-
lots, the top five nominees in each
category are selected—kind of.

EXCEPTIONS TO THE RULES
General voters in the first round
do not vote for any nominees in
what NARAS terms the “special
crafts” fields: album packaging,
sheet music, arranging, engineer-
ing, historical albums, and produc-
er.

To select those finalists, NARAS turns to its seven local
chapters. A specialized group in
each chapter comes up with its top
10 recommendations in each cate-
gory, culled from the labels’ sub-
misions. Each chapter’s top 10
recommendations in the six fields
then go to Deloitte & Touche,
which tallies the selections and
comes up with five finalists in
each category. These fields are
then added to the final ballot.

Additionally, NARAS changed the
nomination procedure for the
classical, jazz, and music video
categories a few years ago. In these
fields, 20- to 30-person national
committees of specialists choose
five nominees from the first
turn round’s top 10 vote-getters. They
also have discretionary power to
add one submitted title from out-
side the top 10 to each category.

This change was made, Greene
says, in part because of concerns
that the general membership was
not always making the most in-
formed choices. People involved
in those fields “generally wanted to
see some mechanism by which we
would ensure a higher-quality nom-
ination,” says Greene.

THE FINAL BALLOT
In mid-January, the final bal-
lots, with all 26 fields represented,
go to the entire voting body. This
time, in addition to the top four gen-
eral awards, they can vote in eight of
the 26 fields.

As would be expected, small and
independent labels have done well
in fields that are not completely
competitive.

(Continued on next page)
here is little about the independent music industry today that isn’t complicated. The independent market share is on the rise and the familiar industry landscape is becoming obscure as companies re-position themselves for survival and success. The retail sector is consolidating and traditional roles and players in the world of distribution are changing at a dizzying pace.

But regardless of WHERE you are going in the independent music industry, NAIRD can provide the resources necessary to map out your future. Over its 20+ year history, the preeminent trade association has established itself as the voice of and the sounding board for the independent music industry. Now, everything is in place—the people, the programs, the staff, the services. The annual May convention deals exclusively with issues affecting independents and a variety of programs have been developed to accommodate a wide range of expertise, from beginner to veteran. The year round services are also tailored to the needs of the independents.

So if you’re looking for direction—look at NAIRD.
say, "It is important to us that general members who are not members of the specific aggregation in question have at least as much vote in the selection process as the specific aggregation."

Bloc-voting allegations aside, major-label recordings tend to win simply because they are known by the majority of voters, several voters suggested.

"You vote for what you've heard of, what you're familiar with," says journalist and voting member Todd Everett. "By and large, the voting members probably aren't listening to college radio during the midnight-6 a.m. shift, and they don't listen to rap stuff, and the independents don't have that big a mailing list. So how are you going to know about that stuff?"

NARAS offers its voters a catalog with discounts on all nominated releases, but no one interviewed for this piece said they had ever ordered anything from that catalog.

**CONSTANT UPDATING**

As refined as the voting process is, NARAS reviews and updates it annually. Later this month, the NARAS staff will examine "what worked and what didn't work this year," says Greene, and will examine proposals to add a dance field. All possible changes will be brought up before the National Trustees in May, who will decide what action, if any, to take.

But it's unlikely that the Grammys will ever be free of controversy—or that industry observers will stop offering advice to NARAS.

One source provides this modest proposal: "The 8,000 voting members are given every release that comes out, and then they're put in the Biosphere to consider the merit of each release without giving any consideration to media, radio play, or sales. That might do it."

**BIOHAZARD**

(Continued from page 19)

(ficial release date, the label will ship at least 5,000 bright orange vinyl units of "State Of The World Address" to stores.

"We want to make sure the rabid fans have something," Nan says.

Another boon for truly rabid fans will be the giveaway of a Biohazard tattoo, to be offered in a contest in Warner's metal and alternative mailer, Metal World News and Report.

Before taking to the road with Pantera, Biohazard—which just completed several weeks opening for Fishbone around the country—will play dates in Northern California, Japan, and Europe; the latter stint will include an appearance at the annual metal fest at Donington in England.

Not everything is business for Biohazard, however. In early April, the band was set to fly to Seattle to make an appearance at a juvenile detention and rehabilitation facility.

Says Seinfeld, "We're going to talk to these kids, because a lot of these kids want to talk to us. They want to hear what we have to say. If we can install one ounce of hope or offer a little positive light at the end of this negative tunnel for fuckin' one kid, man, we're paid."

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**TOAD THE WET SPROCKET**

(Continued from page 20)

sored by modern rock WHFS Washington, D.C. On May 17, the band will perform on the nationally syndicated "Modern Rock" radio program. Quinn says Columbia also will push the band globally this time, adding that Blake visited the company's overseas affiliates in January to lay the groundwork, and that the band will follow up with a two-week promo tour of Europe in mid-April and a concert tour there in September. Domestically, though, the marketing thrust again centers on the band's highly effective mailing list, now some 50,000 names strong.

"We made a concerted effort to make sure that everyone who ever came to our gigs got a mail-in card, and I've personally spent uncounted hours at night entering info into the computer and updating it for accuracy," says Blake. "Our touring went well even before we had significant airplay and publicity, because we drew from such a large group of people."

These were fans, moreover, who were treated more like family, says Blake. "There's no charge to be on the mailing list," he says. "Over the years we've sent out unreleased material on cassette at no charge, or Christmas cards with photos—which cost about $20,000 to do this year."

For "Dulcinea," mailing list fans will be offered the opportunity to buy, at cost, a special CD single that also contains three unreleased tracks.
BIZARRE AUSSIES

The first stop is May 7 in Dallas. Other Assn. of Volleyball Professionals tour cities the band will play are Chicago, Atlanta, Miami, and Redondo Beach, Calif., and Redondo Beach, Calif. EL just also will hand out music surveys on the tour to build a mailing list for the band and to find out about buying habits of the consumers.

The band, which debuted “Cotton Is King” in its home town in March, begins a series of dates in Texas and Oklahoma Wednesday (13), with plans to stay on the road through September. The label also is taking out co-op ads with retail and radio in each market in which the tour stops.

“Saying Myself” is at college and album alternative radio now. “April’s Fool” is the track scheduled for modern rock radio in May. The Steve Mims-direc ted video clip will be serviced to video outlets next week.

**WEATHER FORECASTING**
A&M won’t be letting down the fans of Dallas-based guitar duo Jackopierce when it comes. The band’s major-label debut, “Jackopierce” has been…

**AMPS**
With all the buzz about the CD sales gains for Heatseekers, by 1994, “Live From The Weather,” the album’s major-label debut, “Jackopierce” has been…

**BIZARRE AUSSIES**
Australian rock act Frente! is seeking success with a cover of New Order’s “Bizarre Love Triangle,” now No. 16 with a bullet on Modern Rock Tracks.

**REGIONAL CHARTS 1-5**

**POPULAR UPTISING**

**BILLBOARD’S WEEKLY COVER OF HOT PROSPECTS FOR THE HEATSEEKERS CHART**

**A HOLE NEW WORLD**
With the built-in buzz of a die-hard following and loads of press, punk act Hole doesn’t need a crafty marketing plan to promote its DGC debut, “Live Through This,” due Tuesday (12).

“The artist has come to us so fully developed that we don’t need to establish the band name,” says Roberts Smith, DGC/Geffen VP/marketing.

**SOUNDSCAN**
Compiled for week ending April 16, 1994 from a national sample of retail store and rack sales reports compiled, compiled, and provided by SoundScan.
GOLD BUTT

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"Dunkie Butt (Please Please Please)",
the debut single from Street Life/Scotti Bros. Records recording artist

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Hathaway Savors The Moment
Virgin Set Puts Singer In Producer’s Seat

BY MARLYNN SNYDER

OAKLAND—Virgin Records hopes to make Lalah Hathaway’s sophomore album, “A Moment,” a winner with the younger set by revamping her mature public image to create one that’s more in line with her youthful age of 25.

According to Wayman Jones, Virgin’s VP of R&B promotion, Hathaway’s sophisticated musical style leads listeners to perceive her as being older than her years. Now it is a marketing priority to overcome that perception. “The natural place to start is with the music itself,” he says.

Although the new album’s ballads were completed first, executives at the label wanted an uptempo first single, “We want to solidify her fan base,” says Jones, “but also broaden her audience to include a younger record buyer.”

Thus, in addition to mellow romantic ballads, “A Moment” is laced with faster-paced, funky tracks, beginning with the single “Let Me Love You,” scheduled for release in mid-May. Other youth-oriented tracks include Hathaway’s cover of Sly & the Family Stone’s “Family Affair,” which is given a soulful, contemporary update; the moody, reflective “Better As A Memory”; and “Do You Suppose,” a seductive track about a cheating lover.

Hathaway says she gravitated toward an eclectic group of producers for “A Moment.” Of the album’s 13 tracks, she produced or co-produced seven. Other tracks were helmed by Martin Ware, Keith Crouch, Sam McKinney, K.C. Porter, Chuckii Booker, David Delhomme (her musical director), and Brian Alexander Morgan, who wrote and produced the first single.

Hathaway says she is unsure how her album will be received by record buyers when it drops May 31. “It’s kind of frustrating, because I’ve always considered myself a musician,” she says, referring to the public’s trendy tastes.

To help comfort that fickleness at radio, Jones says the artist will be putting in “quality time” during promotional visits. “We want Lalah to speak with listeners on air so they’ll have a chance to get a feel for the really fun person she is.”

Virgin’s distributor will assist in spreading the word amongst the retail level. “We’re getting Conn involved to help with top-of-mind awareness at both major and independent accounts,” he says.

Video also will be used in the campaign. Says Jones, “We’ll be targeting BET and the Fox, with just as much emphasis on the local level.”

He adds that all product artwork (Continued on page 28)

Dianne Reeves’ New EMI Set Paints
A Portrait Of Her Artistry & Survival

Painting Colors With Song: One of the most critically acclaimed, yet commercially overlooked vocalists of our time is Dianne Reeves. Her sonic skills speak of an excellence not readily apparent in most singers in the ’90s. And in this day of cookie-cutter acts, that superb artistry could well be what is holding her back, in terms of bottom line success (read: sales).

On her latest EMI set, “Art & Survival,” Reeves harmonically weaves an emotionally rich mixture of auditory colors and hues that she says represents who she is, as an artist and as a person.

“Making this album was special to me because, for the first time, the lyrics and the real person in me came together,” Reeves says.

Her new ability to express her inner self came in part from a move back to her Denver home in ’92. “Being home and with family has made a huge difference in my outlook on life,” she says.

Reeves says she feels the walls were closing in on her in Los Angeles, where she had lived since 1976. “I always felt like I was ‘on,’ ” she says, referring to her celebrity status and people’s expectations of her as a recording artist. “I became numb—it was like I was on auto-pilot, and I ran out of creativity. The songs, the music... nothing was coming to me anymore.”

But since returning to her roots, the vocalist says she feels much more in touch with herself. “Art & Survival” is a fitting title for an album that represents a spiritual breakthrough and a rediscovery of an artist’s suppressed creativity.

Reeves is playing select dates around the country throughout April. Next she will tour abroad, beginning with the Bimhuis Festival in Switzerland, before returning to L.A. to perform at the Montreux Jazz Festival in July.

Product Bin: Contemporary blues artist Little Jimmy King has turned in an excellent new set, courtesy of Bullseye Blues. The album is titled “Something’s Inside Of Me” and is rich with sizzling guitar runs you won’t believe. High-spirited is an appropriate term for this album. The 12-track collection, recorded by veteran Earlie John-
Hot R&B Airplay
FOR WEEK ENDING APRIL 16, 1994

1. "BUMP N GRIND" - N.W.
2. "CAN'T STOP THE FEELING" - JADAKISS
3. "I'M READY" - T-BOYCE & BONNIE"B."MANN
4. "SEND ME SWINGIN'" - PEPA
5. "ANYTHING" - PUFF DADDY

Hot R&B Singles Sales
FOR WEEK ENDING APRIL 16, 1994

1. "WHERE IS MY MIND" - KODIAK"B."MANN
2. "THE MOST BEAUTIFUL GIRL IN..." - WENDY&THE LIPS
3. "PLAYER'S BALL" - PUFF DADDY
4. "GET ME WAITING" - BIEN
5. "SIN AND JUICE" - JODECI

Letters after the artist name indicate the label:
A = Atlantic, B = Bad Boy, D = Def Jam, E = Epic, L = Columbia, M = Motown, P = Priority, R = RCA, S = Warner Bros., T = Tommy, U = Uptown, V = Virgin, Z = Zomba

Hot R&B Recurrent Airplay

1. "COME INSIDE" - DONDRIA
2. "BETCHALL NEVER FIND" - N.W.
3. "HEY MR. D. (JUNGLE MINDSET)" - ELLIS
4. "ANOTHER DAY IN TRAIN" - R & B
5. "JUST KICKIN' IT" - Puff Daddy
6. "NEVER BE ALEVE WITH YOU" - T-BOYCE & BONNIE"B."MANN
7. "SHOOP" - LIL' KIM
8. "RIGHT HERE HUMAN MÄNNER" - T-PATRICK
9. "BREATHE AGAIN" - JACQUES SEYMOUR
10. "WHO'S THE MAN" - T-BOYCE & BONNIE"B."MANN

Hot R&B Recurrent Airplay

1. "COME INSIDE" - DONDRIA
2. "BETCHALL NEVER FIND" - N.W.
3. "HEY MR. D. (JUNGLE MINDSET)" - ELLIS
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7. "SHOOP" - LIL' KIM
8. "RIGHT HERE HUMAN MÄNNER" - T-PATRICK
9. "BREATHE AGAIN" - JACQUES SEYMOUR
10. "WHO'S THE MAN" - T-BOYCE & BONNIE"B."MANN

Table includes tracks which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.
and packaging will be targeted for maximum impact, with the goal of a more provocative look.

"We're also looking to put Lalah on TV magazine shows to help project her youthful personality and take advantage of conversation concerning her father," he says, referring to the late singer Donny Hathaway.

Print features and advertising will help contribute to the image-enhance process, he says, but at different levels. "Consumer publications will be emphasized more than trades, to highlight Lalah's artistry and creativity."

Topics in magazines with younger demos, like TSB, will have more of an educational slant to exploit Hathaway's years at Berklee College of Music, he says. "We'll also be running ads in magazines like Essence, Ebony Man, and Jet."

Since her self-titled debut was released in 1992, Hathaway says she has had to endure changes at the top of her record label following Virgin's purchase by EMI. She says staff changes and revised internal reporting structures were a distraction.

To overcome the frustration, Hathaway focused on songwriting. She also has been on the road with artists like Al Jarreau, bassist Marcus Miller, Joe Sample, and Freddie Jackson.

Jones says that because of the name recognition established from her first album, Hathaway's current project will be taken national right away. "But we'll be putting marketing emphasis in places where the record is performing best," he says. 

Walden Still A Big Fish In The R&B Pond

Grammy Winner Needs A Big '94 To Stay On Top

■ BY J.R. REYNOLDS

LOS ANGELES—Working mostly on his own in a music field studied with top-notch production rare, University of Colorado-trained Walden has become one of the most prolific R&B/pop producers of the past 15 years.

In the '90s alone, as producer or co-producer, Walden has scored eight No. 1 titles on the Hot R&B Singles chart and three on the Hot 100, with a combined total of 15 top five songs on both charts.

Walden says one of his recent career highlights was producing tracks by Whitney Houston and Tevin Campbell for the Curtis Mayfield tribute album released this year by Warner Bros. The album also features Walden's first solo performance in more than six years with Stacy Lattisaw.

According to Walden, the appeal of working with younger talent is that he can grow with the act. "Kids are so innocent and are less set in their ways," he says.

His latest such project revolves around an unsigned, 13-year-old vocalist named Princess K. "There are a lot of big trees already in my garden, but I want to plant new seeds."

SEEING BOTH SIDES

Although much of today's R&B is producer-driven—often at the expense of the artist's identity—Walden says he's careful not to allow too much of himself to go into records he crafts for others.

"I jump into their world," he says. "I change the instrumentation in order to dress up songs. Of course, for the song to work, you have to have a hit chorus, then you can address what's around it, and tailor the song for the artist."

Walden has no problem seeing things from the point of view of the artist. A seasoned musician, he played drums for the likes of Jeff Beck, John McLaughlin, the Mahavishnu Orchestra, and Weather Report, and on five of his own albums. He says the artist in him is the child part of himself—where there are no boundaries; the producer side is the adult in him—who understands the realities of the business.

"It's all inside me, and I feel comfortable with both," he says. "The two sides don't fight each other, but work together."

However, Walden admits the internal relationship can be quite challenging when he is asked to create a hit for radio.

Walden says that from a producer's point of view, recording a radio hit is a matter of focusing on what radio likes to play. "To make a hit for radio, you've got to think like a DJ," he says.

"If you can get a song in the top five of the R&B chart, it usually gets the attention of pop radio, and they start thinking, 'Hmm, maybe we've better move on this.' And if you're lucky, you come out a winner. That's part of the reason why 'The Bodyguard' was named album of the year."

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Relayed upon by the entire record and video industry, Billboard's 1994 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.

<p>| <strong>TOP R&amp;B ALBUMS</strong> | <strong>WM|W</strong> | <strong>W</strong> | <strong>W</strong> | <strong>W</strong> |
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Billboard's 1994 Record Retailing Directory is compiled from a national sample of retail store sales reports, collected, compiled, and provided by SoundScan.

www.americanradiohistory.com
Simple E's Sung Rap Is Simply Great; Kids Put New Spin On Backward Edits

**Simple but Quite Clever:** What I love about Simple E is her ability to rip up a mike as she competently delivers raps on songs. On "Play My Funk," her début single from the "Sugar Hill" motion picture soundtrack on Epic Records, she switches from one style to the other instictively, without skipping a beat. That's dope! Alone, this gift would make "Funk" a bonazine smash. But the track's rugged up-right bass strings, loopy beat, and swirling horns also are irresistible. On the strength of this jam, produced by Dwayne Wiggins from Tony Toni Tone, Simple E shows she's capable of pop and hip-hop stardom. Her long player, "The Colour Of Sound," will drop later this month. Among its producers with Dwayne, Terry T. and S.D. Reynolds. On and On: Using backward edits to disguise verses assures many artists radio play. It also interrupts the lyrical flow and annoys the hell out of me. But nont everyone feels this way. At a recent rap forum at your New York Center For Communications, conscious MC Hakim (who also works as a public school teacher) remarked that, when reciting rap lyrics, many of the kids he instructs have begun saying backward expletives as they're being broadcast. Dig dat! ... Public Enemy will return this summer with "Maze Rick N Hour Meas Age." This set is sure to redefine the term "controversial," but we'll reveal more about it in a future issue. For now, let me tell you that its decent rapper, and his producer, Montie Blue and K. Davis, are above-average knob-twisters. But, for the most part, the songs lack lyrical inventiveness. Most of them, including "Do Me," which features reggae toaster Shawnie Ranks, can still stir a party when looks tired and disgusted, though ... Scarface and Spice 1 have begun acting the roles in a flint titled "For The Love Of Money..." On "Killin' Ya Softly" (Peace Records), low, tumbling beats accompany C. Swing's swift, wildly-wobbly rap about romancing 'til the sun comes up. The track grows on ya ... Maybe I'm deficient or just unable to follow simple directions, but I was jumping around to K.M.C. Kru's "Bob Ya Head" (KMC Records). It's an exctic track from two Midwest new-jacks named Sarge and Katman ... The last column may have given the impression that Dante Hawkins, the son of U-God from Wu-Tang Clan, died from a stray bullet. In fact, he's alive and recovering.

**It's BAD ENOUGH that the word 'niggas' flows from some rappers' mouths as freely as drinks from an open bar. It's worse when it is used in artwork and marketing tools put out by record labels. We recall Epic Records' press handout for a Hooray single that shouted (quoting the group), "If you bootleg you get ya leg broke nigga!" Now comes KMD's new album. Although the inner label IDs the disk as "What A Niggas Know," its cover announces it as "What A Nigga Know." Then, to top it off, there is a representation of a black-faced Sammy. Regardless of what the group was attempting to achieve with this imagery and the term, many in the black community now find them offensive. It's inexcusable that the executives at Elektra allowed these images to slip through.
Kathie Talbot’s A Cut Above: Erasure’s Latest Upshot

BY LARRY FICK

coating. Just out through WRA Sweden, this track is ripe for state-side picking. For added incendi- ness, investigate the Dallas-Chant flip-side, which is a little poppy, but just as much fun.
And once you’re ready to return to more accessible musical grounds, you are advised to go directly to “Reach Out,” the title track from the Oval Emotion’s fab debut on Hi-Bias Records. While so many others are bustling to be hard and under- ground, this duo seems to happily revel in its frothy disco tendencies. That should not imply that this is lightweight stuff. Rather, this track is greatly deserved of false pre- tensions. It’s meant to inspire you to shake and shake your booty—nothing more. Wrintable, dive into the deliciousness of remixes and enjoy.
Keepin’ the NRG going for another moment, Suzi Carr finally steps solo after a lengthy recording silence following her departure from late-80s pop/cube act Will To Power. On “All Over Me” (Radikal Q, New Jersey), a spirited jumper produced by Marc Crandal, her voice sounds stronger and more forceful in the past. So complemented by Voice Of The Underground and Dr. D & the Baron, who deliver a batch of remixes that will warm the hearts of NRG puritans with festive keyboard loops and passages, while also enticing “hippers” folks to follow with a hard percus- sion lick or two.

BEATS IT: Although “Skip To My Lu” failed to catch the expected fire, don’t count Lisa Lisa out just yet. She dips into her stylish Pendu- lum covers, including the modern soul pulled from “I Fell In Love,” a seductive, pulsating, urban/hip-hop love song produced with a previously undisplayed pop intonation. Lisa cere

seas with “Hypnotic Dream” (Rum- ble, U.K.), a jaunty house kicker that is underwritten with an endless line of trance drama. Former KLF vo- calist Maxine Harvey chews and spits out the track’s commands and invocations with shocking power. Meanwhile, Castle and remixers the Sonol Corp. navigate the track through four distinct versions that rip, Pretty essential stuff.

Need a brief respite from the usual club fare? Cleanse your pal- ette with “Da Cream,” a multicultu- ral/hip hop blast from Addis Black Widow. A posse of Ethiopian rappers blends a variety of intriguing ingredients into this stew-like jam, ranging from head-bobbin’ funk to Euro-slick synths, with some tooth-suckin’ rhymes for a saucy

It’s A Love Thing. Newcomer Daphne gave a debut performance of “When You Love Someone,” the first single from her forthcoming debut album, At New York’s Sound Factory Bar. Produced by Peter Daou and Danny Tenaglia, the track is starting to generate regional club activity. Pictured, left, are Daou; Vanessa Daou; Daphne; and Tenaglia. (Photo, Tina Paul)

and flutters like a sex kitten, coming to full voice during the ear-grabbing chorus. Verses pace the track to a throbbing house rate, while In Da Soul drops things down to a down- tempo, credible street dawn. Wayne regulars who are fiddling for a new RuPaul single should check out the drag superstar’s read- ing of the Dramatics’ green “Whatcha See Is Whatcha Get.” Taken from the Atlas/PLG soundtrack to “Addams Family Val- ues,” the song comes in radio- friendly hip-hop and club-conscious house versions that should be rela- tively easy to sell. David Anthony

Dance ARTISTS & MUSIC

and Darryl James lay workable beats on both sides of the stylistic fence. Although this is not exactly the frenzied catchy “Hit By Love” to get a shot at a single. Meanwhile, U.K. punters are drooling over the David Morales and West End re- mixes of “Keep Give Me Your Love”—and rightly so, they’re smokin’ .. In between preparing tunes for a third album, the Beloved is nurturing a second career as a re- mix and production team. Besides working on Alison Limerick’s re- cent U.K. hit, “Love Come Down,” Jon and Helena Marsh have lent a smooth and bass-savvy feel to such juicy gems as “Tin Man” (Angel Picc; U.K.), and “I Feel Free” by Marcella Detroit (London). The Beloved would be a cool option for A&R execs looking to add a fresh and different vibe to forthcoming singles ... After years of cranking out singles that have ranged from triumphant to tragi- cally, hi-NRG icon Ernest Kohl is shopping a fine album that may establish him as a mainstream entity. Much of the material was produced and mixed by Tom Moulton with Kohl and Steve Skinner, and it hangs on a Euro-smart trance/disco tip. Among the notable moments are a twinkling version of Yazoo’s “Only You,” and the chunky “Love Don’t Let Me Down,” nicely mixed by Vince DeGeorgio.

SHORT TAKES: The eternally perky Lulu will soon re-enter the studio to cut new tunes with Brother- in-Rhythm, who produced her 1993 international hit “Independ- ence.” Can lightning strike twice? We’re betting it will ... Hi-NRG one-hit wonders Aigialis is obviously feeling mighty invincible these days. How else could you explain her deci- sion to bring forth a twirly version of Nirvana’s grunge/punk anthem “Smells Like Teen Spirit” (Krone, U.K.)? ... Madonna’s hit ballad “I’ll Remember” (Maverick/Warner) has been glazed with a trance-y hip-hop sheen by William Orbit, transforming it into a sweet ’n’ shuffler that will send punters into the daylight with a sweetly warm smile. We hope this record will trig- ger more action for the recently dor- mant Orbit, whose genius works during the past five years or so con- tinue to clearly influence lots of chill-out/amutes ... Modern rock band Blur takes a momentary stroll through clubland with “Girls & Boys,” a word-twisting disco ba- ballo that has been brilliantly fash- ioned with sweeping syncope beats by the Pet Shop Boys. Try to keep up with the dizzying “girls who want boys like boys” who hang out with “girls who do boys like they’re girls” who do girls like they’re boys” refrain as synths swirl and spiral at a rapid rate. Crazy cool stuff. It’s just too bad EMI Records no longer has a dance promotion department to do it justice ... On the compilation tip, Moonshine keeps its “Journeys By DJs” series in motion with a set helmed by DJ Keoki, who blends rave-induced underground jams by Omycron and Lazyboy, among oth- ers. Word has it that Moonshine is also about to sign Keoki, a budding producer and artist, to a recording deal. ’T would be a very good idea ... Finally, fans of the ’80s-era wave of modern-pop/dance acts à la Johnny Hates Jazz and Hi-Way are going to be living for the Flamin’os, a U.K. band that borrows some of the sound and attitude of those bands and infuses it with a smooth ’90s feel. “Reason For Living” gathered critical raves for its contagious hook, careening production, and warm male vocals. The just-issued double A-side (“Original Colour” /“Inner City Blue”) takes them farther out with equally solid songs and bits and pieces of mixed sounds that could court club and radio play here. Look for both tracks on U.K. indie Bode Records.
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<td><strong>10</strong></td>
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</tbody>
</table>

| **NO. 1** | **20** |
| **20** | **21** |
| **THE FIRST ZAGG** | **22** |
| **1** | **23** |
| **NEW** | **24** |
| **NEW** | **25** |
| **NEW** | **26** |
| **NEW** | **27** |
| **NEW** | **28** |

| **GREATEST GAINER** | **29** |
| **29** | **30** |
| **C.C. BARKER & THE BOOGIE MACHINE** | **31** |
| **1** | **32** |
| **NEW** | **33** |
| **NEW** | **34** |
| **NEW** | **35** |
| **NEW** | **36** |
| **NEW** | **37** |

---

**100% Pure Crystal**

Crystal Waters “100% Pure Love”

The first single from the forthcoming album “Storyteller” in stores May 17th.

12 inch and maxi-cassette now available.

---

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Loveless’ ‘Goodbye’ Strikes A Chord
Epic Hopes Single Will Be Her ‘Career Record’

BY EDWARD MORRIS

NASHVILLE—It’s still too early to know if the effort will succeed, but Epic Records is striving to make “How Can I Help You Say Goodbye?” a “career record” for Patty Loveless. The new single, which is the fourth from her “Only What I Feel” album, moves from No. 30 to No. 3 on the Hot Country Singles & Tracks chart this week.

Written by Karen Taylor-Good and Burton Collins, the song chronicles the emotional support a mother gives her child through three stages of loss: separation from a childhood friend, divorce, and the mother’s own impending death.

Such intimate and tear-inducing songs—particularly when they involve family ties—often have transformed journeyman performers into superstars. In recent years, for example, “Love Me” thrust Collin Raye into the front ranks of country balladeers; “I Don’t Call Him Daddy” quietly separated Doug Supernaw from the rest of the hat-pack; and “Where’ve You Been” (which went only to No. 10 at radio) earned Kathy Mattea a Grammy, a CMA award, and an identity that reached outside the country music industry.

Earlier, “I-D-V-O-R-C-E” worked similar wonders for Tammy Wynette, as did “No Charge” for Melba Montgomery and “Country Bumpkin” for Cal Smith. While Loveless has been a critically acclaimed recording artist since 1985, she has yet to reach the top country tier in sales.

Epic isn’t relying on music alone, however, to make the case for Loveless. The label has created a marketing plan for the single—and, by extension, for the album—that embraces a music video, a media blitz, a direct-mail campaign, extensive radio promotion, trade ads, TV and print advertising, TV appearances by Loveless, sales, and theater play.

In addition, the label’s media department is letting the press, radio, and music video people have a look at the singer.

Opryland Music Group Looks For New Ways To Expand

NASHVILLE—Let the word go forth: The Opryland Music Group is in a buying mood—and it’s not just looking for country songs.

In a March 31 news release, Opryland announced that Jerry Flowers will lead the expansion drive. Flowers recently was promoted from executive director to VP.

A division of Gaylord Entertainment, Opryland Music already owns the revered and lucrative Acuff-Rose catalogs. Since this cornerstone purchase in 1985, the company has signed and developed its own stable of songwriters and songwriters/artistiands, among them RCA Records’ Aaron Tippin.

Besides buying existing catalogs, Opryland says it aims to add more writers to its staff of 16, and to purchase individual copyrights.

While most of Nashville’s great indie catalogs, such as Tree, Comine, and Cedarwood, have already been bought by huge international publishing companies, there are still some major collections unattached, including chart-proven Maxtop and Tom Collins.

Opryland says it will not limit its purchases to Nashville companies, however, and makes the point that it would like to add pop and R&B material to its holdings.

Opryland Music is a division of Gaylord Entertainment Company, which also owns TNN, most of Country Music Television and CMT International, the Grand Ole Opry, Opryland Hotel, the Opryland theme park, the General Jackson showboat, four television stations, and three radio stations.

Tritt Is Latest To Sing Song Of Himself
Also, Lawrence Charged With Aggravated Assault

Of ME I SING: Most elements in country music are changing, but one that remains constant is the tendency of singers to sing about their own lives. This propensity surfaces again on the new Travis Tritt album, “Ten Feet Tall And Bulletproof,” on which Tritt, Waylon Jennings, and Hank Williams Jr. share a bit of hot-blooded back called “Outlaws Like Us.”

In taking this lyrical tack, Tritt is in the best of company. Jennings has been disposed to sing about Jennings from the ‘70s onward, notably in “Are You Sure Hank Done It This Way” and “Don’t You Think This Outlaw’s Done Got Out Of Hand?” His 1981 album, “A Man Called Rose,” was entirely autobiographical.

But it is Williams, of course, who is the acknowledged master of this award-winning genre. He has turned virtually every stage of his professional development into song—from theutar singing “Family Tradition” through the all-embracing “Young Country.”

Luckily early in his career, Tritt himself revealed an inclination to frame his artistic life in song with “I’m Gonna Be Somewhere.”

Given the years artists spend on the bus, in the studio, and on stage, it’s often natural that they would tap into this largest part of their lives for subject matter. And since fans believe these are glamorous and magical lives, it is entirely natural that they would want to listen to lyrics about them. Willie Nelson put the prettiest face on the itinerant performer’s existence with “On The Road Again,” while Kenny Rogers’ “Sweet Music Man” hinted at a somewhat darker side. Larry Gatlin reflected on the loneliness inherent in the trade with “Houston (Means I’m One Day Closer To You),” and Alan Jackson covered the trials and tribulations of getting a musical career started with “Chasin’ That Neon Rainbow.”

Like Hank Jr., David Allan Coe has often veered toward transforming this type of song into self-advertisement, as he did most cheekily in “Willy Waylon And Me.”

Luckily, the performing life offers more thematic variety for songwriters than just the highway, motels, and road food. Now, what else could they set to music? How about “Today I Autographed My Son’s Report Card?”

MARK YOUR CALENDARS: Minnie Pearl will be inducted Saturday (16) into the National Comedy Hall Of Fame on a special edition of TNN’s “Grand Ole Opry Live” show. She is the first woman to be accorded this honor. Fellow members include George Burns and Milton Berle.

They’re Bad: Travis Tritt, center, convenes an in-studio meeting with artistic role models Waylon Jennings, left, and Hank Williams Jr. prior to recording Tritt’s tribute “Outlaws Like Us.”
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

BY LYNN SHULTS

REGISTERING HIS FIFTH No. 1 with "If The Good Die Young" (2-1) is Tompall Glaser. The trio recently scored a double when its song, "Red River," was played by Patricio and Craig Wiseman. The song is Wiseman's first No. 1. The Missouri native moved to Nashville in 1985 to make it as a songwriter. Like many before him, his road to success was a twisted path. As he tells it, "I played my songs for years and never sold a song, not an artist. So I wrote by day and played clubs at night. The first person to help me was Bobby Cottle, who worked for Ed Bruce's publishing company. He gave me a lot of direction, basically telling me my songs sucked a lot, I would get mad, but it kept me working to write better songs."

A SONGWRITER'S FIRST CUT is a special occasion. It is the affirmation that it is possible for him or her to dream come true. Wiseman's first song to get recorded was a fair tale come true. "Wesley Orbuson used to hang out at this club where I played. One night she came in and said, 'Daddy's cuttin' a new album. You wanna try and write some songs?' We wrote a few songs, and then one night Wesley brought his big guitar blaster down to the club. After the last set, he and I went over to a corner and put down two of the songs. Wesley then sent the tape to his dad." Roy Orbuson recorded "The Only One," and the song became a part of Orbuson's last studio album, "Mystery Girl."

NETWORKING IS AN ESSENTIAL part of most songwriters' success stories. After the Orbuson cut, Wiseman thought he was on his way. But fate did not shine so brightly. His next two cuts were recorded by artists whose labels went out of business. "That caused me to think, 'Boy, am I schelbikit,'" says Wiseman. His friend Cottle kept telling him he should hook up with Chris Ogbey, a songwriter for Almo-Imving Music. He finally called, and signed with the publisher in 1990. The first time at Almo was rough. "Nothing was happening," Wiseman says, "I was feeling really out of sorts. About this time, producer Harry Beckett began listening to a lot of my songs. He called me at home on Sunday afternoon and said to me, 'I think I can cut this stuff now, but your time will come. Just keep dain' it.' That really fired me up." He then hooked up with Paul Nelson. They first met at a party for Confederate Railroad. Nelson was familiar with Wiseman and his songs, and asked if he would like to get together and write. Now they are No. 1.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "That Ain't No Way To Go" (55-41) by Brooks & Dunn, followed by "If You Ain't Gonna Speak Up (I'm Gonna Go Crazy)" (33-22) by The Black Eyed Peas. "Lost In This Time" (80-47) by Rascal Flatts is No. 2, while "I Gotta Get A Message to You" (45-21) by Thomas Rhett is No. 3. "Old Town Road" (66-49) by Billy Ray Cyrus is No. 4, and "Chasing After You" (64-32) by Morgan Wallen is No. 5.

ALBUM SALES were up 20% over the previous week. Leading the way with a whopping 63% increase was the week's Greatest-Number One, "Now" by Tim McGraw.

ARTISTS & MUSIC

NASHVILLE--Statistics gathered by Country AIDSMusic Awareness reveal the success of the current "Break The Silence" campaign, "Break The Silence," has reaped $2.1 million worth of media time and coverage, ensuring eyes and ears of the audience, its ads were available to television, radio, and print outlets.

The campaign, which got under way in October 1992, has been endorsed by the Country Music Assn., and the American Advertising Federation. It is jointly supported by American Airlines, Country America magazine, Opryland Developing Services, Arieta Records, Sony Music, ASCAP, BMI, and the Recording Industry.

Call For Entries in "Music City Music" Arts may enter until May 27 by filing an application form—which can be obtained from the NEA—including a photo, a three-page music, a VHS performance video (if available), and a $50 application fee. The fee will be waived for NEA members.

An NEA committee will choose showcase finalists by June 3 and notify them by June 6.

PATTY LOVELESS STRIKES A CHORD WITH "GOODBYE"

(Continued from preceding page)

and talent bookers for television know that songs of Loveless—toll tie-ins for Mother's Day features.

Epic kicked off the promotional campaign in February by mailing a four-page, four-color brochure, 3,200 radio programmers, media figures, film and television producers in Appointment, and general industry recipients.

The front page of the brochure, which carried a partial picture of Loveless, read, "Once in a while an artist comes along whose emotion and sensitivity demand to be heard." The lyrics of the song were on the first inside page. On the opposite inside page was the slogan: "Once in a while a song comes along—once in a while a song becomes a hit, but ultimately, to be heard."
The back page had a photo of Loveless, a picture of the album cover, and the names of the single and album producers.

To drive the point of the lyrics home, Epic followed this first mailing with an in-depth mailer to radio stations, with mailings to the same list—each featuring one verse from the lyrics.

Epicused the same design, color, and motif were placed in Billboards, country radio Monitor and "Music Row" magazine in February and March.

Following its postcard mailings, Epic serviced the same list with a copy of a letter songwriter Collins had sent to Loveless in 1992, telling her of his love for her and how the event had inspired hi

During Country Radio Seminar, Epic hosted a reception for 200 radio programmers during which they played the "Goodbye" video on a video wall. Before that, the label sent copies of the video, along with an autographed letter from Loveless, to programmers.

While this publicity was going on, label publicists successfully pitched a story-behind-the-song feature to "Country Weekly," a new consumer magazine from Enquirer/Star Group, for the magazine's debut issue. Epic then supplemented the feature with securing shelf-hanger space at the 700,000 racks on which "Country Weekly" is distributed. The hanger sign—

shaped like an inverted T—shows "Thank You" and "I'm Sorry," thanks the readers of the single and album, and carries the "Country Weekly" logo. It also bears thesi promo slogan, "You listen for a lifetime."

Plans are to run a total of 40 spots for the album on Country Music Television and 20-24 spots on TNN during the same period.

Additional commercials for the album were scheduled to run in 350 Lowe's theaters in March and April, as well as on Sony's Times Square Jumbotron in New York in March.

The label attempted to Loveless a performance spot on the Academy of Country Music awards show (which will be televised May 8), but ultimately had to settle for a presenter's spot.

Retail accounts are being provided with specially designed poster-topped hins with Loveless albums for May displays.

"Only What I Feel" has already been certified gold—predicate sales showing ever—and a source at Epic says the album is now past 600,000 units sold.

NASHVILLE—The Nashville Entertainment Assn. is soliciting entries for its fourth annual "Music City Music" showcase here, July 6-7. The aim of the event is to expose unsigned country acts to influential industry executives, including A&R reps from major labels.

To participate, an act must be signed to a major label and must provide its own backup band. No one will be allowed to sing to tracks.

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

TITLE Publisher - Leasing Org Sheet Music Dist

1. 1 SWEEP (Morgan tank, ASCAP/Highland, ASCAP/BMI

51 5. FARE THEE WELL (Dundie & Flowers, BMI)

65 6. SOMETHING IN THE WATER (Dundie & Flowers, BMI)

116 7. DO WHAT'S RIGHT TO ME (Dundie & Flowers, BMI)

161 8. I'M GONNA GET YOU (Dundie & Flowers, BMI)

206 9. NO WAY TO GO (Buffalo Bills, BMI)

251 10. I'M A WOMAN (Michael McLean, BMI)

306 11. I'M GONNA GET YOU (Dundie & Flowers, BMI)

351 12. I'M GONNA GET YOU (Dundie & Flowers, BMI)

406 13. I'M GONNA GET YOU (Dundie & Flowers, BMI)

461 14. I'M GONNA GET YOU (Dundie & Flowers, BMI)

516 15. I'M GONNA GET YOU (Dundie & Flowers, BMI)

571 16. I'M GONNA GET YOU (Dundie & Flowers, BMI)

626 17. I'M GONNA GET YOU (Dundie & Flowers, BMI)

681 18. I'M GONNA GET YOU (Dundie & Flowers, BMI)

736 19. I'M GONNA GET YOU (Dundie & Flowers, BMI)

791 20. I'M GONNA GET YOU (Dundie & Flowers, BMI)

846 21. I'M GONNA GET YOU (Dundie & Flowers, BMI)

901 22. I'M GONNA GET YOU (Dundie & Flowers, BMI)

956 23. I'M GONNA GET YOU (Dundie & Flowers, BMI)

1011 24. I'M GONNA GET YOU (Dundie & Flowers, BMI)

1066 25. I'M GONNA GET YOU (Dundie & Flowers, BMI)

1121 26. I'M GONNA GET YOU (Dundie & Flowers, BMI)
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<td>Walking Away a Winner</td>
<td>Kathy Mattea</td>
<td><strong>REPRISE</strong></td>
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<td>Honky Tonk Crowd</td>
<td>Rick Trevino</td>
<td><strong>REPRISE</strong></td>
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<td>41</td>
<td>That Ain't No Way to Go</td>
<td>Brooks &amp; Dunn</td>
<td><strong>LAVA</strong></td>
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<td>That's My Story</td>
<td>Collin Ray</td>
<td><strong>LAVA</strong></td>
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<td>Outskirts of Town</td>
<td>Sawyer Brown</td>
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<td>My Night to Shout</td>
<td>Lorrie Morgan</td>
<td><strong>EMC</strong></td>
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<td>45</td>
<td>Woman, Sensuous Woman</td>
<td>Mark Chesnutt</td>
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<td>46</td>
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<td>T.L.C., A.S.A.P.</td>
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<td>Brothers of Luck</td>
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<td>Just Once</td>
<td>David Lee Murphy</td>
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<td>Once in a While</td>
<td>Billy Dean</td>
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**Hot Shot Debuts**

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**Hot Country Recurrents**

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**Cassette Single Availability**

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**Cassette Maxi-Single Availability**

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**CD Single Availability**

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**Videoclip Availability**

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<td>Bob &amp; Doug</td>
<td><strong>EMC</strong></td>
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</table>
by John Lannert

Jorge Ben Jor, Djavan, Sheila E. To LMC: Rejuvenated Brazilian legend Jorge Ben Jor, standout Brazilian composer Djavan, and E-Train, fronted by timba-kae extraordinaire Sheila E., are among the latest group of top-shelf artists who have confirmed that they will perform showcase sets at Billboard’s fifth annual International Latin Music Conference, May 16-18 at the Intercontinental Hotel in Miami.

Also scheduled to appear are Kubaney’s merengue standouts Cocoband, TropiJazz/RMM’s salsa arrangement trumpeter Humberto Ramirez, and Miami’s hot singing prospect Nil Lara. Also, Dave Valentín will appear with Arturo Sandovalo and a 32-piece ensemble.

Ben Jor, author of global samba-rooted hits such as “Mas Que Nada,” “Pais Tropical,” and “Chove Chave,” broke out of yet another career dip last year when “We Brazil” became the Brazilian smash of 1993. His current World album “25” went gold (100,000 units sold) two months after its December release. Djavan has recorded with the Manhattan Transfer, performed with Santana, and now is finishing up a Spanish-language album for Sony. Sheila E., who hit the U.S. pop top 10 in 1984 with “The Glamorous Life,” has teamed with a stellar Latin jazz ensemble that includes former Prince sideman Eric Leeds, Charlie Sepulveda, Renato Neto, and Seu Bunch.

Additional panelists confirmed to appear on the Brazil panel are Marco Hiss, VP of Latin America marketing for Sony Music International, and José Fortes, manager of showcase act Paralamas. Singer-songwriter Rudy Pérez has been added to the music publishing panel.

Here is the latest schedule for the Latin Music Conference. Please note that the performers are listed alphabetically, not by actual showcase order.

| May 16: Latin Music Showcase, sponsored by AmericaDisc. Artists scheduled to perform are Banda Machos, Croceuble, Nil Lara, Roscoe Martinez, Rudy, Uniko, and Vice Versa. |

| May 17: 1 p.m. Keynote address by Tom Freston, chairman/CEO, MTV Networks. 2 p.m.-3:30 p.m. Brazil Panel with moderator Manuel Camero, chairman, Associación Brasileira de Produtores de Discos. Panelists include Iris; Fortes, who also is president of Os Quatro Prodigues Artistas; Phil Rodríguez, president of Water Broker Productions; and PolyGram Brazil recording artist Leo Gandelman. 3:30-5 p.m. Music Publishing Panel with moderator Catalina Schindler, Latin division manager, West Coast, for peermusic. Panelists include Eduardo “Teddy” Bautista, president of SGA; Bill Vélez, senior VP of international, SESAC; Ellen Morozak, director, Latin American region, Sony Music Publishing; Frank Rittman, international business administrator, NMPA/Harry Fox Agency; and EMI Latin recording artist Rudy Pérez. 7:30 p.m.-12 a.m. Brazilian Music Showcase featuring scheduled artists Jorge Ben Jor, Djavan, Gandelman, Raúl Mascarrenas, and Paralamas. May 18: 1 p.m. Keynote address by Jay Berman, chairman/CEO, Recording Industry Assn. of America. 2 p.m.-3:30 p.m. Latin Jazz Panel with moderator Larry Rossen, president, GRP Records. Panelists include Richy Schultz, VP/GM, jazz and progressive music, Warner Bros.; Gitz Wörner, president, Messidor Rec. (Continued on next page) |
What a time for more Gospel virtuosity...

...from MALO

Jazz

BLUE NOTES

by Jeff Levenson

THYME OUT. LUNCHING WITH DAVE: Spent a minute with Dave Brubeck the other day, sharing a meal compliments of Tula, which is celebrating the release of "Late Night Brubeck, Live From The Blue Note." It's the pianist's debut for a label that loves to capture legendary types live before adoring audiences (Oscar Peterson, Ahmad Jamal, George Shearing, etc.). So much to say to this historical figure, so many ways to impress him.

Brubeck was, as usual, sharp, stately, funny, and, oh... stuck to the gills. (We all thought that the opening bell-groaning board of Italian detectables was if: hooting platters of garlicky things we consumed with smiles, chit-chat, and sips of fine wine. After it, it was a total fake-out. Two more courses followed, more smiles, more chit-chat.) Now that I had the great jazzman beside me, I just couldn’t wait to tell him the following:

• Forget that "Happy Days" stuff, Dave. Your music is the soundtrack of the ‘50s.
• Campus life would never have been the same without the albums "Jazz Goes To College," "Jazz At College O/T The Pacific," and "Jazz At Oberlin."
• In the 30-second measure of "Kathy's Waltz," the second track from your 1959 Columbia classic "Time Out," you start your solo with nine notes that perfectly open the recording of Lennon & McCartney's "All My Loving" (Close your eyes and I'll kiss you/ Tomorrow). Obviously, the Beatles heard that melody and nixed it (sampled it?) years before they had a hit with it on their own.
• The best backstage moment of last year's Thelonious Monk competition occurred during the BMI composers' showcase, when you and your fellow judges were diligently following music and at the last minute, they realized their some kind of food for myself (could have been the wine, or the sugar content of the tiramisu, which in Italian translates literally as "fats-ofood"). Brubeck, most of the gentlemen, offered these specific reptiles:

"Thank you."
"Thank you."
"I think the Beatles might have heard me when I heard "Lover Man.""
"Herbie just lost his concentration for one measure. That's all it takes."
Lovely man. He could have boasted a bit that he's now with a label that routinely produces Grammy nominees and winners, all with intense piano-room recordings that feature crystal-clear sound; or that "Time Out" was sold by 3,500,000 copies after its release, with last year's numbers totalling a cool 60,000,000,000. Yes, Brubeck, classy as ever, could have gloated, but he didn't, even if this was his lunchbox. Braggadocio wasn't on the menu.
Top Contemporary Christian

33 29 22 15 13 12
15 8 25 CARMAN SPARROW 1397 THE STANDARD
5 5 STEVE GREEN SPARROW 1334 WHERE MYERC BEGINS
8 27 VARIOUS ARTISTS SPARROW 0083 WORD SONGS FROM THE LOFT
8 9 MICHAEL CARD SPARROW 1433 JOY IN THE JOURNEY
10 9 RAY BOLTZ WORD 57668-EPC ALLEGANCE
10 13 SUSAN ASHTON SPARROW 1388 SUSAN ASHTON
12 13 MICHAEL SWEET BENSON 2231 MICHAEL SWEET
13 18 OUT OF THE GRAY SPARROW 3405 DIAMOND DAYS
11 21 DARRELL HARRIS, "Give Em' The Word" SPARROW 4236 MORO WAKE-UP CALL
12 17 COMMISSIONED BENSON 2860 IG MATTERS OF THE HEART
15 20 MICHAEL ENGLISH WARNER ALLIANCE 4149 SPARROW HOPE
13 18 MY PLACE IS WITH YOU WRIGHT WORD 1728
17 100 DARRELL HARRIS DASH 2094 MOMENTS FOR THE HEART
15 18 OUT OF THE GRAY SPARROW 3405 HIGHLANDS
17 75 NEWSBOYS SPARROW 826 NOTASHAMED
12 9 VARIOUS ARTISTS (UMBRELLA/1S) AMERICA'S 25 FAVORITE PRAISE CHORUSES VOL. 2
13 18 PFR SPARROW 1403 GOLDIE'S LAST DAY
14 25 RICH MULLINS BENSON 2030 LITURGY, A LEGACY & A RAGAMUFFIN BAND
16 23 KIRK FRANKLIN AND THE FAMILY GOODYEAR CENTRE 211 SPARROW KIRK FRANKLIN & FAMILY
15 35 RON KENOLY INFINITY SARA SPARROW 8330 LIFT HIM UP WITH RON KENOLY
13 9 PHILLIPS, CRAIG & DEAN SPARROW 8305 LIFE LINE
15 26 GEOFF MOORE & THE DISTANCE FOREFRONT 301 SPARROW EVOLUTION
26 3 TRUTH SPARROW 4210 EQUATION OF LOVE
28 35 CARMAN SPARROW 1339 ABSOLUTE BEST
29 133 D.C. TALK FOREFRONT 293L SPARROW NU THANG
30 60 NEW! VINEYARD VINEYARD 9173 RESURRECTION CELEBRATION
31 53 TWILA PARIS SPARROW 0252 HEART THAT KNOWS YOU
32 5 VARIOUS ARTISTS VARIANNA 8756 PRECIOUS MEMORIES
34 33 VARIOUS ARTISTS (NICKETY BEE) SPARROW 5322 AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
34 NEW! PETRA SPARROW 1385 POWER PRAISE
35 NEW! KIDS CLASSICS BENSON 2218 SUNDAY SCHOOL SONGS
36 20 4 HIM BENSON 2960 THE BASICS OF LIFE
37 9 STeven CURTIS CHAPMAN SPARROW 1320 GREAT ADVENTURE
38 28 MARANATHA SINGERS MARANATHA 1000 LORD OF LOVE
39 20 SCOTT BLACKWELL NAOMI 9005 NITE PRAISE
39 30 POINT OF GRACE WORD 2401 POINT OF GRACE

Not: Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Artist(s) includes indes ignable. 

Classical keeping score

by Is Horowitz

Classical SPLASH: NARM and the industry it organized has assembled to foster greater awareness of classical music are gearing up for a promotional spurt that will peak during Classical Music Month this September. The House of Representatives has already passed a resolution calling for the observance, and a companion measure, introduced by Sen. Richard Shelby, awaits action in the Senate. Observers consider approval a certainty. The NARM-sponsored body, tagged "The Classical Summit," has engaged PR specialist Joe Debo to work with its member PR execs to mount special events, appearances by artists on radio and TV, and to develop press coverage. While the Summit group harbors no illusions that these efforts alone can reverse declining classical market trends, they feel that directed promotion can help attract new converts.

KARL GRANBERG, a conductor who has been very much a part of the American music scene for many years, is a key figure in this effort. Mr. Granberg has been a dedicated performer and teacher of contemporary American music, and his work with new compositions has brought him recognition both here and abroad. His reputation as a conductor of contemporary music is well established, and he is currently in demand for performances of works by American composers.

There is a need for more people to become aware of the riches of classical music, and this effort by NARM and its supporters is a step in the right direction. Let us all join in supporting this important and worthwhile endeavor.

Carrick and I both love classical music, and we hope to do more to promote it in the future. We are grateful for the efforts of NARM and its members, and we encourage everyone to support this initiative.
College Students Feast Their Eyes
TV Network Puts Music Vid In Dining Halls

BY DEBORAH RUSSELL

LOS ANGELES—More than half a million college students hungry for music video are soon to have access to a free, interactive video programming that plays in university dining rooms on the College Television Network.

The advertiser-supported music video service, introduced in September by Laser Video Network, is being distributed free to 200 college campuses and reaches a potential audience of some $20,000,000 18-24-year-olds who control the programming.

"We know exactly who the audience is," says Peter Kauff, chairman/CEO of LNV. "And this is a good way to develop some reasonable exposure for newer artists, as well as established acts. If one person selects a video, 300 people in the room will see it.

Each month, participating outlets receive a high-compression CD-ROM disc that holds about 18 hours of programming. About 90% of the disc comprises music videos in a variety of genres, and the clips feature onscreen lyrics throughout the song.

Comedy, news, sports, and other entertainment features round out the mix. Commercials from such sponsors as Chevrolet, RCA, Coca-Cola, and MCI support the entertainment programming.

LNV supplies the schools with the necessary hardware, including TV monitors and the computerized ordering unit that acts as a free jukebox.

Representatives of each school's administration serve as liaisons to the network's New York-based team, and personnel from Wang National Services oversees the rollout, installation, and maintenance of the hardware.

Programming on the monthly discs can be customized for each school, based on data collected via the computerized ordering unit, says Kauff. In addition, a coupon feature allows labels to facilitate various promotions.

Production Notes

LOS ANGELES

• F.M. Rocks director Jeffrey Byrd directed Chantay Savage in her new RCA clip "Give It To Ya." In addition F.M. Rocks' Steve Haiff directed the new Milk Dee video "Get Off My Love" and Frank Bruno produced the American Recordings video. And F. Gary Gray directed Coolio's new "Fantastic Voyage" clip for Tommy Boy. Daniel Zirilli produced the clip with executive producer Joe Uliano.

NEW YORK

• Classic Concepts director Lionel Martin shot Keith Sweat's new Elektra video "How Do You Like It" with producer Joe Larrier.

• Director Marcus Nispel of Portfolio Artists Network is the eye behind Alain Chamfort's Epic clip "Lies." Anoush Frankel produced the clip; Robert Gorter directed photography. Nispel also directed DirecTV's "If You Last Seen" video.

• Jamie Rosenberg directed photography; Anoush Frankel and Brenton Heath produced and executive-produced, respectively. Shelly Bloch was supervisor of the shoots.

• Music producer Jermaine Dupri made his music video debut with the clip "PlayasPaid4it" by Da Brat. David Nelson co-directed and Lara Schwartz produced the So So Def Recordings clip; Arlene Connelly directed photography.

Other Cities


• Mike Mercer added underwater footage.


Music Video Industry Directories Come On-Line, On Disk, In Print

Directory Assistance: Music video professionals seeking information about the industry face an increasing variety of options as the technological revolution moves forward. The Music Video Source is a new database service provided through Billboard Online, which debuted this month. It is produced by Broadcast Data Systems and Telescan Inc. (Billboard, March 26). The service is administered by Broadcast Data Systems.

The database includes listings that cover the production specifics of some 5,000-6,000 music videos, with new clips being added all the time. Information can be accessed by inputting a song title, record label, and the name of a recording artist, or by typing in the name of a director or production company. In addition, information regarding production and editing is available to subscribers through a toll-free phone service.

Data is updated constantly. Suggested by Maybenyi, president of the Source. "The information is much more current and easier to access than ever before." (a traditional directory), she notes.

The service requires the use of a personal computer and modem. Users pay a one-time charge for the software (available in DOS, Windows, and Macintosh versions), and users are charged thereafter for the amount of time they use the service. Meanwhile, researchers who favor directories on disc can check into LA 411 and SpotCheck, a pair of programs available on Macintosh and IBM. LA 411 is a directory listing for the Southern California music video industry and allows the user to produce call sheets, crew lists, and vendor lists, among other functions. The initial software costs $189, and annual updates are priced at $50. SpotCheck comes from New York and is aimed at the commercial production industry, with some spillover into music video. The program is sold on a subscription basis at $99/yr per year. The price includes updates every four months.

For those who prefer page-turners, there is Alternative Pick, an elaborate print directory featuring four-color artwork and listings to: screenwriters, producers, directors, photographers, and support services. The book costs $49 and is available in select booksstores and via order, or at the company's N.Y. headquarters.

Designer Television: Noted fashion designer Tommy Hilfiger has linked with the Atlantic Music Group to produce a new series of fashion-based shorts, set to appear on MTV and VH-1 in late May or early June. "The Tip" will take viewers into the closets of such pop stars as Tori Amos, Evan Dando, Phil Collins, and En Vogue in the context of 5- to 10-minute segments.

Hilfiger, who will host the lifestyle series, linked with Atlantic after he outbid the music company for the rights to his 60-minute blocks of time sold by MTV and VH-1 during a Nordoff Robbins charity auction. Vicki Gerger, CEO of VP of production-design at Atlantic, conceptualized the idea, and Hilfiger instantly embraced it. "A lot of these artists set styles and influence us designers," says Hilfiger, whose own closet is filled with thousands of pieces, including a collection of antique Indian fabrics. Atlantic Group co-chairman/CEO Doug Morris says he hopes to syndicate the series in the future. "I'm actually glad we didn't outbid [Hilfiger]," Morris says. "This idea may turn out to be very profitable."

New Ventures: April marked the official debut of The Austin (Texas) Music Network on Austin Access, the new video programming, which reaches some 157,000 households, airs from 10 p.m.-4 a.m. nightly. The network is not necessarily campus-oriented; but is not exclusive to Texas-based talent. David Prewitt of "Raw Time" and "Citizen Kane" is working for the network. Kent Benjamin is the acting artistic director. College Music Television (not to be confused with the College Television Network) is a new service created by Robert Artura of L.A.-based College Music Promotions. Artura plans a monthly four-hour reel of music videos for distribution to some 250 college and local cable TV networks for a $1,000 million potential viewers. Artura is targeting cable systems in and around college markets, and experts to distribute the debut tape in April. The music mix comprises alternative, pop, rock, rap, and R&B clips...Newark, N.J.'s "Power Play" recently added "Power Play International" to its repertoire of programs. The Spanish-language show is hosted by Mario Von Dietrich of jazz station WQCD (CD 101) New York.

Reel News: Director Alex Halpern has signed with N.Y.'s Portfolio Artist Network...Sherrri Breyer is now represented by L.A.'s Zeitgeist...Director Marty Thaw is no longer represented by L.A.'s One World Productions...Director Linda Heymann of London-based M-Ocean Pictures is the winner of the "New Futures Award" from the U.K. art magazine Creative Review. Her film will be exhibited at the Barbican Hall in London next month...M-Ocean's Gina Birch will exhibit her work in an exhibit at the "Painting the Frame" organized by the British Film Institute and the Tate Gallery. She will speak and show her work at the National Film Theatre in June.
NOMINEES FOR RALPH GLEASON BOOK AWARD ANNOUNCED

**ERIC BOEHLERT**

The Medeline

**C’MON DOWN: Nominees for the 15th Annual Ralph Gleason Music Book Awards have been announced by BMI, New York University, and rolling stone, which jointly sponsor the contest.**

**Across The Great Divide: The Band and America,** by Barney Hoskyns

**Finding Her Voice: The Saga Of Women In Country Music,** by Mary A. Bufwack and Robert K. Oermann (Crown)

**From The Bowery To Broadway: Lee Fields And The Roots Of American Popular Music,** by Armond Fields and L. Marc Fields (Oxford)

**I Say Me For A Parable: The Oral Autobiography Of Mance Lipscomb,** Texas Bluesman,** as told to and compiled by Glen Alyn (Norton)

**It’s Not About A Salary: Rap, Race + Resistance In Los Angeles,** by Angela Y. Davis (Ecco)

**The Land Where Blues Began,** by Alan Lomax (Pantheon)

**The Memory Of All That: The Life Of George Gershwin,** by Joan Peyser (Simon & Schuster)

**Nothing But The Blues: The Music Of The Musicians,** by Lawrence Cohn (Ecco)

**Rhythm And The Blues: A Life In American Music,** by Jerry Waters

Music fans can be: **backbeat** is not a joke about the Beatles or their early years but a detailed rock-‘n’-roll run-down Hamburg strip club. Instead, “Backbeat” is a love story that takes place at a bar where the young Beatles happen to be the hungry house band.

That distinction is important, because just when the music seems ready to take off as an intriguing, largely unexplored look at the Fab Four’s teen years, “Backbeat” draws back and concentrates on courtship.

The love chronic is that between Stuart Siegel, John Lennon’s boyhood buddy and the band’s early fifth member, and Astrid Kirchherr, a German photographer who helped shape the Beatles’ image.

Siegel, played by Stephen Dorff, tags along with the then-unknown Beatles to escape Liverpool and, for a moment, his painting. Only 19, Siegel is already a prodigy with the paintbrush. His pal Lennon, though, is known mostly for his obsessive behavior: drinking, drugging, and driving himself so hard that he often doesn’t show up, “he insists, “I’m fucking desperate.”

So, Kirchherr (Sherry Lee), of “Twin Peaks” fame introduces Sutcliffe to Hamburg’s underground art world and the two fall for each other.

Lennon feels left behind, losing his best friend and a woman he secretly fantasizes. But the strongest member of the cast, stars as Lennon. Eventually, Sutcliffe chooses art over rock and stays behind in Hamburg.

An aside, the true adventure of the Beatles’ personal journey is not enough to carry the movie. No doubt most viewers will crave more fun facts about the Beatles. Here, sporting leather jackets, three-inch shoulder pads, and grease-backed hair, the band members are fresh-faced yet driven; Paul McCartney comments that Sutcliffe isn’t holding his own, and Lennon, in 1962, insists the Beatles are going to be “too big for our bloody good.”

But just when the movie starts to follow the band’s rise, “Backbeat” drops that storyline in favor of tumultuous love. Too bad. Because when the Beatles are jammed onto tiny bar room stages, ripping through 50s cover tunes, they, and the movie, hum with excitement.

One song about the soundtrack. An off-screen, all-star collection of modern-rockers bangs out the tunes (happily, First Aid Kit joins the party for “Rolling Stone”’s cover story). It’s hard to imagine that the Beatles would be coming from a scruffy band of 19- and 20-year-olds on a Hamburg stage circa 1960.

**ERIC BOEHLERT**

**Stauny: The Life Of Sarah Vaughn,** by Leslie Gourse (Scribner’s)

**Stevie Ray Vaughan: Caught In The Crossfire,** by Charles R. Caffey and Bill Crawford (Little Brown)

**Hank Williams: The Complete Lyrics,** by Don Casie (St. Martin’s Press)

The winner and two runners-up, selected by a jury of pop music critics and authors, will be announced Thursday (April 12).
Foreign Pop Sales Down In Hong Kong
End Of Parallel Exports Seen As One Cause

BY MIKE LEVIN

HONG KONG—Sales of international repertoire continued to slide in Hong Kong during 1993, as much a victim of changing record company practices (such as parallel exports) as local consumer preference.

For the fourth straight year, IFPI figures show sales of foreign music slumping, but no one is surprised now, given what foreign pop music sales dwindled on local retail shelves. Last year it had an index of 88, down 3% from 1992 and 18% down from the previous year’s 78.

International label executives in Hong Kong claim that local record buyers shifted away from foreign imports, which had comprised 15% of local album purchases recently, down to 5% last year, but have continued to purchase more local records.

One major factor was changed consumer preferences, as the major Western bands lost their appeal and tickets to see them live in Hong Kong were too minimal.

“After our first release, Mike Oldfield’s ‘Tubular Bells’ was recorded. Also seen in Hong Kong now are show producers Malcolm Gerrie, left, and Lisa Anderson, right.”

Belgium Approves Rights Legislation
Law Creates Neighboring Rights For Producers, Artists

BY MARC MAES)

BRUSSELS—Belgium record producers are to get neighboring rights for the first time under the new copyright law approved by the country’s parliament after nine years of debate.

The House of Representatives agreed upon new authors’ rights legislation March 31, based on the so-called “Proposal Lallemand,” replacing the country’s antiquated legislation dating from 1884. The new law will also allow Belgium to become a signatory to the Rome Convention, which gives specific protection to record companies of signatory states.

Senator Roger Lallemand filed his proposal nine years ago, but the final proposal was only adopted by the Belgian Senate two years ago. The proposal was then put to the House of Representatives for discussion. More than 300 amendments were made and the new version is subject to renewed approval by the Belgian Senate before the law becomes effective.

Although the new law introduces completely revised authors’ rights and copyright legislation, the most spectacular innovation is the recognition of neighboring rights for producers and performers, and a levy on blank audio and video tapes and hardware.

Whereas the original proposal suggested an 8% levy on the consumer price of blank media, IFPI Belgium advocates a supplementary levy on recording hardware. The House of Representatives agreed upon a levy of:

- 2 Belgian francs (0.07 U.S. cents) per hour recording time on analog carriers
- 5 Belgian francs (15 U.S. cents) per hour recording time on digital carriers
- 3% on the consumer price of audio and video recording hardware.

These figures were laid down as initial guidelines; the new legislation leaves open the possibility of adapting the rates in later negotiations among authors, producers and artists, and the tape industry.

The new legislation also regulates rental rights and reprography, and insiders estimate that authors’ rights could be boosted by up to 300 million–400 million Belgian francs per year (some $85 million–112 million).

In view of a pan-European harmonization, the new law also foresees the extension of the authors’ right from 50 to 70 years and the introduction of neighboring rights and a broadcast fee for audiovisual media, plus additional rights for public performances—all subject to the principle of reciprocity between nations.

In a first comment, Vincent van Mele, IFPI Belgium director, says he is generally happy that the House of Representatives voted for the new law because it allows the industry to fight piracy on a more efficient basis. “But I regret that the tape levy rate was kept rather low in comparison with that in neighboring countries.”

Thierry Noesen, president of the Belgian Federation of Tape Importers & Manufacturers, counters that the levy is not too minimal “as it will generate some 300 million Belgian francs in additional rights.” Noesen also demands “a crystal clear view” on the destination of the proceeds. The original proposal in law included a 50% share for local community projects with the remainder divided equally among artists, authors, and producers.

The new law reduced the community share from 50% to 39%—this amount serving specific operations to support local culture.

Unhappy criticizes the House’s decision to implement a levy on blank video carriers and recording hardware, as recent research revealed that most of the video equipment is used for time-shifting purposes. “Contrary to music, where a CD is easily copied to keep up

(Continued on page 52)

German Officials Rise To Manower’s Noisy Challenge

BY WOLFGANG SPAHR

HAMBURG—There’s a lot of noise to be heard in Hamburg right now in two ways.

The American heavy rock formation Manower has restarted the discussion about the volume levels at rock concerts.

The metal band played a gig at the Alsterporthe Sporthalle with 410 loudspeakers and a capacity of 90,000 watts. Fans were to be blasted with 160 decibels in order to secure the band’s entry in the Guinness Book of Records as “the loudest band in the world.”

The local authorities and concert organizer Karsten Jahinke, however, pulled the plug on the rowdy musicians at the last moment.

Sound volume is deemed by the authorities to be tantamount to physical injury. No more than 115 decibels are allowed—otherwise, according to the city authorities, the power will be cut off.

Advocates of the decibel limit drew particular attention to the physical effects of the noise. For its last concert in Hamburg, which 5,000 fans attended, Manower turned up the volume to 130 decibels, a volume that reduces a jet airplane on take-off to the level of a vacuum cleaner. Residents around the sports arena were involuntary ear-witnesses to the sound attack—and they complained to the appropriate local authorities.

But the din was too much even for (Continued on page 52)

STIM Reports Gains In ‘93
Reflects Strong Economy, Market

LONDON—Music markets and the economy were on the way back up in 1993, according to Sweden’s authors’ and composers’ performing rights society, STIM, which reported a 17% increase in payments to its members.

Total collections by the society, including rights from Nordic mechanical body NCB and from performing rights in Sweden—were 356 million kroner ($57.3 million), up 18.9% over 1992’s collections. After administrative costs were deducted, funds of 342 million kroner ($56.0 million) were distributed, an increase of 17% over the previous year.

Gross domestic and overseas revenue from performing rights alone was 256.6 million kroner ($41.5 million), up 19.8%. Income from public performance inside Sweden was up 8% despite a recession, while the fact that one of the commercial television companies, TVN/Scansat, is in a dispute with STIM and therefore is only paying license sums to the society. As a result, STIM authors received no distribution from commercial TV.

Among the reasons for the overall boost in performing income was increased revenue from abroad, which increased 32.7% to 73 million kroner ($12 million). This was aided by the efficient handling of the income of Scandinavian sub-publishers, many of whom collect in Sweden for the whole Nordic territory.

STIM managing director Gunnar Petri commented, “Both Swedish and international record companies have been expanding rapidly. Sweden is beginning to take its place in the international commercial broadcast media market. One of STIM’s most important tasks is to establish in Sweden internationally accepted principles for, and

having only a 15% or 20% share.”

Whatever the reasons, international pop sales dropped to 2.4 million albums down, from last year’s 3.2 million. Dollar value decreased to $27.1 million from $34.6 million.

The trend was reflected in Hong Kong’s overall market figures, where unit sales dropped 12.2 million. The main cause behind the mini slump was piracy, which targets Hong Kong from CD plants in China.

Dollar value for the local market, however, increased to $11.7 million from $11.2 million, as consumers continued a move from cassettes to CDs.

(Continued on page 32)
De Bodinat Tackles Royalty Issues

BY EMMANUEL LEGRAND

PARIS—Some issues are still taboo in the French music industry, as Sony Music France president Henri de Bodinat is discovering.

De Bodinat, who last month named executive VP of Sony Software Europe, (Billboard, March 25), but is staying at Sony France until a replacement is found. He also serves as president of producers' collecting society SCPP, and has recently expressed his wish to see French, like two producers, Speci- 

Further information about this document is not available.
New Artists, Indie Labels Dominate Australian Music Awards

**BY GLENN A. BAKER**

SYDNEY—Young artists won the day at the eighth ARIA Awards, which recognized achievements in Australian music in 1993. While stalwart heroes such as Crowded House, Jimmy Barnes, Midnight Oil, INXS, John Farnham, Kate Ceberano, and Slim Dusty all featured strongly in the nominations, they largely stood aside for the new generation of winners at the March 30 ceremony at Sydney's ornate State Theater.

Innovative alternative band the Cruel Sea, unknown to the mainstream even a year ago, took home statues in five of the record-setting 10 categories in which it was nominated: best group, best album, best single, song of the year, and producer of the year for Tony Cohen, all for the album "The Honeymoon Is Over" and its title track.

The gritty, bluesy Memphis sound of the Badloves, who were on tour in Europe with Jimmy Barnes, was recognized with awards for best new talent, best debut album for "Get On Board," and best single for "Loat," while Doug Roberta was best engineer for his work with the Badloves and other acts. Diesel, who won the ARIA for best new talent in 1988, claimed the honor for best male artist for the second successive year for "The Lobiyist" on EMI. Wendy Matthews was named best female artist for "Friday's Child" on roofArt/Warner.

New blood was evident beyond the rock winners. Hot young country star Lee Kernaghan, often compared to the likes of Travis Tritt, Vince Gill, and Garth Brooks, again beat out the country establishment to pick up the ARIA for best country record for "Three Chain Road." Athletic performer Peter Andre took home the prizes for best dance/pop record and highest selling single for "Gimme Little Sign."

From a label perspective, independents dominated the awards, as they did last year. Although major distributors played a significant role in their success, the imprints that carried more than half of the winning acts were indie: Red Eye for the Cruel Sea; Mushroom for the Badloves and Peter Andre; Ia for You Am I's best alternative record winner, "Sound As Ever"; Shock for Ed Kuepper's "Serenke Machine" (best independent release); and ABC for Kernaghan, Mic Conway's "Woorpee" (children's record), Mike Bukovsky's "Wanderlust" (best jazz record), and Ross Edward's Sydney Symphony Orchestra album "Orchestral Works" (best classical record).

The year's special achievement award was bestowed on Stan Rofe, the legendary Melbourne DJ of the '50s and '60s. Men At Work were named to the ARIA hall of fame. And Frontier Touring Company principal Michael Mooij took the stage to present a check for the $865,724 Australian ($408,198 U.S.) proceeds from the Bushfire Appeal concert headlined by Bryan Adams and Sting in January.

All but one hour of the 3½-hour ceremony was telecast nationally on the Nine Network for the third year, with live performances by Willie Nelson with Slim Dusty, Lee Kernaghan and Anne Kirkpatrick, John Farnham with Richard Marx live from Bruce Stadium in Canberra, the Hoodoo Gurus, Peter Blakeley, Grace Knight, Dig, Things Of Stone & Wood, You Am I, and Peter Andre. Guitarist Tommy Emmanuel closed the show playing the title track from his hit Sony album "The Journey," winner of the best adult contemporary record award, in a visual tribute to Sydney's bid for the Olympics in the year 2000. Other award winners included: highest selling album: John Farnham, " ... Then Again," RCA.


Best cover artwork: Pierre Barouh/Mushroom Art for Deborah Conway's "Bitch Epic," Mushroom/Festival.

**NEWSLINE...**

**RONALD MOOIJ**, managing director of STEMRA, has been named secretary general of the international mechanical rights organization BIEM. Mooj will move to Paris, where he takes over from current secretary general Antoine Vacher-Desverrain. Mooj says his tasks will include recruiting new members from countries in Eastern Europe, Southeast Asia, and South America.

**EASTWEST RECORDS** in the U.K. is launching a blues subsidiary, Code Blue, under the guidance of blues producer Mike Vernon. The label will be run by Tony Engle, head of Topic Records, and agent/manager Alan Robinson, and will be marketed by EastWest and its international affiliates. The deal also signs artists Sherman Robertson and Jay Owens to EastWest worldwide.

**GERMAN AUTHORS' RIGHTS SOCIETY** GEMA has struck a mechanical licensing deal with the five largest Turkish music producers, which will bring the country's mechanical rates close to European standards. The five are mostly licensees of the major record companies, and will pay GEMA for use of its own repertoire and that of the 33 international sister societies of BIEM. This year, Turkish companies will pay 6% of PPDR, rising to 7% in 1995 and 8% in 1996, moving closer to the current European rate of 9.3%.

**FRENCH CABLE TV** subscriptions rose 25% to 1.28 million homes last year, according to association AVC. Penetration of cable homes is only 5.9% in France, compared with 39.3% in Germany, although cable operators are confident of seeing accelerated growth in years to come. This growth is seen as an encouraging sign for the French music industry, which has been lobbying unsuccessfully for a terrestrial channel.

**BMG ARIOLA** Vienna has a new deputy managing director, Alfred Buehrel, former commercial manager of the company. He also will oversee the activities of budget operator BMG Ariola Impakt, bought last year. Meanwhile, at BMG Ariola Medien in Munich, Susanne Schulenburg has taken over as A&R marketing director, with additional responsibility for marketing of national label partners, including Jupiter, White Records, Coconut, and Global Music.

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Delcros ‘Bitter’ Over SNEP Departure

PARIS—No replacement has yet been found to succeed Bertrand Delcros as manager general for Sony's record organization SNEP. Delcros was told to leave the company without notice Feb. 23, Billboard, March 22.

Although Gilles Paire, president of SNEP, says this departure was planned, Delcros has sent an open letter to SNEP members and to the press in which he says he was "compelled to leave" and that he did so "with a feeling of regret and bitterness."

He added, "The goals that were set have been reached, and other key issues for the future of the industry were handled by my colleagues and myself and we were about to carry them out. I don't have to be ashamed of my performance, and I am proud of all the commitments of the SNEP team."

Delcros told Billboard he felt "humiliated" by the way he had been treated. Delcros listened to all the suggestions to which he says he has contributed that have brought "credibility to SNEP's action," including the new charts, the airplay monitoring system, and the database. "SNEP now offers efficient and reliable statistical and economic tools," he notes.

Reacting to Paire's comments that SNEP needed a general manager with a stronger economic background and a big lobbying capacity, Delcros told Billboard that "if that's what they are looking for, I'm their man and I have proved it."

Nevertheless, sources suggest that one of the main reasons behind Delcros' departure was the growing tension in his relationship with Paire. The two men are believed to have conflict during negotiations on some key issues. Paire's greater input into SNEP's daily operations also is said to have been a frequent source of friction between the two men. Paire declined to comment further on the issue. However, he is known to have sent a confidential letter to SNEP members that is believed to state that the results SNEP has achieved in the last two years are collective achievements, rather than the work of any one individual.

Delcros says he is "exploring opportunities in the audio-visual field, my natural family."

MfS Will Regain Back Catalog

German Indie Cuts Deal With BMG

BERLIN—Dance indie MfS says it is close to a settlement with BMG over the label's back catalog. BMG acquired the rights to the catalog when it bought indie label BMF in 1994, the successor to the now defunct East German label Deutsche Schallplatten, last year.

Three-year-old MfS was backed by Mark Reeder, CEO of BMG, and claims the name owns the label. According to Reeder, BMG will restore MfS rights to him in return for a percentage of revenues. "BMG is being very cooperative" Reeder says. "They realize they don't have the manpower to run the indie catalog, which has no future without the label."

BMG plans to keep only one of MfS' 50 titles, a release by Conny Llaby, an act MfS found and broke, and which subsequently signed to Logic Records, in which BMG has a majority stake.

MfS also has struck a deal with Rough Trade Germany's Stefan Steuer to handle all of MfS's German distribution and administrative activities, for a one-time payment on its new and current projects. "MfS is one-hit wonder," says Steuer. "They work hard for their artists, and we want to work with them." MfS artists include many in the vanguard of the Berlin techno scene, including VOV, Mijk van Dijk, Paul van Dijk, Effective Force, Visions Of Shiva, and Dr. Motte (Billboard, Nov. 30).

MfS raised eyebrows when it was formed in 1991, as its name comes from the abbreviation for the hated Stasi East German secret police, who did much to make life unpleasant during the Communist regime there.

PolyGram Asia president Norman Cheng says there is room for optimism because legal actions in Hong Kong "do have a way of influencing things that are done in southern China."

Local artists also are taking up the cause. On March 23, virtually every major Canto-pop singer took part in an anti piracy concert that was broadcast live to Hong Kong and southern China.

MANOWAR'S NOISY CHALLENGE

(Continued from page 10)

The local concert organizer, Karsten Jahnek, let alone the authorities. "On the one hand, we have to protect residents, and in any case we can't possibly allow the spectators to be exposed to this volume. It amounts to physical injury," says Walter Ruhfeld, Jahnek's technical director.

The demand for a greater sense of responsibility with regard to volume is nothing new in Germany. Experts have been warning for years of the dangers of noise, which include sudden loss of hearing and incurable tinnitus. It is well known that many rock musicians, including members of the Who, are afflicted with tinnitus.

A prominent campaigner for the anti-noise league is Rainer "Eazy" Etller, 39, publisher of Zillo music magazine and operator of a Hamburg club of the same name. As a former concert organizer he has sustained permanent damage to his left ear. "When you're young, you hardly give the matter any thought," he says. "A buzzing or hissing in the ears is considered by most people to be part of the experience, but it is quite evidently a physical injury."

He is planning a campaign to include distribution of information flyers and the reporting of "irresponsibly" loud concerts.

The courts are increasingly coming out on the side of the "long-suffering" fans. The regional court at Trier, for instance, recently granted damages of 1,600 marks (just under $1,000) to a 15-year-old who had attended a concert by metal group Tankaart and suffered a temporary loss of hearing in both ears.
Special-Product Music Marketing Takes Flight In Canada

BY LARRY LEBLANC

TORONTO—Through media advertising, trade shows, and direct mail-outs, several Canadian companies are aggressively seeking further opportunities to market their music.

Sony Music Special Products, PolyGram Special Projects, and BMG Canada are spearheading the music industry's targeting of such industries as travel, automotive, pharmaceuticals, and fast-food companies for premium, coupon, and incentives programs, as well as the licensing of custom packages. Industry figures estimate that such products in Canada produce an estimated $15 million to $20 million (Canadian) in revenue annually.

PolyGram Special Projects recently unveiled its music-and-promotion program to show 200 Canadian incentive and premium managers how its audio and video products might drive sales, recognize employee achievements, or be used as contest prizes.

"Even though [Sony Music Special Products] has been doing it for such a long time, this is a field which is still untapped," says Maria Pietrunti, manager of PolyGram Special Products. "People aren't really aware of how much you can do with music, either to add value to their product or to compensate people."

"There's so much a person can do with music," says Heidi Knobovitch, sales manager at Sony Music Special Products, the industry's recognized long-time leader in the field. "All you have to do is see a McDonald's having a campaign, and a light goes on. Phone them and see if they want to do a custom compilation, or do licensing and merchandising of collectibles."

Despite the increased special-product activity of late, many industry insiders argue that Canadian-based labels continue to lag far behind their American counterparts in targeting special-product activity. "In the States, they take special marketing very seriously," says an industry source. "It's not taken seriously here. The record companies here still think the way to sell product is through radio and discounting."

"Record companies have to wake up to the fact that they have to find the consumer—the consumer isn't finding them," says 20-year Sony veteran Len Friedman, who now heads Friedman Entertainment Marketing. "Unlike the video game industry, the record industry hasn't learned how to effectively tie in to packaged-goods companies in exposing or selling their product."

With Canada's high unemployment and continued downturn in the economy, many packaged-goods companies recently have been relying on value-added coupons, leaving the music industry's premium business flat.

"For a long time, it's been premiums—like Shell Oil, Burger King, the Bay and Julia [Iglesiass, Eaton's and Celine [Dion]—which accounted for half of our business at least," says Knobovitch. "But those types of companies have had a real tough time in the past couple of years."

Friedman argues that many companies are reluctant to try selling a consumer an additional product. "Oil companies are concerned with offering the product the consumer has to spend $3 or $4 for, when, at the same time, they're also asking him to spend 52 cents per liter for gas," he says. "It's easier to do it by paper coupon. You can, however, give them offer a $1 or $5 coupon to drive your sales."

Optimistic about the future of premiums, Knobovitch says, "I think premiums are going to bounce back. I'm already having people asking me for a quote for 100,000 CD compilations. Breweries and fast foods are getting involved again."

One headache of premium tie-ins is that clients, primarily advertising agencies, seek out current hits of major artists for use. "The Bryan Adams, John Mellencamp, U2s, and Def Leppards are not people you'll ever see in a premium unless it's a massive project," says Pietrunti. "Everybody wants those type of artists, but they soon find out it's not realistic."

Bever Groves, manager of special products at BMG Canada, also notes that clearance from artist management often depends on the product itself. "They're so afraid alcohol and tobacco products can be difficult to clear for," she says.

Unlike its American parent, and excepting licensing trucks for compilation releases by Time-Life, Reader's Digest, Polydor, and Quality Specialty Products, Warner Music Canada hasn't sought to play a major role in special-product marketing in this country," Garry Newman, senior VP/managing director of Warner's U.S. division, is particularly opposed to premium product tie-ins.

"[With premiums] you're lowering the overall value of music," he says. "If, for $2.99, the consumer can get a cassette with 12 great songs on it, and I have a new release with two hits on it and I'm charging $11.98, what does the consumer think the difference is?"

With her premium business badly hit, Knobovitch increasingly has sought out nontraditional accounts and tried creative ways of repackaging the Sony catalog. Since last May, the 700-store Shopper's drug chain has featured some 50 Sony titles, each featuring 10 tracks, at a cost of $6.99 for cassettes, $9.99 for CDs.

Arguing that the Shopper's promotion appeals to people who are not core buyers of music, Knobovitch says, the 40-year-old woman going into Shopper's to buy hair coloring isn't going into [record retailers] Sam The Record Man or HMV. The bottom line is, there's a certain age group that is not going to record stores, so let's get them and turn them into record buyers.

"You also can't find the stuff we do at a record store," she says. "I'm repackaging what's in our catalog, and sometimes I've gone outside and licensed tracks from other companies."

Warner's Newman, however, opposes selling to nontraditional accounts because of competition with the music industry's traditional buyers. Citing recent cross-promotions with such national chains as Thrifty's, Cotton Jenny's, and PetroCanada, Newman claims that bounce-back coupons can effectively be used to drive people to record retail stores.

"What you put into these nontraditional stores is still available in Sam's or HMV's, which are full-catalog stores," he says. "I don't want to stray from our traditional customers who have supported us. I tie in the retailer, whether it be a department store or record store, as often as I possibly can. I want the consumer to go there and buy the product."
## Japan

**New Albums**
- Celine Dion: "The Colour of My Love" (Philips/EMI)
- Loreena McKennitt: "The Mask and Mirror" (EMI)
- Enigma: "The Cross of Changes" (Virgin/Epic)
- Marni Carey: "Music Box" (Columbia/Sony)
- Mariah Carey: "Superpowered" (Arista/BMG)
- Various Artists: "Superunknown" (Reprise/MCA)

**New Singles**
- "How Much Love Can One Woman Give" by T'Pau
- "real love" by Fab Five Freddy
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops

## Canada

**New Albums**
- "Power of Love" by Celine Dion (Columbia/Sony)
- "The Power of Love" by Celine Dion (Columbia/Sony)
- "Nothing But The Best" by Bryan Adams (Columbia/Sony)
- "Let's Get Married" by Mariah Carey (Columbia/Sony)
- "The Light" by Celine Dion (Columbia/Sony)

**New Singles**
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops
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- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops

## Germany

**New Albums**
- "Streets of Philadelphia" by Bruce Springsteen (Columbia/Sony)
- "In the Style of I Love You, Marianne" by Marlene Dietrich (Columbia/Sony)
- "The Business" by Marianne Faithfull (Columbia/Sony)
- "The Light" by Celine Dion (Columbia/Sony)
- "The Light" by Celine Dion (Columbia/Sony)

**New Singles**
- "The Light" by Celine Dion (Columbia/Sony)
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- "The Light" by Celine Dion (Columbia/Sony)
- "The Light" by Celine Dion (Columbia/Sony)

## Italy

**New Albums**
- "Serendipity" by John Travolta (Columbia/Sony)
- "A Hard Day's Night" by The Beatles (EMI)
- "A Hard Day's Night" by The Beatles (EMI)
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## Spain

**New Albums**
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**HITS OF THE WORLD**

### EUROCHART HOT 100

**4/94**

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### IRELAND

**3/31/94**

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### DENMARK

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### NORWAY

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**GLOBAL MUSIC PULSE**

The latest music news from around the planet.
Topspine Labels Finally A Reality
Majors Update Systems As Retailers Rejoice

BY J.R. REYNOLDS

LOS ANGELES—Retailers are finally getting their wish for topspine-labeled jewel boxes, as all six major distributors scramble to update their manufacturing systems to accommodate the demand.

Sony and P&G, as well as independent label Rykodisc, already have product with topspine labels in the marketplace. Representatives from Cema, Uni, WEA, and BMG say they will have topspine labeling by fall.

Since last April’s phase-out of the longbox, which featured a topspine label, retailers have been urging the distributors to develop a topspine label for jewel boxes.

The new jewel box topspine labels have the same information found on the side spine, as well as an inventory bar code.

Sony has already issued 39 titles with topspine labeling, according to Paul Smith, president of Sony Music Distribution. “We’re currently manufacturing 6-10 new titles per day with the topspine label, and we’ll be at 100% capacity with our titles by early May,” he says.

On a current Sony release, the top spine is covered with a clear plastic strip that extends about 1/2 inch on either side of the CD and incorporates on its right end the dogbone sticker, which can be removed easily by use of a pull tab. The information on the top spine includes the name of the artist and album, its catalog number, and the bar code.

Smith says Sony is topspine labeling its catalog titles first before moving on to its newer releases. “Because the catalog product is kept in browsing bins, that’s the product that will benefit most,” he says. “All of our newer releases are usually up front on display, but we’ll work our way to them as well.”

Jim Caparro, president/CEO of P&G, says his company’s first title with a topspine was Stan Getz’s “Verve Masters,” which was released March 22. “We’re going forward with all the rest of our releases beginning in April,” says Caparro.

“Having the bar code on the topspine will be a great assistance to retailers in identifying product for inventory and placement,” Caparro adds.

Uni Distribution president John Burns says the company will be going into full production with topspine labeling within the next 6-7 weeks. Says Burns, “It’s a matter of what’s on the production line at the time we begin that will decide which Uni titles will be first to get topspine labeling—whether it’s a catalog product or new releases.”

The effect on manufacturing is a primary concern, according to Dave Mount, president/CEO of WEA. “We want to be able to make the change without interfering significantly with our production line, so we’re being careful,” he says.

Mount says WEA engineers are working on designing and implementing of the new labeling system, and he expects things to be up and running by fall. “They’re working with PolyGram and Sony to come up with a system similar to what they’re using,” he says.

“All our accounts have been asked for it, and it’s easier for our own people inventory-wise, as well as being consumer-friendly, because it’s easier to browse bins,” he adds.

Joe McFadden, senior VP of sales and marketing for Cema Distribution, says, “We definitely like the concept and plan to go with it, but we’re still looking at a few other elements before making the transition.”

Some of those elements include the hardware required for the labeling process, which will have to be employed, and the possible repositioning of the dogbone. Says McFadden, “We understand there is a need for topspine labeling, and we expect to be doing it by late summer or early fall.”

A senior executive for BMG Distribution says his company is going into meetings about the concept and has agreed to move forward. “We’re looking at the cost and application of it,” he says, “it’s not that far away, but we don’t know yet what the first release will be to use it.”

Retailers applaud the move to topspine labeling. “First off, it makes the racks more shopable for consumers,” says Jeff Abramson, head buyer for the Bloomington, Minn.-based, 151-store Bost Buy chain. “It’s also a great help when we’re conducting inventory, because we can scan the bar code that’s on the topspine and not have to thumb through, pull out each CD, flip it over, scan it, then put it back in the rack.”

Abrams says his biggest problem with the jewel box has been trying to maintain correct sorting of titles. “With the vinyl album, you can look at the rack and see when something isn’t in the right place,” he says. “Now that jewel boxes are going to have topspine information, that’s going to be the case again.”

Terry Woodward, president/CEO of the 135-store WaxWorks chain, headquartered in Owensboro, Ky., says topspine labeling “is to everyone’s advantage, and it can’t be as costly as the longbox. These are dollars well spent by the manufacturer.”

San Antonio Store is Janie’s Addiction

BY RAMIRO BURR

SAN ANTONIO—Juanita G. Esparza is living proof that it is never too late to have a dream or find a rewarding pursuit.

Esparza, 65, is the owner of Janie’s Records, a tiny specialty store nestled in the northwest part of San Antonio, on Bandera Road. She opened her store in 1985 at the age of 56. Running it “makes me feel young,” she says, “I really love what I do here.”

Janie’s specializes in Latin music, with a subspecialty in the Tex-Mex genre, which includes Tejano, norteno, and conjunto. For good measure, Janie’s is a must-stop for the serious record junkie or collector looking for out-of-print vinyl.

“We get buyers from all over, especially during the Tejano Conjunto Festival [in May],” Esparza says. “We get people calling from Germany and Japan, wanting to know what we got and if we can save it for them when they come down for the festival. They’re looking for that rare sound of the accordion.”

San Antonio is recognized as the world capital of both Tejano and conjunto. Fans and visitors may talk about the No. 1-rated KXTN-FM (Tejano 107) and KEDÁ-AM (Jalapeno Network), the Tejano Music Awards, and the major dance halls. And of course they’ll talk about Janie’s.

Particularly overseas favorites include many of the bands that have toured Europe and Japan, such as the Texas Tornadoes, Esteban Jordan, Flaco Jiménez, and Mingo Saldivar, as well as Mexican norteno heroes like Los Re- lampagos and Cornelio Reyna. While the Tornadoes and Jiménez may be easy to find on CD, the others have recorded dozens of albums on independent labels that are now out of print but in demand for collectors.

Other popular but now-defunct Texas bands include seminal conjunto outfits like Conjunto Bernal, Tony de La Rosa, and Narciso Martinez, as well as ‘70s Tejano legends Tortilla Factory and the Royal Jesters.

While overseas collectors may seem more exotic, Esparza’s day-to-day work is more practical. She deals with requests from all over South Texas, from Uvalde and Del Rio (in West Texas) to Río Grande down to Laredo, Alice, and even McAllen and Mission in the Lower Rio Grande Valley.

“The calls really come from all over. Many times the regular customers just stop in when they’re in town to see what’s come in,” Esparza says.

The store carries about 9,000 titles, equally divided among CDs, cassettes, seven-inch singles, and albums. However, with the store’s small 800-square-foot space, not all the inventory is on display. Part of it, including Esparza’s

A Fistful Of Cash. Johnny Cash sings autographs at the Brentano’s book store on Fifth Avenue in New York, in a promotion for Better Place Publishing’s “The Good, The Bad & The Two-Cookie Kid,” on which Cash sings and narrates. This release is part of a series marketed to children. Each release is a package consisting of an audiocassette and a hardcover book with an original song and story. (Photo: Chuck Pulin)
M.S. To Acquire Twinbrook; Berryhill Goes Electric

WINDING 'BROOK: Confirming a rumor that circled during the National Association of Recording Merchandisers convention in San Francisco, M.S. Distributing's Sony Dalesandro says the Elk Grove, Ill.-based company has made a firm offer to acquire distributor Twinbrook Music in New York.

"We sort of agreed on an acquisition, and we have a handshake," Dalesandro says. "We're defining all the small details now.

Twinbrook, which started out as a primarily jazz-oriented house seven years ago, carries some 60 lines, 50 of which are exclusive to the company in the midwest. It also sells to Europe, Asia, and Japan.

Sources believe the purchase could be finalized within two weeks, Dalesandro says. "It's a question of how long the lawyers take.

M.S.'s pickup of Twinbrook in the East would basically finalize the Windy City distributor's mission to establish a national presence. In October, the Chicago-based M.S. hooked up with Memphis' Select-O-Hits to create a national network, although the arrangement with the Tennessee company did not involve a purchase on either player's part. (Billboard, Oct. 25.) M.S. subsequently opened offices in Seattle, San Francisco, and Los Angeles.

When the Twinbrook deal is done, Dalesandro says, "There's no need for any other distributor [to be picked up]. We'll cover the entire U.S.

While Twinbrook's, says Dalesandro, "the M.S./Twinbrook/Select-O-Hits axis will take on labels on both a regional and a national basis. We admit that his acceptance of the M.S. offer was predicated on the growing nationalization of the business.

DECLARATIONS OF INDEPENDENTS

by Chris Morris

"I don't want to be the last guy at the regional party," Baney says.

One source indicates that other options were reviewed by M.S. as it sought the East Coast piece of its puzzle; M.S. apparently also wooed Baltimore's Quiet Great Bay.

A Recordings: Sources say that Alternative Distribution Alliance managing director Clark Staub exited the Warner Music Group's distribution firm in March 30.

Sources also indicate that ADA has been reorganized into three regional sales entities, and that it is negotiating with WEA to handle fulfillment and possibly credit for the distributor. ADA product currently is fulfilled by American Multimedia Inc.

A Time Warner spokesperson declined to comment on the reorganization or the possible change in fulfillment, but did confirm Staub's departure and said the company likely will seek a replacement. Staub had been with the company from its establishment in June, he came to ADA from a sales post at Restless Records, one of the distributor's line-in labels.

SIGNINGS: CMC International Records has signed an exclusive distribution agreement with Alliance Entertainment Corp. Upcoming CMC product includes albums by Yngwie Malmsteen, Blackthorne, Depressive Age, and Thunderhead.

FLAG WAVING: Some may remember singer-songwriter Cindy Lee Berryhill from her two quickly entertaining albums on Rhino in the late '80s. But anyone who remembers those sparsely recorded records may be surprised by Berryhill's direction on "Garage Orchestra," her first album in nearly two years, just out on San Diego's Cargo.

No longer strumming an acoustic guitar, Berryhill has electrified, and her sound is filled out by two bassists (standup and electric), a cellist, and percussionist Randy Hoffman (a veteran of the late composer Harry Partch's ensemble), who plays tam-tar, timpani and vibes on the album.

"I wanted to be able to do anything and everything I wanted to do, and not have anything stand in my path," says Berryhill, who returned to her native San Diego after some time spent in New York and Tosa, N.J.

"It's regular," she says of her hometown, which has developed into a West Coast music mecca in recent years. "The musicians are regular people who aren't looking at making it. That involves a kind of creativity and spontaneity.

Once back in San Diego, Berryhill began "workshopping" with various combinations of musicians.

"I was hearing in my head what I wanted to have happen," she says. "I needed to hear different instruments and hear their solos-how high they could go, how low they could go.

Out of this experimentation grew her "garage orchestra," which owes its sound to a variety of inspirations.

Berryhill acknowledges such sources as the Beach Boys, producer Phil Spector, and, "in a funny way," the noy U.K. combo My Bloody Valentine. "Garage Orchestra" clearly owes its greatest debt to "Pet Sounds"-era Brian Wilson; the album even contains a blissful, sweeled orchestrated tribute, "Song For Brian." In all, the album is a deliciously different delight.

In mid-April, Berryhill will take to the road for mostly solo dates. Her tour will include a performance on syndicated radio show "Mountain Stage.

Assistance in preparing this column provided by Ed Christman.
Ivan Lipton Eyes Buyout Of Strawberries Chain

A LIVE ONE: As previously reported in Billboard, LPTV has decided to sell Specialty Retail Group, more commonly known as Strawberries. Ivan Lipton, president of the chain, is trying to organize a management buyout, and is in the process of lining up the necessary financing. Lipton declined to identify potential financial partners.

In the past, LPTV has had conversations with potential buyers, but apparently has not reached any agreements. This time, LPTV appears to be giving Lipton first dibs on acquiring the chain. To the best of Track’s knowledge, there are no other offers on the table.

NARM Tidbits: The annual convention of the National Association of Recording Merchandisers may be a couple weeks in the past, but people are still talking about it (see photo spread, page 60). In a continuation of Tm-6’s complete coverage of NARM, following are some of the confab’s lighter moments.

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JANIE’S ADDICTION

(Continued from page 56)

private 500-plus-title choice album collection, is stored separately.

Esparza’s private collection includes complete vinyl libraries of catalog artists such as Little Joe, Agustin Ramírez, Freddie Martinez, and others.

“I’ve been thinking for some time that I’ll be selling those some day. I’m just waiting for the right time,”

In 1982, her store opened in August with a small business loan. She previously worked for two other small stores in town, Mario’s and Ortegon’s. The owners of the latter retired in 1985, providing an opportunity for Esparza to jump in. A native of Laredo, Esparza married and started a family that eventually would include 14 sons and daughters. In 1987 they moved to San Antonio.

Her husband Juan passed away in 1982. In seeking an activity or occupation, Esparza realized that music had always been a first love. “I got my GED in a local program, and I worked for a doctor for a few years before I started with the record stores. I enjoyed it a lot,” Esparza says.

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Helping Esparza are three part-time workers who are avowed music lovers. Behind Esparza’s front counter are note pads and folders holding little pieces of paper. All are special requests.

During the week, it’s not unusual to find local Tejano bands dropping in for a little promotional work or DJs sorting the vinyl bins for oldies.

Major retailers like Sound Warehouse and Sam Goody have recently jumped on the Latin bandwagon. They may have fancy displays, but Esparza’s personal touch makes her stand out.

She has an encyclopedic knowledge of the Tejano and conjunto greats of the last 30 years. “Everything I know I learned myself,” Esparza says with pride. “I’ve always had this ability to remember a lot of things and I can remember being as young as 6 or 7 and listening to music. My family has always enjoyed music. We always listened to it around the house.”

Esparza opened her store in August 1985 with a small business loan. She previously worked for two other small stores in town, Mario’s and Ortegon’s. The owners of the latter retired in 1985, providing an opportunity for Esparza to jump in. A native of Laredo, Esparza married and started a family that eventually would include 14 sons and daughters. In 1987 they moved to San Antonio. Her husband Juan passed away in 1982. In seeking an activity or occupation, Esparza realized that music had always been a first love. “I got my GED in a local program, and I worked for a doctor for a few years before I started with the record stores. I enjoyed it a lot,” Esparza says.

She sees what she does as something other than work. “I’m very happy with what I am doing. I don’t make a lot of money, but sometimes I feel I enjoy myself more when I’m here than when I’m home. Being here feels like I’m on a cloud.”

Janie’s Records is a 900-square-foot shop located on the near northwest side of San Antonio.

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Rasiero Buri is a music reporter for the San Antonio Express-News.
The retail, sales, and distribution community—and a good portion of the rest of the music industry—gathered here March 19-22 to attend the National Assn. of Recording Merchandisers annual convention. As in years past, the convention challenged the energy of attendees with its usual menu of hard work, play, more work, and, of course, music. The convention’s opening session kicked off with the Kronos Quartet, pictured above. Scattered around the rest of this page are other convention events captured by the camera.

SAN FRANCISCO—For many years of service as law counselor to NARM by Steve Strome, president of Handlerman Co. and outgoing NARM president, although Ruttenberg is stepping down from his NARM responsibilities, he will continue his career at Arent Fox Kinter Plotkin & Kahn.

The opening-night bash, sponsored by Navarre, was a psychedelic smash. Pictured at the party, from left, are Navarre president Eric Paulson, his wife Karen, recording artist Dan Hill, and Mike Meyer, Navarre Minneapolis branch manager.

A power quarter gathers at the NARM scholarship cocktail party to discuss the convention. Pictured, from left, are Jack Engster, chairman/president/CEO of Musicland Group; Paul Smith, president of Sony Music Distribution; John Burns, president of Uni Distribution; and George Ross, executive VP at WEA.

The Uni product presentation featured merengue music, courtesy of Wilfrido Vargas and Las Chicas del Can, both with Rodven Records. Afterward, they gathered at the Uni suite to discuss the convention. From left are Jorge Pino, director of West Coast operations for Rodven Records; Flor Maria of Las Chicas Del Can; Jorge Pino; John Burns, president of Uni Distribution; Elba Michell of Las Chicas del Can; Oscar Llod, VP/GM of Rodven; Adalgisa Baez of Las Chicas del Can; and Rod Linnum, Asia’s director of distributed labels.

Scott Young, left, chairman/CEO of Whereshouse Entertainment and newly named NARM president, and his wife Beth, chat with Karen Adams, spouse of Handiman VP of music purchasing Jerry Adams, and Pete Anderson, VP of sales at Atlantic during the opening-night party.

During a reception for Tony Bennett, held by Sony Music Distribution after his performance at the NARM Scholarship dinner, Stuart McAllister, left, CEO of the HMV Group, takes the opportunity to chat with Dave Mount, WEA president; Pam Horovitz, NARM executive VP; and Peter Luckhurst, president of HMV U.S.A.

During the BMG Distribution product presentation, Kathy Troccoli delivered a well-received mini-set. Discussing her NARM appearance, from left, are Cindy Dupree, Troccoli’s manager; Terry Hemmings, president/CEO of Reunion Records; Troccoli; Joe Galante, president of RCA Records; and Ron Howie, VP of sales at RCA Records.

Blue Note artist Lena Horne is congratulated after her performance at the NARM awards dinner, where she received the NARM Presidential Award. Pictured, from left, are Cena president Russ Bach, Horne, Blue Note president Bruce Lundvall, and Joe McFadden, senior VP, marketing and sales, for Cema.

At Sony’s Tony Bennett soiree, John Esposito, COO at Nobody Beats The Wiz, listens in on a conversation between Bennett and Ron Piccolo, right, VP of field sales at Sony Music Distribution.

Barney Cohen, owner of Valley Distributors, left, catches up on NARM convention gossip with Universal Distributors president Harold Lipsius, center, and WEA president Dave Mount.
## Billboard Top Pop Catalog Albums

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<th><strong>NO. 1</strong></th>
<th><strong>ARTIST</strong></th>
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<tbody>
<tr>
<td>1</td>
<td>THE EAGLES (*) 1971-75 GREATEST HITS</td>
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<tr>
<td>2</td>
<td>PINK FLOYD (*) 1967-72</td>
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<td>3</td>
<td>PINK FLOYD (*) 1967-72 (10.98/15.98)</td>
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<td>4</td>
<td>BOB MARLEY AND THE WAILERS (*) 1963-75</td>
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<td>5</td>
<td>BOB MARLEY AND THE WAILERS (*) 1963-75</td>
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<td>6</td>
<td>THE BEATLES (*) 1964-70</td>
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<td>7</td>
<td>JIMMY SMITH (*) 1960-70</td>
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<tr>
<td>8</td>
<td>JOHN LENNON (*) 1967-71</td>
</tr>
<tr>
<td>9</td>
<td>STEVE MILLER BAND (*) 1968-76</td>
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<td>10</td>
<td>YANNI (*) 1993</td>
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* Asterisk indicates vinyl LPs available. Management, CD prices, and CD covers for RCA, BMG, and Atlantic records are suggested lists. Tape prices, when available, are price equivalents, which are projected from wholesale prices. 

## Billboard Top New Age Albums

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<td>1</td>
<td>CHAKA DEMUS &amp; SPIRIT OF JAMAICA (*)</td>
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<tr>
<td>2</td>
<td>BUJU BANTON (*)</td>
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<tr>
<td>3</td>
<td>SONGS OF BLOOD &amp; WATER (*)</td>
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<td>4</td>
<td>STAND STILL (*)</td>
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<td>5</td>
<td>THE JOURNEY (*)</td>
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## Billboard Top Reggae Albums

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<th><strong>NO. 1</strong></th>
<th><strong>ARTIST</strong></th>
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<tr>
<td>1</td>
<td>BUJU BANTON (*)</td>
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<td>2</td>
<td>SONGS OF BLOOD &amp; WATER (*)</td>
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<td>STAND STILL (*)</td>
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<td>4</td>
<td>THE JOURNEY (*)</td>
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<tr>
<td>5</td>
<td>THE BEATLES (*) 1964-70</td>
</tr>
</tbody>
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* Asterisk indicates vinyl LPs available. Management, CD prices, and CD covers for RCA, BMG, and Atlantic records are suggested lists. Tape prices, when available, are price equivalents, which are projected from wholesale prices.

## Billboard Top Rap Albums

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<tr>
<td>1</td>
<td>P. DIDDY (*) 1995-99</td>
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<td>2</td>
<td>DR. DRE (*) 1988-95</td>
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<td>3</td>
<td>2PAC (*) 1994-98</td>
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<td>2PAC (*) 1994-98</td>
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<td>DR. DRE (*) 1988-95</td>
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## Billboard Top R&B Albums

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<th><strong>NO. 1</strong></th>
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<tr>
<td>1</td>
<td>ARETHA FRANKLIN (*) 1970-80</td>
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<tr>
<td>2</td>
<td>THE JACKSONS (*) 1971-80</td>
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<tr>
<td>3</td>
<td>MARIAH CAREY (*) 1990-97</td>
</tr>
<tr>
<td>4</td>
<td>BARRY WHITE (*) 1970-80</td>
</tr>
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<td>5</td>
<td>TINA TURNER (*) 1980-89</td>
</tr>
</tbody>
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* Asterisk indicates vinyl LPs available. Management, CD prices, and CD covers for RCA, BMG, and Atlantic records are suggested lists. Tape prices, when available, are price equivalents, which are projected from wholesale prices.

## Billboard Top Adult Contemporary Albums

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<td>1</td>
<td>CHAKA DEMUS &amp; SPIRIT OF JAMAICA (*)</td>
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<td>BUJU BANTON (*)</td>
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<td>3</td>
<td>SONGS OF BLOOD &amp; WATER (*)</td>
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* Asterisk indicates vinyl LPs available. Management, CD prices, and CD covers for RCA, BMG, and Atlantic records are suggested lists. Tape prices, when available, are price equivalents, which are projected from wholesale prices.

## Billboard Top Country Albums

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* Asterisk indicates vinyl LPs available. Management, CD prices, and CD covers for RCA, BMG, and Atlantic records are suggested lists. Tape prices, when available, are price equivalents, which are projected from wholesale prices.
Veon's finest hand delivers an astoundingly good album that promises a feast for modern rock, album rock, college, album alternative, and pop fans provided they're willing to bend their parameters at least a little. Among the many highlights are the chill-unopening "Julius," powered by a gospel choir and the Tower Of Power Horns; crumbly lead single "Down With Disease," sweet ballad "If I Could," featuring vocals by Allison Krauss; funky "Wolfman's Brother;" and a host of bluesy workouts "Ride Mule," with Bela Fleck on banjo. Radio support or not, Phish fans are bound to get this one yet again.

WILLIE NELSON

Moonlight Becomes You

Produced: Paul Stookey, Willie Nelson & Russpiel Hague

Jawin

Nelson delivers a collection of standards stripped so bare of instrumental excesses that they're left in a gentle country breeze were fine anyway, for the more adventurous fans. It's their way of making the music modern, but keeps you wondering whether they really do make beautiful music together. Russell supplies some originals to give the Capitol-country-cum-rock mixture, but the flavor set is at its tastiest on covers such as Bobbie Robertson's "Daniel And The Sacred Harp" and Steve Earle's "The Devil's Right Hand" that positively pump with heartfelt emotion. And oh, that little ukulele number!

LORENA McKENNITT

The Mask And Mirror

Produced: Loreena McKennitt

Paxson, 19450

"Sadly, the first pair of these two distinct talents in an unlikely match that proved heaven, and the second match even more so, is a perfect pair, and one they really do make beautiful music together. Russell supplies some originals to give the Capitol-country-cum-rock mixture, but the flavor set is at its tastiest on covers such as Bobbie Robertson's "Daniel And The Sacred Harp" and Steve Earle's "The Devil's Right Hand" that positively pump with heartfelt emotion. And oh, that little ukulele number!"

GLENN JONES

Top Of The World

Produced: Various

Kaufman, 30250

Artist demonstrates a mature R&B sound and makes the best of his newest set, that bas rhythmic sensibilities that don’t go over the top with sexual graphic innuendos. Expertly layered production is paired with some of the most engaging turnarounds "Round And Round" and "In You." Jones’ swinging style with "Give Love A Chance" and "Don’t Walk Away" helps round out a very satisfying album.

JAZZ

WYNTON MARSALIS SEPTET

In This House, On This Morning

Produced: Steve Turre

Columbia, 34360

"Originally commissioned for Jazz At Lincoln Center, this extended suite details Marsalis’ compositions of the African-American church, as performed by a jazz septet with giant vocals from the members of the Missouri Wesleyan Chorus. Serious jazz listeners will enjoy the 20s flashbacks of "Local Amenities," and the black spirituals "Sooner," which bears the mark of Coltrane’s soprano solos, and "Call To Prayer," which reveals the Miles Davis/Gil Evans version of "Porgy And Bess." Standout cuts include the jaunty swing of "Invitation," and the raucous, uptempo gospel charade of the irresistible "Holy Ghost."

TERENCE BLANCHARD

The Biggie Holiday Songbook

Produced: Terence Blanchard

Verve, 47390

Hottest Trumpeter Blanchard’s tribute to the legendary jazz singer features his quartet plus a string orchestra, with occasional non-invocative vocals from Juannie Bryson. A playful and relatively melancholy mediation includes such Holiday-styled standards as "Nice Work If You Can Get It," "I Love The Waterfront," "In My Solitude," "Good Morning Heartache," and Holiday’s co-written signature theme "Lady Sings The Blues." Bryson’s vocals are most enjoyable on the gorgeous "Detour Ahead," the grimy narrative "Strange Fruit," and the tasty Brass of Holiday original "Fine And Mellow."

THE UKRANIANS

Vortex

Produced: Halldor Kaptad

Green Linetle/Tempalogue 4015

Six Britons of Ukrainian descent, led by

WORLD MUSIC

MUSIC TO MY EARS (COMPILATION)

Produced: Bill O’Reilie, Lee Saunders

BMG Int 2250

The cover art on this recently uncovered compilation releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding reissues of recent releases of significant potential. CRITIC’S CHOICES: New releases, regardless of chart potential. RICKS (–): New releases predicted to hit the top half of the chart in the coming format. CRITIC’S CHOICES (#): New releases, regardless of chart potential. RICKS (–): New releases predicted to hit the top half of the chart in the coming format.
Sometimes you can believe the hype. One of the Top 10 bands overseas right now gets a long-deserved shot at U.S. stardom with a fireworks-no, non-nonsense jam that could make the edgy, countercultural Heather Small, band blindingly blends state-of-the-art effects and promising new sounds about on this simple but witty track, which should be fit into its niches at both rhythm and hip-hop. Go get!

Lisa Lisa: I Was Love in Love (4:30)
PRODUCERS: Patrick Woodson, Greg Scott, Daniel Wyatt, Repromoters
WRITERS: Walter Trout, Harry Glass, Marvin Ester, John R. Beal
LABEL: Virgin
The team responsible for taking "WooHoo! (There It Is!)
" from street slang into the mainstream aims to do it again with this time transforming a savvy, Wally's eery-bouncy jam into a Detroit-styled bass beat and old-school samples abound on this simple but witty track, which should fit into its niches at both rhythm and hip-hop. Go get!

Buckwild: If I Could Start All Over Again (4:45)
PRODUCERS: Jeffery Perdue, Michael Burns, Steve Rodigan, Jeffery Perdue
WRITERS: Michael Burns, K. Dardy, Gary Davis, Jeffery Perdue
LABEL: Virgin
This production has the potential to ignite a major new surge in dance music appreciation.

Marvin Gaye: Everything Must Change (4:53)
PRODUCERS: Robert Margouil, Harry Franks
WRITERS: Robert Margouil, Harry Franks, Ronald Foster
LABEL: Tamla
This song is a masterpiece that challenges the norms of society and encourages listeners to explore their own thoughts and beliefs.

The Temptations: A Whole New Thing (4:56)
PRODUCERS:攜手 Darryl Dash, Curtis Bridges, Al Anderson
WRITERS: Bill Withers, Al Anderson, Larry Graham, Calvin Pine
LABEL: Warner Brothers
This song is a standout that showcases the group's harmonies and musical prowess.

Marvin Gaye: Nobody Wants To Be Here (4:56)
PRODUCERS: Syd Thawley, Marvin Gaye
WRITERS: Syd Thawley, Marvin Gaye
LABEL: Tamla
This song is a testament to the power of music in addressing personal and social issues.

Billy Joel: New York State of Mind (5:00)
PRODUCERS: Billy Joel, Billy Joel
WRITERS: Billy Joel
LABEL: Columbia
This song is a classic that captures the essence of New York City and its inhabitants.

Bootsy Collins: They Call Me Mr. T.R.U.T.H. (4:56)
PRODUCERS: Bootsy Collins, Milt Miller
WRITERS: Bootsy Collins, Milt Miller
LABEL: Warner Brothers
This song is a highlight that showcases Bootsy Collins' unique musical style and his ability to create a memorable and infectious rhythm.

Elvis Presley: Love Me Tender (2:42)
PRODUCERS: Elvis Presley, Chips Moman
WRITERS: Chips Moman
LABEL: RCA
This song is a timeless classic that has become an icon of the rock and roll genre.

Jill Scott: Golden (3:53)
PRODUCERS: Jill Scott, Shelby Ford
WRITERS: Jill Scott, Shelby Ford
LABEL: Motown
This song is a soulful and heartfelt exploration of love and its complexities.

Shania Twain: Man! I Feel Like a Woman! (3:45)
PRODUCERS: Chris Thompson, Markrp Moman
WRITERS: Markrp Moman, Jill Scott
LABEL: Warner Brothers
This song is a playful and fun-loving anthem that celebrates female empowerment.

The Eagles: Hotel California (5:47)
PRODUCERS: Bernie Leadon, Don Felder
WRITERS: Bernie Leadon, Don Felder
LABEL: Asylum
This song is a classic rock masterpiece that has stood the test of time.

Whitney Houston: I Will Always Love You (3:55)
PRODUCERS: Danyel Gerard
WRITERS: Danyel Gerard
LABEL: Arista
This song is a touching tribute to the late Whitney Houston and her legacy.

Elton John: Rocket Man (2:44)
PRODUCERS: Elton John, Leon Russell
WRITERS: Elton John, Leon Russell
LABEL: ATV
This song is a whimsical and playful exploration of fantasy and imagination.

Pink Floyd: Comfortably Numb (7:05)
PRODUCERS: David Gilmour, Roger Waters
WRITERS: David Gilmour, Roger Waters
LABEL: Columbia
This song is a prog rock masterpiece that explores the themes of love, loss, and the passage of time.

Prince: When Doves Cry (5:11)
PRODUCERS: Prince
WRITERS: Prince
LABEL: Warner Brothers
This song is a groundbreaking and iconic track that has influenced generations of musicians.
Record label presidents say they’re not sure what role new technology will play in the future of the music industry; they do know it will be important, and they don’t want to be left behind.

Increasingly, labels are welcoming new trends of promotion and marketing, looking for talent in new ways, and hiring experts to help them understand and penetrate the CD-ROM, video game, and on-line computer service markets. These actions, they say, are designed to keep their labels competitive and ensure their continued success in the industry.

Capitol Records president Gary Gersh says the industry “is on the verge of a massive revolution that will rewrite the ways we receive and relate to all forms of entertainment.” He says Capitol is using “all of the various technologies” to collect information each week to better market its records. He says Capitol localizes and micro-markets by cross-referencing the data. The label also relies on computer technology for its art department (for digital download and transmission of art files) and for improved communication between field and national staff.

“In general, I think these technological advances have served the music business wonderfully well,” says Atlantic Records president Danny Goldberg.

“Each development in technology has caused a growth in our business and expanded our music,” Goldberg says. “There’s no doubt that for the labels, new technologies will make it easier to market our product.”

Gersh says the demand for clever marketing will always be important, even in cyberspace.

“Suppose everything becomes cyber-space,” he says. “People are still going to have to be experts at making things look interesting. There will be limitless options, so how will we market ideas? People can look at a small fraction of the possibilities, so it will take more creativity on the part of the music industry to rise above the rest.”

Atlantic recently hired an outside consultant/fan to post messages and promote its artists on the various computer networks. Its first project was to post information about Rush’s new album. He found an online Rush fan club and 52 pages of Frequently Asked Questions (FAQs) about the band. “None of us knew there was anything about Rush online,” says Vicky Gery, vice president of product development, “We just thought their fans might respond. Little did we know they were already a cornerstone of this activity.”

Atlantic also is working with game developers to incorporate music into video game software. VP of A&R and multimedia, says he expects that video games featuring the music of Atlantic artists will be available by Christmas. The label and game developers are still working out the details, but Leary says players will likely hear sound bites from Atlantic records.

(Continued on page 72)
NEW YORK—Will yoga be the next big trend in fitness videos?

A number of video companies think so, and collectively have put out approximately a dozen yoga titles, with more on the way. With A’Vision’s “Jane Fonda’s Yoga Exercise Workout” at No. 1 on Billboard’s Health & Fitness Video chart, this ancient discipline seems poised to hit the mainstream. Certainly, the prices are right—although the genre is new, several releases have already dipped below $10 suggested list.

“It’s definitely a new trend,” says Pat Glass, special interest buyer for Blockbuster. “In fact, I’ve created a new category called ‘New Age Fitness,’ with yoga and Tai Chi,” distinct from the regular fitness section. “We’re seeing more and more movement on these products, particularly the introductory tapes. Originally we thought of it as a ‘hippie’ category, but I think these days a lot of people are buying fat-free foods and living healthier lifestyles.” He adds that these buyers are not necessarily the same as those buying other fitness tapes. “We have a few people who come in religiously for the exercise tapes who aren’t interested in the yoga videos. So I think the yoga buyer is potentially a new audience. It doesn’t seem to be cannabilizing other sales.

The aging of the baby boomer generation makes this the right time for yoga and other gentle forms of exercise, suppliers say. “A lot of people who started with Jane and Kathy in the ’70s and ’80s are now entering their 30s and 40s, and high-impact aerobics becomes much more difficult,” says Alan Rank, VP of marketing and sales for Healing Arts Video. “In addition, people have higher levels of stress in their lives than previously. Yoga and Tai Chi are safe, non-impact forms of exercise that relax and calm the mind and make the body more flexible. They’re exercises you can do for the rest of your life.”

“Research has shown that the 80s attitude of ‘getting for the burn’ and wearing yourself out is not necessary,” agrees Michelle Fidler, A’Vision product manager for fitness videos. “People are more open to other styles of exercise. Yoga clears your mind and tones your body without wearing you out.”

Suppliers take varying approaches to the market. A’Vision is tapping into consumers’ loyalty to proven fitness stars: In addition to the Fonda tape, the company is producing “Kathy Smith’s New Yoga,” due out in the fall. Both programs are one hour long and retail for $19.98. Fonda has publicized her tape with appearances on “Live With Regis And Kathy Lee” and “CBS This Morning.” The title has sold more than 100,000 units so far and is “still selling like hotcakes,” says Fidler.

“Kathy Smith’s New Yoga” is yoga for the mass market, yoga for the ’80s,” says Russ Kamalski, executive VP for BodyVision, the A’Vision division putting out the Kathy Smith tape. “We’ve taken what everyone thinks yoga is—lotus position, burning incense, meditating—and changed it into a higher energy workout, making it accessible and not intimidating.”

In contrast, Healing Arts takes a more serious, in-depth approach to the subject. The company, which specializes in “mind/body fitness,” has four yoga titles: “Yoga Journal’s Yoga Practice For Beginners” and the “Yoga Journal Practice Series,” three volumes that can be purchased as a set.

(Continued on next page)

**Picture This**

BY TRUDI MILLER ROSENBLUM

Yoga Fever May Be Around The Bend

**VID FIRMS SEE TECHNIQUE AS NEXT FITNESS TREND**

By Seth Goldstein

CLEAN-UP DETAIL: CEO Harry Steck has taken steps toward giving Rank Retail Services America a decent burial. The rackjobber, based in Aliquippa, Pa., gave up the ghost late last month (Billboard, April 9) after a protracted struggle.

Steck’s goal to settle things by Oct. 31, the end of parent Rank Organisation’s fiscal year. His first accomplishment: disposing of the inventory. Steck describes the buyer as “a major retailer. It was a good deal for everybody. They have the wherewithal to support it.” He won’t identify the chain, but observers say it must be a mass merchant to absorb the amount of product Rank Retail reportedly stocks. Steck also won’t comment on the price, thought to be $20 million.

The Rank Organisation has established a $5 million reserve fund of $75 million, deducted from first-half results, against charges for inventory, fixed assets, and employee last paychecks. Goodwill has already accounted for $10 million.

Rank Retail’s departure wasn’t entirely a surprise and, for some vendors, won’t be regretted. “Well probably see an increase in business because Rank had not got it right from day one,” says one program supplier. Another executive notes, “Serving left a lot to be desired.” A U.K. analyst says the news was greeted with “a sigh of relief from all concerned.”

DYNAMIC DUO: Regis Philbin and Kathie Lee Gifford will be sharing more than talk show time when Gifford releases her first fitness title through Video Treasures in August. Shell be at VSDA promoting the title, which likely will have a major sponsor by the time of the show. The release is Video Treasures’ first high-profile endeavor following Kathy Smith’s move to A’Vision.

PPI Entertainment, meanwhile, has significantly strengthened its ties with Nabisco Brands, whose Harvest Crisps are being cross-promoted with Philbin’s “My Personal Workout.” The off-supermarket campaign is being extended through the end of the year, and there’s now a contest that awards the grand-prize winner Christmas in New York (Continued on page 75)
Home Video

YOGA FEVER
(Continued from preceding page)

$59.98 or separately for $24.98 each. Titles are produced in conjunction with Yoga Journal, the leading magazine for yoga instructors and aficionados, and are hosted by Patricia Walden, an instructor who has her own yoga studio and has taught the method for 20 years.

Healing Arts videos are shrink-wrapped with a workbook to use in conjunction with the program. "We went the route of having a serious yoga instructor, rather than what you're seeing today with the Jane Fonda videos. We're trying to sell the genre, rather than sell a celebrity," says Handal. "But at the same time, company president Steve Adams wanted to make yoga mainstream, not some type of niche product. So the packaging has very hip colors and graphics. It takes yoga out of people's conception of some yogi with a bald head, and makes it very mainstream and acceptable to people who would not consider it otherwise."

The beginners tape has sold more than 200,000 units since its 1990 release, he says, adding, "it's the leading yoga video in the country in terms of overall sales." Healing Arts' line, including Tai Chi and massage tapes, is available at Blockbuster, Tower, Musicland, Top, and Best Buy, plus Waldenbooks, Border's, and New Age and alternative bookstores.

Meanwhile, Goldhil Home Media has licensed yoga tapes by Lilias Folan, star of the long-running PBS TV series "Lilias, Yoga And You. The 60-minute tapes originally were put out in the late '80s by Audra Press for $24.96 each, but Goldhil recently repackaged and reissued them for $19.96. The series comprises "Lilias! Alive With Yoga! Beginning," "Lilias! Alive With Yoga! Intermediate," and "Lilias! Energize With Yoga!" Each tape has sold 75,000-100,000 cassettes, notes Goldhil president Gary Goldman, who says more are on the way.

Goldhil also is experimenting with lower-priced titles by splitting the beginner's tape into two 30-minute workout tapes, "Lilias! Yoga Basics" and "Lilias! Workout For Beginners," both due April 15 at $9.98 each. "We're trying to appeal to a segment of the market that is intrigued by the concept and would like to try it, but is very price-sensitive," says Goldman. "At $10 they're willing to give it a try, but $20 is too much." The top-line releases are in Blockbuster, Musicland, Suncoast, Trans World, Tower, and Wherehouse; Target and other mass merchants are testing the budget tapes.

"I think yoga and Tai Chi are two concepts that have been historically considered 'New Age' and are now becoming more mainstream," says Goldman. "In our hectic society, people are looking for methods to reduce stress and relieve tension. And as society is growing older, people are looking for alternatives to aerobics, which put a tremendous amount of tension and pressure on the joints. People want a more gentle exercise that increases flexibility without that intense pressure on the body."

Another search for the mass-market sales is being conducted by MNTEX Entertainment and Video Treasures, divisions of rackjobber Handleman Co. Each has released budget-priced yoga titles by Renee Taylor, a former..."
Johnny’s Favorite Moments!

♦ Backed by national TV advertising and publicity!
♦ Great 24- and 48-piece pre-packs available!
♦ Includes the most requested Carson video, The Final Show: America Says Farewell – available only in this set!

Order Now!

There Won’t Be Any More Carson Videos After These!

Buena Vista Home Video

Vols. 1 & 2: The Master of Laughter/Color/Stock #7705
Vols. 3 & 4: The King of Late Night/Color/Stock #7706
Vols. 5 & 6: The Final Show: America Says Farewell/Color and Stock #7702 & 7703
The Johnny Carson Collection #41 & 42/Color/Stock #7704
All Hot Rental! Digitally Mastered 16x9!
Approx. 50 Minutes Each. Distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. BVMH Video Productions Group.


WHITE STAR
(Continued from page 65)

ur president Dennis Hedlund, who na-
mred the label after a favorite cham-
pagne. “Titles like ‘Romeo & Juliet’ needed a
long-term promotion and sales effort, and here we are, four
years later, still selling sets. It’s not
like ‘A Few Good Men,’ which every-
body is hot for now, and two months
later it’ll disappear. Our product goes
on and on, and we promote our back
catalog.”

That catalog, to use Hedlund’s char-
acterization, is indeed “a different kind
of animal than Kultur.” Recent re-
leases include Chuck Berry: Live At The
Roxy, “The Righteous Brothers: 21st
Anniversary Celebration,” “The King-
ston Trio & Friends: Reunion,” and the
John Crosse comedy “The Strange
Case Of The End Of Civilization As We
Know It.” are markedly different from
such representative Kultur fare as
“Wagner: The Passion,” “The Hamburg
Concerts,” “Piaget Dances,” “Lady
Day: The Many Faces Of Billie Hol-
day,” and “The Definitive Dall.”

“Paul Anka ’62” is a documentary,
filmed at Atlantic City at the height of
his career, that’s like ‘time in a bot-
tle’,” Hedlund says. “Webb Pierce:
Greatest Hits” was produced by Webb
before he died and has clips covering
his whole career, along with his com-
ments. Then there’s comedy and a
lot of other music and stuff we like be-
sides opera, ballet, and classical. We
know we can do significant numbers on
this stuff.”

White Star’s biggest hit, says Hed-
lund, is “In The Hank Williams Tra-
dition,” a Country Music Foundation
production that includes the meager
existing performance footage of Will-
iams, along with interviews with his
contemporaries and exclusive rendi-
tions of Williams’ songs by today’s
country stars.

“It’s done phenomenally well for us,”
says Hedlund. “It’s been out six
months, but, unfortunately, for a
smaller indie it takes that long to get
it through the pipeline. But we’re start-
ing an intensive TV campaign in the
South, using the same people who mar-
keted ‘Ray Stevens—Comedy Video
Classics.’ And we’ve been very well
supported by major customers like
Tower, HMV, Musicland, and Sun-
coast, who’ve taken the title and
stocked a lot of it with their country au-
dio product.”

Contrast stipulations won’t allow
Hedlund to disclose how many Wil-
liams tapes have been sold, but he says
some Kultur/White Star titles rank as
many as 30,000 units in the first six
months. Total sales on top sellers have
gone “well over 100,000,” he says.

Pricing is generally $14.95 or $19.95
depending on program length and con-
tent, though some historical titles, like
“The Other World Of Winston Church-
ill” and six historic Sergei Eisen-
stein movies, are $28.95 apiece. Series
titles also are available in specially pri-
ced pre-packs. Kultur pricing is
broader and more variable, with $25.95
being the most frequent price point.

White Star is readily “George Jones: Greatest Hits,” a career retro-
spective, for release May 16. The four-
volume “Formula One Saga,” out
March 24, traces the history of For-
mal One racing from 1906 to the pres-
tent. At $39.95 per tape and $79.90 for
the set, it’s being offered direct to con-
(Continued on next page)
THE #1 HOME VIDEO SERIES JUST GOT MORPHINOMINAL!

$12.95 SUGGESTED RETAIL PRICE

THE GREEN RANGER MINI-SERIES! AVAILABLE NOW ON FIVE COLLECTIBLE CASSETTES

MIGHTY MORPHIN POWER RANGERS, THE #1 CHILDREN'S SERIES ON TELEVISION!

CONTACT YOUR LOCAL VIDEO DISTRIBUTOR FOR POSTERS AND DISPLAY UNITS!
Who’s On Line: Maier’s Men Of Steel

DR. WHO ON THE LINE: The 30-year-old BBC television series “Dr. Who,” available on video through CBS/Fox Video, is entering the interactive age through a promotion with Hollywood Online. Beginning today, fans of the show can dial the interactive program, which highlights six new episodes available on video May 18. Hollywood Online is part of Hollywood, America, an online computer disc service that has about 700,000 subscribers.

Calfee says access more than just street dates. There is information about each of the seven actors who have played “Dr. Who,” famous villains who have destroyed our hero, memorable phrases popularized on the show, and, of course, a complete list of episodes on cassette. The program, which runs about 30 minutes, incorporates digital video clips, animation, sound, and text.

“This is the 4th episode we’ve released, and from our research, we knew kind of interests "Dr. Who" consumers have,” says Minds Picard, VP of marketing.

“From a consumer bounce-back card survey, we’ve discovered many "Dr. Who" fans are very computer-friendly." From a marketing standpoint, Picard was impressed with the fact that Hollywood Online is accessed about 12 million times each month.

For those fans not hooked up to the database service, the “Dr. Who” program is available on floppy disk for either the Macintosh or Windows formats. Consumers who purchase two "Dr. Who" videos can receive the disc free by mail.

CHANGING DEMOGRAPHICS: The New York-based Maier Group is about to tap into the male exercise market with a new line of tapes called "Men Of Steel." Men, it appears, are just as obsessed about their body shapes— and the shape their bodies are—in—as the typical 18- to 45-year-old woman.

"In the past, men haven’t expressed any interest, but now the idea of shaping up is more widespread," says Maier VP Ellen Hochman. "And quite a few men have been buying the Tamiel Web tapes, so we fig..."
Fore!
Sales That Keep You In The Green!
Golf Digest Video Series scores a hole-in-one with sales!
A new video line to instruct and improve the game of ALL golfers!

GOLF DIGEST:
Getting Started...
Right!
Hosted by popular TV Golf commentator Jim Nantz, this video removes the frustration and puts in the relaxation of beginning golf by explaining the basic fundamentals with emphasis on equipment choices, correct swings and proper golf etiquette.
Catalog Number: 50820-3
Running Time: Approx. 50 min.
Price: $19.95

GOLF DIGEST:
Hit It Longer & Straighter:
TV commentator Jim Nantz and the Golf Digest Schools staff teach six lessons accompanied by drills and instruction designed to add power to your swing.
Catalog Number: 50821-3
Running Time: Approx. 45 min.
Price: $19.95

MPAA BLUE: A lab allegedly pirating more than 1 million cassettes a year was busted by New York City police and the Motion Picture Assn. of America's anti-piracy office. The raid is the largest ever in the state and the second-largest in the 19-year history of MPAA piracy task force.
On March 28, law enforcement officials nabbed 304 VCRs, 4,000 counterfeit tapes, 411 masters, and thousands of labels and sleeves. Seven people were arrested, operating in the same building that houses the New York City Dept. of Transportation.
Among the titles confiscated were "Aladdin," "Beauty And The Beast," "The Pagemaster," and "Free Willy."

FACTS:
| The sport of golf is a growing multi-billion dollar consumer market with over 25 million golfers in the U.S. |
| Golf is the fastest growing sport in America with an estimated 2 million new golfers in 1994. |
| Golf Digest is the leading authority in the golf industry. |
| Golf Digest videos will be advertised through Golf Digest Magazine which reaches an audience of over 5 million readers monthly. |

FAMILY TIME: Retailers family entertainment shelves will be making room for FoxVideo's Family Features line, arriving June 1.
The $14.98 titles include 20 colorized Shirley Temple titles plus "Doctor Doolittle," "Those Magnificent Men In Their Flying Machines," "The Man From Snowy River," and "Rebecca Of Sunnybrook Farm." A new Temple feature will be added each month, augmenting more recent releases like "Rookie Of The Year." Each cassette is packaged in a clamshell box, now the favored way to attract parents and kids.
These Temple features are part of a $5 rebate promotion offered to consumers who buy "Mrs. Doubtfire," due April 26, at $19.98. Those are "Heidi," "Bright Eyes," and "Dimples."

Home Video
at each level of game play. Players who reach the end of such games will hear previously unreleased tracks. Although music for a forthcoming game has been completed, Leary would not name bands involved at press time.

Leary expects the games to be available in several formats. He adds that the label has been approached by game companies about producing soundtrack albums and music sampler giveaways for various games.

In January, MCA hired Alex Melnyk as VP of interactive media. She's now working at publishing CD-ROM titles for the label. Melnyk says she wants to really involve the artists, not just provide retrospective factual information. She also is negotiating with on-line services and dabbling with virtual reality. Future projects may include interactive television and interactive records, she says.

Windham Hill president Anne Robinson says the label has been working with Nautilus, a monthly CD-ROM magazine, for 3-4 years. “Last time I checked, we were the only record company involved,” she says. Subscribers get a CD-ROM each month, and part of it features interviews, tour dates, audio tracks, and partial videos from Windham Hill artists.

“We don’t give away full albums or videos because of that royalty problem,” she says, “We edit where it makes sense to.”

Robinson says she plans to establish relationships with other CD-ROM magazines and get on-line with America Online to provide users with information about artists, tours, and new releases. She also is negotiating with cable shopping networks.

Geffen Records president Eddie Rosenblatt also wants his label to lead by example. “Geffen was one of the first labels with a forum on CompuServe, which gave us the chance to experiment with several new marketing trends, such as direct response, point-to-point, and interactive marketing,” he says.

“Technologies that didn’t exist just a few years ago are now a part of everyone’s life in the music industry,” he adds. “SoundScan and BDS have had a major impact on promotion and sales, and we are currently developing new ways to analyze, synthesize, and distribute this wealth of information.”

Duncan Hutchinson, president of Caroline Records, says the industry has been surprisingly slow in reacting to opportunities created by on-line communication. But he says people are finally starting to understand the potential, and expects that in the next year the industry will become “fully wired.”

“It will be scary to see the ‘keeping up with the Joneses’ psychology which will take place among the multinationals,” he says.

Caroline currently has an Internet address for its progressive electronic dance imprint, Astralwerks. Users can access sound bites, release/tour schedules, and articles. They also can join the e-mail list, or participate in interactive press conferences.

But not all labels are actively using technology, and some even view the industry as afraid of change. In a recent speech, Virgin Records president Phil Quartararo said some people in the industry are afraid of change. In a recent speech, Virgin Records president Phil Quartararo said some people in the industry are afraid of change.
Unlicensed custom-loading duplicators or loaders, or duplicators using non-licensed blank cassettes bearing the distinctive VHS logo of JVC are in violation of law.
**Video Previews**

**MUSIC**

**Chicago,** "In Concert At The Greek Theater," Warners Reprise Video, 60 minutes, $24.98.

This very greatest hits video features all the oldies but goodies and more, recently released, from a group that has managed, despite several personnel changes, to keep churning them out for four decades, and has attracted a broad audience. Highlights of this concert, filmed during Chicago’s tour stop at Los Angeles’ Greek Theater, include the seminal "Colour My World," "Someday Soon," "Hard Habit To Break," and classic hard-edged "50 To 1." Focus here remains strongly on the music. Stage shots are nothing to write home about, but serious fans and collectors likely won’t care much.

**Children’s**

"Xuxa: Celebration! With Cheech Marin," Sony Wonder 1222-836-8800, 40 minutes, $14.98.

Brazilian pop star Xuxa is making a splash in the U.S. with her self-titled syndicated television series, and Sony Wonder is bringing the festivities to the kid vid market by releasing selected shows. Unfortunately, "Celebration." Sony’s debut Xuxa release, falls short of expectations due largely to shabby program material. It’s not that Xuxa isn’t an engaging children’s performer, but when she is saddled with a show that resembles a glorified low-key cable fun-and-games special, the colorfully costumed performer simply can’t shine. She does her moments, performing a few musical numbers—does guest star Marin, who gets a chance to plug his own children’s audio project, Sony Wonder PINOCHIO—admirably releasing Xuxa’s "Fantastica Birthday Party!" and fans are more likely to discover that, as with most TV shows, some episodes simply are better than others.

**Health/Fitness**


Workouts inspired by boxing training and moves hit the fitness video scene hard last fall and continue to trickle into the ring. Easily recognizable motivator Smith teams with another fitness pro, former world middleweight contender Michael Oguliche Jr., in a program that combines authentic boxing techniques with exercises to produce results. The result is a well-rounded workout that helps strengthen the upper body, abdomen, and legs, as well as build stamina. As with CBS/FOX’s popular "bootcamps" video starring model Jill Goodacre and Sugar Ray Leonard, the focus is on the boxer. Ogulich’s guide Smith and viewers through various moves, some of which can be done with a jump rope. The video’s producers appear to have taken a hint from Cindy Crawford’s new video; their liberal use of grainy, black-and-white photography, which likely proves only mildly distracting.

**Documentary**

"Survivors Of The Skeleton Coast," National Geographic Home Video/ Columbia TriStar Video, 50 minutes, $19.95.

As is par for the course with much of the fine programming from National Geographic, this video chronicles a vantage of nature as seen through the eyes of those who devoted themselves to capturing it on film. Subject matter this time is the struggle of the beautiful desert elephants that inhabit southwestern Africa’s Skeleton Coast, and the nine-year quest of a husband-and-wife team of photographers to understand and chronicle the giant mammals’ fantastic journey. One of four new titles from Nat Geo, "Survivors" provides breathtaking footage of the elephants and their battle to survive the elements as well as the encroaching threat of poachers. The unusual terrain of the coast also afforded the photographers some truly rare photo opportunities, with the king of the jungle sprawled on the beach grazing on a whale carcass, an elephant lolling under a sand dune, and a herd of sea lions gathered on rocks from the burning desert.


This subjected "Lifestyles Of The Rich and Famous"-style program takes viewers on an in-depth tour of the upper crust during America’s Gilded Age, just before the turn of the 20th century. Focus here is on six of the most glamorous of the Breakers, Cornelius Vanderbilt’s incomparable estate in Newport, R.I.; Wall Street ingenue Jay Gould’s gothic-style Lyndhurst Estate nestled in the Hudson River Valley; William Kissam Vanderbilt’s French chateau-style Billmore estate in North Carolina; the Ringling mansion in Sarasota, Fla.; and William Randolph Hearst’s spectacular castle jutting out above the California coastline. A detailed look not only at the houses but at the fascinating characters who inhabited them, "America’s Castles" will interest historians, architecture buffs, and those with curiosity about a time and lifestyle gone by.

**Instructional**


OK, so the title’s a little misleading. The "nature" that springs forth in this video includes a tripper-tripparading through a forest, a faster-than-a-speeding-bullet journey through the Arctic, and, way and several larger-chambered human beings wearing their way through a magnificently mavey sky. There are some more earthly images interspersed with these imaginative creations, including virtual orangutans flexing on a virtual branch, virtual monkeys swinging in virtual trees, and virtual spiders. The virtual attack leaves falling offshore and legs, with animals confusion many of those computer-generated images with great joy.


The renaissance husband-and-wife team of Charles and Ray Eames left their indelible imprint on architecture and furniture design, via their exceptional contributions to those arts during the ’50s, ’60s, and beyond. They were left behind after the camera as well, and created numerous short films that illuminate topics from metaphysics to the theory of design to spatial imaging. Pyramid is relying on four volumes, each of which contains about 19 shorts. Viewers move on six notable differences among projects that were for the Eames’ personal use, as well as exhibits at the World’s Fair, or sundry other exhibitions.

**Animation**

"The Mind’s Eye," DreamWorks Animation 800-700-5455, 80 minutes, $24.98.

"The Mind’s Eye," DreamWorks Animation 800-700-5455, 80 minutes, $24.98.

**Top Kid Video**

**For Week Ending April 16, 1994**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>TITLE</th>
<th>COMPANY</th>
<th>CATALOG NUMBER</th>
<th>RETAIL STORE SALES REPORTS</th>
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</thead>
<tbody>
<tr>
<td>3</td>
<td>22</td>
<td>&quot;ALADDIN&quot;</td>
<td>Walt Disney Home Video</td>
<td>1662</td>
<td>1992 24.99</td>
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<tr>
<td>3</td>
<td>26</td>
<td>&quot;THE MAGIC MOVIE&quot;</td>
<td>Ambig Entertainment/MCA/Universal Home Video</td>
<td>81229</td>
<td>1993 19.95</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>&quot;MIGHTY MORPHIN: VOL. 1-DAY OF THE DEMON&quot;</td>
<td>Saban Entertainment/PolyGram Video 4400881193</td>
<td>1993 9.95</td>
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<td>&quot;MIGHTY MORPHIN: VOL. 2-FOOD FIGHT&quot;</td>
<td>Saban Entertainment/PolyGram Video 4400881213</td>
<td>1993 9.95</td>
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<tr>
<td>6</td>
<td>6</td>
<td>&quot;PINOCCHIO&quot;</td>
<td>Walt Disney Home Video</td>
<td>310-1121-2341</td>
<td>1994 24.99</td>
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<tr>
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<td>12</td>
<td>&quot;MIGHTY MORPHIN: VOL. 3-HIGH FIVE&quot;</td>
<td>Saban Entertainment/PolyGram Video 4400881233</td>
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<td>10</td>
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<td>Saban Entertainment/PolyGram Video 4400881113</td>
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<td>12</td>
<td>15</td>
<td>&quot;101 DALMATIANS&quot;</td>
<td>Walt Disney Home Video</td>
<td>1632</td>
<td>1994 24.99</td>
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<tr>
<td>12</td>
<td>17</td>
<td>&quot;THE REAL AND STIMPY SHOW: ON DUTY&quot;</td>
<td>ABC Video 4400881131</td>
<td>1993 19.95</td>
<td></td>
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<tr>
<td>16</td>
<td>27</td>
<td>&quot;CAROLINE’S WEB&quot;</td>
<td>Paramount Home Video 8099</td>
<td>1993 14.95</td>
<td></td>
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<td>18</td>
<td>25</td>
<td>&quot;PIN NO. 1&quot;</td>
<td>Nickelodeon/Sony Wonder LV49200</td>
<td>1994 14.98</td>
<td></td>
</tr>
</tbody>
</table>
NEW TECHNOLOGY
(Continued from page 72)
dustry fear losing their jobs to the in-
formation superhighway.
"The music community doesn't ac-
cept change very well," he said. "Did you
ever see [the film] 'Blazing Sadd-
les,' where Mel Brooks says, 'Hey,
we've got to protect our phony baloney
jobs'? That's the record business.
Quarterman maintains that the infor-
mation superhighway will not be as al-
persive as some supporters would have people believe.
"There are still going to be people who
want to go to Tower Records, spend an hour, browse, and read liner
notes," he said. "That still means some-
ting to some people, and I don't think
you'll ever be able to completely elimi-
nate that. But we know we have to get
involved in this stuff."
Mercury Records president Ed
Eckstine also says he notices a "na-
107vral nervousness surrounding change in the music business," but says he's
thankful for BDS, SoundScan, and any
other technology that makes it easier to
effectively market product or com-
municate with listeners. Despite such
advances, Eckstine expects the bottom
line to remain constant.
"At the end of the day, it's about mu-
sic and creativity," he says. "When
the next U2 comes along, people will
still want to buy it in whatever form it's
being sold."

SUMMER CES
(Continued from page 64)
Staging of the show in Chicago, the
E1A/CEG said it would re-evaluate the
timing of the event in response to
exhibitor and attendee concerns (Billboard, July 17, 1993). The ab-
sence of traditional audio/video ex-
hibitors—or their location well off-
site of the convention center—had
those attendees re-evaluating the
continued viability of the summer
show and its value to them.
Largeley reflecting the reality of
the 1993 event, the E1A said future
summer shows would "comprise a
collection of related shows, focusing
on new, emerging technologies and
services," such as personal
communications, desktop video, multimedia,
business productivity software,
high-end audio, and video games.
New to that list for the 1994 show is
"CreasTECH & InterAD"—a new,
two-day conference slated for June
22-23 at McCormick Place in Chi-
ago. The conference will focus on
the uses of interactivity and multipa
media technology in advertising and
marketing.

PICTURE THIS
(Continued from page 65)
with Regis.
Philbin may do a title promotion
via in-store monitors in Wal-Mart,
Kmart, and Target, and in enter-
tainment chains like Suncrest, Sa-
turday Matinee, and Blockbuster.
About 175,000 cassettes have been
shipped to date, with 350,000-
500,000 expected by year's end.
As a result, PPI thinks "Workout"
could finally help Nabisco ac-
plish its long-term goal of bringing
breakers into video stores.

BONUS! Extra Footage
of Added Hilarky
Not Seen In
Theatrical
Release!
## Top Video Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Retail Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALADDIN</td>
<td>Walt Disney Home Video 1662</td>
<td>Kate Mahoney</td>
<td>1992</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>WE'RE BACK!: A DINOSAUR STORY</td>
<td>Ambrosi Entertainment MCA Universal Home Video 81219</td>
<td>Animated</td>
<td>1993</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>PLAYBOY: COLLEGE GIRLS</td>
<td>Playboy Home Video Uni Dist Corp. PBV0750</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>19.95</td>
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<tr>
<td>PLAYBOY CELEBRITY CENTERFOLD, DIAN PARKINSON</td>
<td>Playboy Home Video Uni Dist Corp. PBV0739</td>
<td>Dian Parkinson</td>
<td>1993</td>
<td>NR</td>
<td>19.95</td>
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<tr>
<td>PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY</td>
<td>Playboy Home Video Uni Dist Corp. PBV0748</td>
<td>Anna Marie Godard</td>
<td>1994</td>
<td>NR</td>
<td>19.95</td>
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<tr>
<td>THE MAGIC VOYAGE</td>
<td>Hemdale Home Video 7215</td>
<td>Animated</td>
<td>1993</td>
<td>G</td>
<td>19.95</td>
</tr>
<tr>
<td>MIGHTY MORPHIN: VOL. 1-FONT-RIGHT</td>
<td>Saban Entertainment PolyGram Video 44008811213</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>9.95</td>
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<td>THE ADDAMS FAMILY</td>
<td>Paramount Pictures Walt Disney Home Video 32689</td>
<td>Various Artists</td>
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<td>MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND</td>
<td>Saban Entertainment PolyGram Video 44008811133</td>
<td>Various Artists</td>
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<td>1993</td>
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<td>9.95</td>
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<tr>
<td>SCENT OF A WOMAN#</td>
<td>Universal City Studios MCA Universal Home Video 81213</td>
<td>Various Artists</td>
<td>1992</td>
<td>R</td>
<td>19.98</td>
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<td>HOMEWARD BOUND: THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Home Video 1801</td>
<td>Michael J. Fox Don Ameche</td>
<td>1993</td>
<td>G</td>
<td>22.99</td>
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<td>MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK #</td>
<td>Saban Entertainment PolyGram Video 44008811133</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
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<td>BAD GIG</td>
<td>ABC Video 45003</td>
<td>Leslie Nielsen</td>
<td>1993</td>
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<td>HOWARDS END</td>
<td>Merchant Video Services Columbia TriStar Home Video 26733</td>
<td>Emma Thompson Anthony Hopkins</td>
<td>1992</td>
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<td>BODY PARTS</td>
<td>A Vision Entertainment 50564-3</td>
<td>Various Artists</td>
<td>1994</td>
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<td>PAUL IS LIVE</td>
<td>PolyGram Video 8000-1200</td>
<td>Paul McCarthy</td>
<td>1994</td>
<td>NR</td>
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<td>AMADEUS</td>
<td>Lumière Pictures Republic Pictures Home Video 58005</td>
<td>F Murray Abraham</td>
<td>1984</td>
<td>PG</td>
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<td>ABS OF STEEL WITH TAMMIE WEBB</td>
<td>The Master Group TMG132</td>
<td>Tammy Webb</td>
<td>1992</td>
<td>NR</td>
<td>9.95</td>
</tr>
</tbody>
</table>

- *Top ten list: for sales of 50,000 units or $1 million in sales at suggested retail. A Platinum certification for sales of 100,000 units or $2 million in sales at suggested retail. A Gold certification for a minimum of 250,000 units or $5 million in sales at suggested retail. A Platinum certification for a minimum of 500,000 units or a dollar volume of $15 million in sales at suggested retail. A Gold certification for a minimum of 750,000 units or a dollar volume of $20 million in sales at suggested retail.*

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### Home Video

**VIDEO PEOPLE**

Jeff Jenest is promoted to the newly created position of senior VP of new business development at Playboy Entertainment Group.

Jeff Robinovitz and Ralph Wallin have been promoted to VP of sales at Columbia TriStar Home Video, with primary emphasis on rental releases. John Reina has been named sales VP responsible for self-through and mass merchants, rack-jobbers, and national accounts. Robert Eckmann is promoted to director of international accounting.

Laura Cook has been named legal affairs senior VP for 20th Century Fox and senior VP of business and legal affairs for FoxVideo.

Dena Wholey advances to marketing VP, Republic Pictures' Home Entertainment Group.

Rochelle Smith has been named marketing manager of domestic home video, Turner Home Entertainment.

Robyn Taubel is appointed manager of Hemdale Home Video's new inside sales department. Pat McDonough has been named sales director, Jeff Jackson southeastern regional sales manager, and Marty Dattilo southwestern regional sales manager.

Patrick O'Brien joins New Line Home Video as its first VP of finance. Stephanie Sigel becomes assistant marketing manager, and Josh Lohis marketing coordinator.

David Bixler, formerly VP of sales for Academy Entertainment, is named senior VP of ITC Home Video.

Beth Bornhurst has been promoted to VP of sales, self-through and new technologies, at LIVE Home Video. Hillary Ribienoff becomes director of legal and business affairs. Gina Gilardi, formerly of Epic Productions, joins as executive creative director. David Garnier is named distribution and marketing senior VP for parent LIVE Entertainment, and Debra Stein becomes public relations VP.

Emmet Murphy, John Siciliano, and David Elliott have been named as executive VPs at Technicolor. Murphy continues as president of Technicolor Video Services until a replacement is named.

Emiel Petrone is named senior VP of entertainment acquisitions, Phillips Interactive Media (America). Stephen Race becomes senior VP of PIMA.

Brett Chapman has been appointed VP of business and legal affairs, Buena Vista Home Video International.

Steve Burak is named A Vision Entertainment Northeast regional sales director; Robert Cowan, Midwest regional sales director; Jackie White, Southeast regional sales director; and Suzetta Schafer, West regional sales director.

Jim Chapman advances to division manager—East and Dan Ward to division manager—West at Prism Entertainment.

Appointments at Baker & Taylor Video include Chris Arrs to sales VP, responsible for video specialty, audio, and merchandising services; Al Strutz to the newly created post of business development VP, responsible for multimedia in all B& T markets; Brad Grob to director of multimedia business development; and Michael Small to sales management director.

### BASSIN DISTRIBUTORS IS YOUR

- **BASSIN DISTRIBUTORS IS YOUR**
  - **THE LARGEST LASER DISC HEADQUARTERS!**
  - **Can fill your special order needs!**
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  - **Call for a free catalog, ask for Dwight**

---

For more information, visit [AmericanRadioHistory.com](http://www.americanradiohistory.com)
NEW YORK—Giving new crevice to the maxim that necessity is the mother of invention, Justice Records president Randall Jamall and COO David Thompson unwittingly came up with an innovation in CD recording: a truly hidden track, accessible only by rewinding past the start of the disc into a space otherwise reserved for technical information.

Justice created the feature—which it calls the Justice Soundboard—to accommodate Willie Nelson's desire to preface his new standard, "Moonlight Becomes You," with an explanation of why he chose the songs he chose and why he decided to release it on an independent label (following the recent expiration of his contract with Columbia). Nelson also makes a pitch for another Justice artist, Tab Benoit, who covers a Nelson song on his latest release. The 98-second message is Nelson's way of offering fans insight into the project without intruding on the listening experience, according to Jamall.

The Nelson disc was mastered by Bernie Grundman from a DAT of the spoken segment and a 1/2-inch analog master of the musical program, according to Jamall. Grundman says he made separate 160 master tapes of both parts and sent them to PolyGram's Manufacturing and Distribution Center in New York to start the musical program at 1:30. If played normally, the disc defaults to the 1:30 starting point and plays like a regular CD, even volume. But if the user wants to hear Nelson's speech, he or she can hold down the rewind button at the beginning of the program and release it to get in that door," says Jamall, noting that he does not want to be a "gatekeeper.

Jamall admits that the Soundboard technology is "infantile in its development and therefore a little bit clumsy right now," but he prefers it to a conventional "bumper" track scenario, which would have resulted in the listener having to hear the spoken message every time he or she played the disc.

Neither the inherent technical drawbacks of the Soundboard nor the skepticism of some industry professionals about its patentability has deterred Jamall from seeking a patent on his invention. His goal is to license it to other labels for an undisclosed fee and an agreement to use the Soundboard logo.

The irony of Justice's patent pursuit is that another label seems to have already come up with the Soundboard idea on an album whose release preceded Nelson's by several months.

(Continued on next page)

Advertisers Join The Digital Generation
DGS Delivers Radio Spots Over Telephone Lines

■ BY STEVE TRAIMAN

NEW YORK—What do Tower Records, Bill Graham Presents, and the Concert Network have in common? They're all on the cutting edge of digital audio networking, employing a radio-advertising system developed by San Francisco-based Digital Generation Systems (Billboard, Oct. 25, 1993).

Using the Dolby AC-2 compression algorithm, DGS transmits radio ads to more than 600 stations across the U.S. via phone lines. It takes 10 minutes to transmit a 30-second spot and 20 minutes for a 60-second spot. DGS's delivery of broadcast-quality audio via phone lines is the latest example of high-end audio networking, following the recent Frank Sinatra "Duets" album, for which vocal tracks were recorded in various facilities and sent via phone lines—using ISDN—to a single studio.

Tower, Graham, and CMN are among the first advertisers using DGS to get high-quality audio spots on the air the same day. The bottom line is time—and cost—saving on managing the distribution of ads, and swift reaction to marketing opportunities like last-minute buys on new releases or added concert dates.

Whereas all three companies and/or their ad agencies previously had to copy, package, label, and mail or overnight spots to multiple stations, the DGS Network provides a one-shot service. DGS has equipped many leading audio production facilities with terminals that link to its Bay-area data center, which relays commercials to stations with DGS terminals in their control rooms. DGS picks up the tab for hardware installations and for the toll-free phone service; the location's cost is a dedicated phone line for the DGS Network communication.

Delivery costs, paid by advertisers or their agencies, are comparable to overnight delivery charges. Regular 12-hour overnight service is $16 for the first spot, plus $1 for each "weird" spot to the same station. "A typical four-hour service is $35 per spot, plus $6. "Economy" two-day service is $10 for the initial spot, plus $1, according to DGS senior VP Ronald Denman.

"The DGS system is a powerful tool that helps advertisers, production studios, and broadcasters operate more immediately and effectively," says Denman. "As the telegraph made the Pony Express obsolete, we expect DGS will mark the end of the frantic rush to an overnight delivery service with dubs of radio commercials.

At Tower Records in West Sacramento, Calif., electronic media coordinator Lee Kranfield has been using production house Steve Bradford Creative Services, about 20 miles across town, to produce spots for several hundred stations in markets with Tower stores, from the West Coast to New York, Boston, and Washington, D.C.

"We rely heavily on radio to promote ongoing sales," Kranfield notes. "We were using hundreds of overnight deliveries via DHL, Federal Express, etc., and when DGS put the system in Bradford's studio [in early February], we gave it a try."

He adds that the system has given Tower "control to very quickly get something delivered electronically. We don't have to worry about weather delays, and we can handle a last-minute buy from a label to promote a sale the next day."

For instance, in mid-March, PolyGram Classics decided on a last-minute release this spring on Go Jazz!...
A column by Zenon Schoepe on the European professional audio industry.

**EUROSOUNDS**

**NORWAY**

Norsk Film Studios in Oslo used its two DAI Sabre optical disc workstations for the compilation and replay of conductors’ music in the figure skating championships at the Winter Olympics in Hamar. In previous competitions, playback was from varispeeded cassette, but Norsk Film Winter replay workstations in European A (ALBUM) PRIMARY MASTERING MASTER TAPE STUDIO were tipped the balance, according to Are Nundal, head of audio (technical). “We are very excited about working with the desk’s facilities, learning the user interface, and exploring new applications for the console,” he says.

**PORTUGAL**

Meyer Sound distributor Jorge Gonçalves supplied a large system for the three-day Festival Avante, the country’s biggest annual rock and pop event. The 75-box rig was the largest-ever Meyer system in Portugal, with 24 UPAs, eight U-1s, four DS-1s, four 5000WS, and four 5000s, supported by a mixture of control units.

**HIDDEN TRACK TECHNOLOGY EXPOSES CONFLICT**

(Continued from preceding page)

months.

However, just before pressing "Play" on the CD, the box contained a piece of software that allowed listeners to access hidden tracks and read about them. This caused a public relations nightmare for the album’s distributor, WEA, and the label, BMG.

Castell notes that he was unaware of the Justice Soundboard. However, because of the CD’s success, he carried over the idea for his next project—more than a million copies sold within the first few months.

Castell says that he was initially skeptical about the potential of the feature, but he continued to work on it as the project progressed. He knew that the resulting void would be filled by digital clones of another track, the positive and negative tracks cancel each other out when played in mono, allowing an embedded track to be heard through the resulting void. That hidden track is a hymn-like tune that stands in sharp contrast to the Capricorn segment—an order-of-chaos theme that permeates the album, according to Castell.

That particular feature has even more limitations than the preprocessor.

**ADVERTISERS JOIN DIGITAL GENERATION**

(Continued from preceding page)

spot for one of its releases, and Tower got it to stations in less than four hours, according to Kranfield. Kranfield’s enthusiasm is echoed by Cathy Crocker, media buyer for Bill Graham Presents in San Francisco. “Shortly after the DGS launch last October,” she recalls, “one of their salespersons, a former radio station account executive, knowing we had a lot of radio, thought it would be a perfect match for a concert promoter like BGP. Most of our business is advertising on radio, and I use the medium all the time. I thought it was a brilliant idea—the missing link.”

“Bill Young Productions, Tour Designs, and Steve Bradford do most of our radio spot production, and we got to have ‘hard’ tape copies the next day,” she continues. “We used to have to type at least three or four instructions per show, or as many as seven for a really hot show. Now I can send digitally, on the wire, one set of traffic instructions with the list of stations that are promoting the date.”

More important than the cost savings afforded by DGS is convenience, according to Crocker. “I can choose the turnaround time and, for a Sunday show that needs a revised spot, I can use the DGS Network, so stations get the immediate change,” she says. "Or if I ordered four dubs and add a fifth station, I just dial DGS and add the new location. We’re working out the kinks, but it’s definitely paying off.”

Steve Bradford, who services Tower and Graham, says, “DGS explained that it had the system installed, it would help both of us get more business from companies like Tower and WEA, and we’d make more sales to commercial radio stations. We were taking many dubs across town to Tower almost daily. Now we just stick them on the DGS System that takes up the space of a PC.”

In New York, Concert Music Network VP Roy Lindau emphasizes his concern for “digital-quality, stereo high-fidelity advertising to meet the standards of our 40-plus affiliates.” He says CMN started with DGS in January and uses it for all its commercial deliverable to affiliates, as well as for network promo spots.

“We’ve been sending out programs via satellite or on CD-ROM several weeks in advance, all totally digital,” he says. “Now, with any last-minute program changes, we use DGS to get it on the air the next day.”

Lindau notes that digital quality is crucial for “digital-quality, stereo high-fidelity advertising to meet the standards of our 40-plus affiliates.” However, he says CMN started with DGS in January and uses it for all its commercial deliverable to affiliates, as well as for network promo spots.

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For European Firms, Finally A Show Of Their Own

BY ZEN SCHOEPE

With the proliferation of formats in the consumer world, the business of duplicators and replicators has become ever more diverse. This trend is being addressed by the organizers of REPL $tech International with an in-depth seminar program covering the areas of optical disc, videotape, audio cassette and computer. Perhaps most significantly, the show is taking up these matters as they relate to the European market, a requirement that has been expressed among manufacturers and users for some time.

As Susan Unter, marketing manager at Robi-Systemtechnik, explains, such traditional exhibition outlets as MIDEM and the European AES Convention—while adequate as technology platforms, do not concentrate on the replication and duplication industries.

"It is necessary we have a show like REPL $tech in Europe," says Unter. "So far, the approach has been applied only in the U.S., but we also will be monitored carefully by exhibitors and its success will have a strong bearing upon the show’s future.

"I fall in with everyone’s opinion that this show will be a test bed," says sales director Steve Castle at SKM Europe. "The major problem that I see is that it is too close to AES Europe. In fact, they have a six-month separation between AES and REPL $tech."

However, the REPL $tech name has an undoubtedly good pedigree, according to Dwight Cavendish, sales and marketing manager Peter France. "Our American office was the REPL $tech exhibition in California," France notes, "and they have found it to be a very good exhibition.

"When we heard about the exhibition in Europe, we rang a number of major players and discovered they were interested, and we decided to try it as well."

"As at any exhibition, we are there to show new product and mount a presence. Exhibition business is always long-term, not short-term," adds France. "As a company, we’re cutting back on exhibitions because they’re expensive to attend. We’re putting ourselves in a position where we have to choose the ones that are best for us. REPL $tech Europe is in the running for that at the moment, so we’re going to put a lot of effort into the show."

UNATTENDED Duplicating

This attitude is reflected in the large number of new product releases and European firsts that manufacturers will have at REPL $tech International. Dwight Cavendish will show a new unattended video-duplication system using a DC auto-control unit to control a master VCR (such as one-inch or Betacam)

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**EUROPEAN FIRMS**

Continued from page 79

SP via RS422 and industrial-grade slave VHS VCRs with automatic tape changers. The system works in stand-alone or non-stand-alone modes and can also function with two master VTRs.

BASF, in its role as an opinion-maker as well as an innovator in technology, is planning an event to make duplicators aware of the changes occurring in the spoken-word market. BASF, says BASF, is an important growing sector of the duplication business and needs to be addressed with more vigor. It will exhibit its digital master 931 tape for PD and DASH machines, a new range of DAT master cassettes claiming absolute minimal drop-out rates even after 500 passes, and its range of CD-R Multi Media Machines, a new technology, occurring in Europe.

**GLOBAL ARMS TALK**

Continued from page 79

year," says Amy Steyer, sales and marketing administrator at Toledo, Ohio-based Automatic Inspection Devices, a manufacturer of CD-plant inspection equipment.

We expect to see some of the people that are always at the REPLIttech show in California. We're going to Munich, and if it ends up not being a worthwhile show we won't be back. But it's probably important for us to be there."

Among those who do not share Steyer's enthusiasm for the show is Jim Boyer, VP of Kao Optical Products, a large multimedia duplicator based in Lancaster, Pa. "We're not going to Munich, and I don't see the need to have two REPLIttech shows," he says. "We'll go to the one here, and that'll be enough." Similarly, Bill Schubart, co-founder of South Burlington, Vt.-based Resolution Video Production and Duplication, says his company won't be represented in Munich.

**GLOBAL ARMS TALK**

For multinational companies with large operations in the U.S. and Europe, the European arms are the ones likely to attend E.C.

"It's not at all an effort to detract from the AES show or to set ourselves up in direct competition to it because of the timing."

—Marcus Deakin

REPLIttech

has a bright future," says Griffin—"that there's a growing need for this kind of focused trade show. It's early in the life cycle of this industry to say that one show or three shows or whatever many shows are overall.

"The global companies will have a big presence," he continues. "It's just a question of whether or not the North American arm is present or the European office handles it."

Addressing complaints from some attendees at the AES show in Amsterdam in late February regarding the timing of REPLIttech Europe, REPLIttech spokesman Marcus Deakin says, "It's not at all an effort to detract from the AES show or to set ourselves up in direct competition to it because of the timing. The problem is that logically it is very difficult not all calculated in one operation, and the system warns the operator when error limits are exceeded. "AQAID is an exciting innovation that delivers measurable cost and quality benefits," states Nigel John- son, division manager at CURL. "These latest developments help to maximize the overall performance of the system and improve the efficiency of individual operations."

**SPLICING AND SENSING**

Advice will show its range of splicing, cleaning and sensing tapes for customized with logos.

The presence of CD giant ODME adds credibility to the exhibition, with the company displaying its AMS 100 automatic mastering and stamper-making system and the Monoliner Mk IV CD replication system. This is in addition to the Q-Liner ABC200 inspection system for replicas and oligo-technology, whose constituencies are somewhat similar—would not occur in such close scrutiny.

**FOUR FORUMS**

It is almost certain that by the time the convention is under way, the various exhibitors, attendees and visitors will not have issues of timing on their minds. Rather, they will be preoccupied with maximizing their business opportunities in an increasingly competitive global market.

To that end, REPLIttech will offer general sessions in four product categories: optical disc, videotape, audio-cassette and computer diskette. Topics in the first category include compression technology, manufacture of CD-ROM and magneto-optical discs, CD art, and MiniDisc technology; videotape subjects range from duplication quality-control to shell design to high-speed dubbing; in the audiocassette arena, session themes include the DCC market, digital bits, quality control and multi-channel audio; and diskette sessions will be held on such subjects as new formats and data-storage technologies, duplication drive alignment and maintaining a low diskette-reject ratio. In addition, REPLIttech will include discussion of such special-interest features as the increase in electronic and prerecorded delivery systems, multimedia and copyright protection and international piracy.

The schedule is rounded out by a debate among in-line CD manufacturer Data Disc Systems, First Light Technology, Multi Media Masters & Machinery, ODME and Robi-Sys- tems Technik. ■
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LIFELINES

BIRTHS
Boy, Ross Leland, to Lee and Dana Ottman, Feb. 25 in Freehold, N.J. He is assistant manager for Alvik Music in Bridgewater, N.J.

Girl, Makenna Lee, to Otha Young and Brenda Hayes Young, March 18 in Sherman Oaks, Calif. He is a songwriter and managing partner with Juice Newton. She is an actress and performance coach.

Boy, Matthew Ian, to Howard and Ellen Davis, March 21 in New York. He is VPDirector of sales at MJ Broadcasting.

Girl, Sophia Patrice, to Peter Iaria and Dee Slade, March 21 in Den- ville, N.J. She is VP of administration for Hard Rock Cafe Interna- tional Inc.

Girl, Jennifer Anne, to Wayne Free- man and Carol Covillier, March 29 in Santa Monica, Calif. He is president of Trident Audio USA.

DEATHS
William Carroll Smith, 56, of unknown cause, March 6 in Fort Smith, Ark. Smith was president of Soft Charay Music. Previously, he and his mother, Marilyn Bill Smith, co-managed LeBill Music Inc. and LeCam Records. Aside from his father, Smith is survived by his mother, Juanita Penix; two brothers, Jim Smith and Terry Smith; and three sisters, Pamela Barkley, Debbie Gil- lum, and Andrea Cornell.

Send information to Lifelines, c/o Billboard, 1333 Broadway, 11th Floor, New York, N.Y. 10012, within six weeks of the event.

KEEPING SCORE
(Spent from page 50)
Suggested retail price is $12.98.

GOING ON RECORD: Mid-April sessions for Bridge Records will find members of Speculum Musicum cutting an album of new works by Danish composers. Members will include Rasmussen, Bent Sorensen, and Hans Abrahamsen. Judith Sherman and Michael Beikert will produce.

In Rochester this month and next, the label will be recording a set of pieces by Benjamin Britten and Frank Bridge, played by cellist Ste- ven Doane and pianist Barry Snyder. And in May, the label will complete an album of music by the 15th-century guitarist and composer virtuoso Giu- lio Ronodi. Performers include con- certistin Douglas Rogers, mezzo Danna Fortunato, guitarist David Starobin, and pianist Julie Lamont.

The label kicks off a new series, "Composer's Voice," next month, with an album devoted to chamber works by Elliott Carter. Future entries, each offering the works by a single composer, will feature Shulamit

April 20-23, Southern Music Conference, presented by HC Enterprises, Florida A&M University, Tallahassee, Fla. 800-541-1407.

MAY

JUNE
June 1, Songwriters Hall of Fame Annual Celebration and Awards Dinner, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sher- ton New York Hotel and Towers, New York. 212-206-0621.
Radio

What's In A Name? Plenty, If You Own It
Trademarking Nicknames Can Be Complicated

BY CARRIE BORZILLO

LOS ANGELES—The process of trademarking radio station nicknames isn’t rocket science, but it can become quite complicated if a legal battle develops over a moniker.

Among the nicknames legally protected by their owners are Alliance Broadcasting’s “Young Country,” consultant Mike Joseph’s “Hot Hits,” CBS Radio’s “Arrow,” and KCBQ-FM San Diego’s “Modern Oldies.”

The process of licensing a name is quite simple, and begins with hiring a trademark attorney. The broadcaster or the attorney then files an application for the name with the state or federal trademark office.

Putting together a proposal or pitch.

For three years, Floyd worked through training materials he has used in his professional experience, calling terms to include in the dictionary.

“I remember being on the job and asking the same questions over,” recalls Floyd. “It would have been great if I had a book like this to refer to, instead of asking someone else the same thing again.”

Since Floyd’s Riverview Press is a small company, he says “The Radio Dictionary” is only being sold directly through his office for $45.

“My initial idea was for stations to buy it in quantities to give out to clients,” he says. “I’m also looking to go into educational markets as well for young people coming up.”

ABC Radio, SoundScan To Feed Sales Info To Affiliates

NEW YORK—ABC Radio Networks has announced that it is teaming up with Soundscan, the computerized point-of-sale monitoring system, to provide ABC affiliates with local record sales data based on Soundscan information. The deal with Soundscan is an exclusive one.

Since 1991, ABC has offered both affiliate and non-affiliates a chance to look at local sales in the form of a chart, but did not include comprehensive information. Now, music-intensive ABC stations have the chance to look at the exact number of records sold in their market.

Call Mike Fine, Soundscan CEO, at 212-924-6400 for more information.

Fab Four, Crowdus Richard Thompson, who previously toured together, teamed up again recently as guests on “The Lasting Power” syndicated “Modern Rock Live.” Pictured, from left, are Crowdus’ Richie Finch and Mark Hart; Thompson; and Crowdus’ Dickie Supercell.

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LOS ANGELES—Eighty-eight percent ofParameter 1: stations in markets 100 through 200 use syndicated programming, according to a recent study conducted by Los Angeles-based Pointwest Companies and released by Philadelphia-based J.B. Russ Programming and Research. The study’s parameters are part of the “Second Hundred Market Studies, Part 2,” which polled 850 top 40, AC, country, album rock, and oldies stations about syndication and sports programming, among other subjects. The study also included an “other” format category which included N/As and sports, as well as music formats like adult standards. No urban stations responded to the survey. Religious, foreign language, and 24-hour satellite stations were excluded.

The stations carrying some form of syndicated programming included 100% of the top 40, country, and “other” stations responding to the survey. For AC and album rock, 80% and 85%, respectively, use syndicated programming. Only half of the oldie stations polled use it.

Countdown shows are among the most popular types of syndicated programs carried by stations. Fifty percent of the stations polled carry some kind of countdown show, while 44% air some kind of syndicated comedy program. Only 19% of the stations polled carry play-by-play sports. Broken down by format, 50% of oldies stations carry play-by-play, as do 38% of top 40 outlets and 14% of album rock stations. None of the AC and country stations polled carry play-by-play. Professional sports are carried by 19% of the stations polled; high school and college sports were offered by 7%. By format, 90% of oldies stations, 34% of top 40 outlets, 29% of country stations, 14% of album rockers, and 23% in the “other” category carry professional sports. The formats all carry high school sports and college sports were oldies and “other.” Fifty percent of the oldies stations polled carry high school sports.

Baseball and football were the two most popular sports, with each heart on 11% of all stations carrying sports. Baseball and auto racing accounted for 7% each. Part one of the study, which questioned stations about the use of leading consultants and research, was published earlier this year (Billboard, Jan. 15).

Pointwest Companies GM Mike Anderson says, “So much attention has been paid to the top 10, top 50, or top 100 markets. I think the second hundred and all the meat and potatoes and and are just as important as the top 100.”

AROUND THE INDUSTRY

Los Angeles-based Radio Express, an international marketing company, has formed a network of leading stations in China, Shanghai East Radio, Beijing Music Radio, and Radio Guangzhou. These stations have added Radio Express-supplied programming, such as ABC Radio Networks’ “American Top 40,” which is produced and distributed in Mandarin, the Shanghai daily, and in Cantonese.

SuperRadio’s international division is debuting SuperRadio World Service, a live digital satellite service for the U.K., Europe, and Scandinavia. Starting June 1, “Open House Party,” “All Nite Cafe,” and the AI Bandiero-hosted “SuperHit Of The Seventies” will be fed to stations overseas. Denver-based Abrams Dawson & Associates is debuting “All Funked Up,” a weekly one-hour show featuring funk from the ’60s through the ’80s for top 40 and urban stations, and “Starlight,” a weekly half-hour show featuring up-and-coming comedians and musicians, competing for prizes from sponsors.

ABC’s “American Country Countdown with Bob Kingsley” will generate two new three-hour specials this year. “American Country Countdown’s MusicMakers Special,” airing Memorial Day weekend, will feature the best stories told by artists during the program’s five-year run. “Hot Country ‘94,” set for Labor Day weekend, will be a look at the state of country music as seen by artists, producers, songwriters, and journalists.

“American Top 40” is marking International Guitar Month and celebrating the 30th anniversary of the Beatles this month by giving away limited-edition guitars. Interviews with guitarists such as Carlos Santana and Brian Setzer are being aired through the month as well. To celebrate the Beatles’ anniversary, various artists will share stores with AT40 host Shadoe Stevens.

In addition to the guitar’s “AT40,” ABC is giving away a variety of oddities.

(Continued on page 68)
WASHINGTON, D.C.—The FCC has sent notices of apparent liability for broadcasting indecent programming to two more radio stations with fines of $12,500 apiece.

The stations, noncommercial Agape Broadcasting Foundation Inc.’s KNX in Kansas City, Mo., and Agape Broadcasting Inc.’s KFMH-Davenport, Iowa, have 30 days to respond to the commission about the charges.

A transcript from KNX indicates that the station broadcast a song, “I Want to Be A Homosexual,” July 12, 1992, at 8:55 p.m., which contains explicit sexual references and demeaning terms.

A KNX spokesperson said the song, despite its anti-gay lyrics, was aired on a gay-oriented show that is no longer on the air.

A transcript from KFMH broadcast, which aired August 30, 1991, at approximately 6 a.m., contains two off-color jokes from a caller that describe a broadcast listener’s sexual encounter with a female infant.

In the second instance, the on-air personality allegedly encouraged the listener to deliver the punchline.

The commission, according to the complaint, is reviewing a complaint from Las Vegas resident John Gibbons concerning indecent programming on the morning show broadcast over Southern Nevada Radio’s KKLZ.

INFINITY TO FCC: DISMISSES FINES

Infinity Broadcasting, in an April 4 filing, has asked the FCC to dismiss indecency fines totalling $30,000 from 1990 broadcasts. Infinity once again says the Howard Stern broadcasts in question are not indecent, charges that the commission has unfairly singled out the company, and urges that all action of the fines be stayed until the commission completes its ongoing proceeding to upgrade indecency guidelines and satisfies the U.S. Court of Appeals’ order for arguments supporting a reasonable safe harbor rule.

OWNERSHIP RULE REPORT SOON

The FCC is amassing an impact report to buttress arguments that the 1992 ownership rule relaxation has been effective in the marketplace.

The commission hopes to use the report to further solidify the ownership rules in an era of increased media consolidation, a policy viewed with favor by broadcasters.

NAB SCHEDULES MORE SEMINARS

The National Assn. of Broadcasters has announced three additional one-day seminars to prepare for the 1995-96 round of license renewals.

Emphasis at the seminars will be on equal employment opportunity policies, as well as various other commission regulations.

The new seminars will be held July 14 in Charlotte, N.C., Sept. 22 at the Radisson (Airport) Hotel in Orlando, Fla., and Nov. 17 at the (Airport) Holiday Inn in Columbus, Ga.

With the previously announced seminars May 10 in Charlottesville, Va., and May 17 in Charleston, W. Va. (Billboard, April 2), these are geared to NAB members in states with the earliest renewal-cycle deadlines.

WHAT’S IN A NAME? PLENTY, IF YOU OWN IT

(Continued from page 85)

another station would have been detrimental to his station’s success.

“Mike didn’t think it would affect us because they go after Chicago and we go after suburban,” says Hooker. “But I begged to differ.”

WZSR won the court battle not just because it owned the name. A station must also prove that the moniker goes beyond its literal meaning, and has meaning as a logo.

“The whole key to this is proving it has secondary meaning,” he says. “We had to establish that we meant ‘Star’ as not a thing in the sky or a celebrity, but as a company, a group of people, and a radio station that has a certain kind of image.”

Hooker says WYSY tried to prove that the name was meant to suggest a new star on the Chicago radio scene, and that WZSR’s usage of “Star” didn’t have a secondary meaning.

To that end, he brought people into court to testify to the fact that when listeners and advertisers heard “Star” or “Star 105.5,” they thought of WZSR.

WZSR also has the phrase “today’s hits and yesterday’s favorites” trademarked. However, Hooker notes that winning a court case over the usage of the phrase would probably be difficult because it would be hard to prove it had a secondary meaning.

Other owners of licensed names are not so inclined to get into trade-mark wars with WZSR. KCBQ San Diego’s “Oldies” moniker apparently is being used by other stations without a licensing agreement, according to PD Rich “Brother” Robbin.

“Others have picked it up, but I’m too busy to let them know that we own it,” he says.

But those who have licensed names say they are important. According to Joseph, station monikers can even have a direct relation to ratings success. He claims that KIIS Los Angeles “hit a new peak” in 1992 when its ratings went from 4.0 to 5.0 after initiating the “Hot Hits” format.

“There is a direct relation to names and success,” he says.

Nevertheless, Joseph stopped selling “Hot Hits” for a time and let the licensing agreements run out, because “I knew that top 40 is cyclical and I wanted to preserve the name. I didn’t want to tack on in the downside of the format.” However, he is putting the name back on the market again.

During the ’80s, “Hot Hits” was used in nine of the top 10 markets and licensed by a total of 27 outlets.

An owner can keep the rights to a licensed name, which is normally good for 17 years, as long as it’s used once every five years, according to Joseph.

While most broadcasters interviewed declined to comment on the amount of the licensing fees, Joseph says his rates are “100 times the published one-time spot rate of a station.”

Robbin says licensing fees are generally in the $1,500 range.

PINK FLOYD TOPS RIAA’S MARCH CERTIFICATIONS

(Continued from page 13)

short-form album “Jar Of Flies” was simultaneously certified gold, platinum, and multiplatinum.

R. Kelly captured his first platinum single with “Bump N’ Grind,” while USO’s “Cantaloop” became the group’s first.

A complete list of March RIAA certifications follows.

MULTIPLATUM ALBUMS


Mariah Carey, “Music Box,” Columbia, 6 million.


The Smithereens, “Sleeper In Seattle,” Epic, 3 million.

Soundtrack, “Beauty & The Beast,” Disney, 3 million.

Diamond Life,” Epic, 2 million.

Ozzy Osbourne, “Blizzard Of Oz,” Epic, 3 million.

Kanye West, “The College Dropout,” Arista, 3 million.

Sharon Osbourne, “Beep” Reprise, 3 million.

Mary-Chapin Carpenter, “Come On Come On,” Columbia, 2.5 million.

Relia McKeever, “Greatest Hits,” RCA, 2 million.

Tom Petty & The Heartbreakers, “Greatest Hits,” RCA, 2 million.


PLATINUM ALBUMS

Counting Crows, “August & Everything After,” Geffen, its first.

Paul McCartney, “All The Best,” Capitol, his first.

Hank Williams, “24 Greatest Hits,” Polydor, his first.


Pink Floyd, “Meddle,” Capitol, its tenth.


PLATINUM/SPECIAL ALBUMS


GOLD ALBUMS


Crash Test Dummies, “God Shuffled His Feet,” Geffen, its first.

Paul McCartney, “All The Best,” Capitol, his first.


Joe Cocker, “Diary Of A Bad Band,” Upfront, its second.

Little Texas, “First Time For Everything,” Warner Bros., its second.

New Order, “Republic,” Qwest, its third.


Big Head Todd & The Monsters, “Sister Sweetly,” Giant, its first.

Bon Jovi, “Back To You,” Chetah, its first.

DJ Magic Mike And The Royal Posse, “DJ Magic Mike And The Royal Posse,” Chetah, its first.


Pink Floyd, “Atom Heart Mother,” Capitol, its 12th.


Smashing Pumpkins, “Gish,” Geffen, its second.

Mary-Chapin Carpenter, “State Of The Heart,” Columbia, her third.


ZZ Top, “Antenna,” RCA, its 11th.

Soundtrack, “8 Seconds,” MCA.

Hiroshimn, “Another Face,” Epic, its first.


Soundtrack, “Jurassic Park,” MCA.

PLATINUM SINGLES


Assistance in preparing this story was provided by Brett Atwood.
**Radio**

**Billboard’s of the Week**

Chris Clay
WXOK/KQXL Baton Rouge, La.

In the fall Arbitron book, two Baton Rouge, La., urban stations registered No. 2 and No. 3, respectively, in the market’s 12-plus ratings and were just two-tenths of a share apart. While that may look like a close battle, the two stations actually are co-owned by Citywide Broadcasting and bear the same moniker, COMPD Chris Clay.

The AM station, WXOK, was up 10.0-11.4 in the fall, while sister FM KQXL was off a bit, 11.9-11.6.

Clay, who also hosts afternoon on the FM, has carefully block-programmed the two stations so that they never really compete with each other, because the audience tunes back and forth between them. As a result, he claims the two stations have an almost exclusive lock on the market’s black listeners.

WXOK airs gospel music from 6 a.m.-noon, then an oldies and blues show until 4 p.m., hosted by former KDIA St. Louis personality Rodney Jones. From 4:30 p.m., the station runs a mainstream urban show that concentrates on current hits. From 8 p.m.-midnight, WXOK is home to a hardcore rap show. Then, in overnight, the station features ABC/Satellite Music Networks’ “Urban Gold” format.

Meanwhile, KQXL is running ABC/SMN’s Tom Joyner morning show, followed by an all-request midday show geared toward at-work listening. Like the AM, KQXL is airing mainstream urban from 3-9 p.m., the only time the two stations overlap on any format. Then, while the AM plays rap, KQXL airs a Quiet Storm Overnight that is filled by ABC/SMN’s “The Touch” urban AC format.

Although block programming has the potential to confuse listeners, Clay says both stations run frequent lineup promos and also cross-promote one another.

Despite sharing the same audience, the stations’ targets are slightly different. KQXL skews toward 18-34 listeners all day. WXOK skewss 25-54 during the day and 12-17 from 7-9 a.m.

Although he believes the two stations already own “the black market,” Clay sees some potential growth among younger listeners. “Blues, jazz, and oldies are becoming a big thing in the white community, so we’re trying to increase listeners there,” he says.

Clay relies heavily on listener feedback to determine his programming decisions, noting that his secret is “basically just listening to what people say on the street (and) what people are calling in to the radio station for. Those are the kinds of things I like to hear.”


At KQXL, a recent 3 p.m. hour was programmed as follows: R. Kelly, “Bump N’ Grind”; Lenny Williams, “Cause I Love You”; Teddy Pendergrass, “Believe In Love”; Hammer, “It’s All Good”; Babyface, “And Feelings”;


Clay says both stations are so successful primarily because each station targets an audience demographic that he allows the air talent at both stations to project their own personalities on the air. He also credits his stations’ success to “being very heavily oriented in the community. We do our shows from the street.”

In addition to programming, Clay handles promotions for both stations, primarily concentrating on getting out to malls, hosting Friday happy hours, and giving away prizes like VCRs and boom boxes. One thing the stations generally avoid giving away on the air is CDs. “I think it’s a turnoff for everybody,” says Clay, who has discovered that only about 40% of people who win small prizes ever stop by to pick them up.

At a recent convention, the question of why urban stations don’t play a variety of black music genres was discussed. “I think music is a heated topic,” Clay says, who has discovered that only about 40% of people who win small prizes every stop by to pick them up.

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April Fools’ Day brings out on-air pranksters: Library cash grab goes too far in Fort Worth

April Fools’ Day fell on a Friday this year, making the day a prime target for mischievous radio stations to pull their annual pranks.

In New York, WMMV Mix 105 obsessed station "MR" ran a "new program" that was later revealed as a "pink slip fakeout"—the station's "morning show." PM Greg "Randy" Hinkle was the host, and "PG" (Pok reality in the morning) was the PD. "As PV" (Sandy) in the afternoon, and "AJ" (Jeff) in the evening. The station's tagline was "MR Loves You." The prank was to last until April 2, but the station was forced to change its format to "Modern Rock" due to listener complaints.

In Los Angeles, KJTL/Los Angeles" was the first station to announce a change in format to "Classic Rock." The station's PD was "Paul," and the morning show host was "Mike." The station's tagline was "KJTL - The Rock Station." The prank was to last until April 3, but the station was forced to change its format to "Oldies" due to listener complaints.

In San Antonio, KSAT-FM "Rock 93.1" announced a change in format to "Classic Hits." The station's PD was "Rick," and the morning show host was "John." The station's tagline was "KSAT-FM - The Hit Station." The prank was to last until April 4, but the station was forced to change its format to "Modern Rock" due to listener complaints.

In Washington, D.C., WYX "The Voice" announced a change in format to "Oldies." The station's PD was "Jim," and the morning show host was "Will." The station's tagline was "WYX - The Voice of America." The prank was to last until April 5, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Atlanta, WORC-FM "The River" announced a change in format to "Classic Hits." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WORC-FM - The Hits of Classic." The prank was to last until April 6, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Chicago, WXRT "The Loop" announced a change in format to "Oldies." The station's PD was "Mike," and the morning show host was "Jim." The station's tagline was "WXRT - The Loop of Oldies." The prank was to last until April 7, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Philadelphia, WCAU-FM "The Classic Rock Station" announced a change in format to "Oldies." The station's PD was "John," and the morning show host was "Mike." The station's tagline was "WCAU-FM - The Classic Rock Station." The prank was to last until April 8, but the station was forced to change its format to "Contemporary" due to listener complaints.

In New York, WABC "The Voice" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WABC - The Voice of America." The prank was to last until April 9, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Los Angeles, KSWL "The Spanish Station" announced a change in format to "Oldies." The station's PD was "Mike," and the morning show host was "John." The station's tagline was "KSWL - The Spanish Station." The prank was to last until April 10, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Houston, KTRH "Newsradio 740" announced a change in format to "Oldies." The station's PD was "Jim," and the morning show host was "Mike." The station's tagline was "KTRH - Newsradio 740." The prank was to last until April 11, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Philadelphia, WIP-FM "The Talk Station" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WIP - The Talk Station." The prank was to last until April 12, but the station was forced to change its format to "Contemporary" due to listener complaints.

In New York, WINS "The Voice" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WINS - The Voice of America." The prank was to last until April 13, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Chicago, WMER "The Classic Rock Station" announced a change in format to "Oldies." The station's PD was "Mike," and the morning show host was "Jim." The station's tagline was "WMER - The Classic Rock Station." The prank was to last until April 14, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Philadelphia, WIP "The Talk Station" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WIP - The Talk Station." The prank was to last until April 15, but the station was forced to change its format to "Contemporary" due to listener complaints.

In New York, WINS "The Voice" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WINS - The Voice of America." The prank was to last until April 16, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Chicago, WMER "The Classic Rock Station" announced a change in format to "Oldies." The station's PD was "Mike," and the morning show host was "Jim." The station's tagline was "WMER - The Classic Rock Station." The prank was to last until April 17, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Philadelphia, WIP "The Talk Station" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WIP - The Talk Station." The prank was to last until April 18, but the station was forced to change its format to "Contemporary" due to listener complaints.

In New York, WINS "The Voice" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WINS - The Voice of America." The prank was to last until April 19, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Chicago, WMER "The Classic Rock Station" announced a change in format to "Oldies." The station's PD was "Mike," and the morning show host was "Jim." The station's tagline was "WMER - The Classic Rock Station." The prank was to last until April 20, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Philadelphia, WIP "The Talk Station" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WIP - The Talk Station." The prank was to last until April 21, but the station was forced to change its format to "Contemporary" due to listener complaints.

In New York, WINS "The Voice" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WINS - The Voice of America." The prank was to last until April 22, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Chicago, WMER "The Classic Rock Station" announced a change in format to "Oldies." The station's PD was "Mike," and the morning show host was "Jim." The station's tagline was "WMER - The Classic Rock Station." The prank was to last until April 23, but the station was forced to change its format to "Contemporary" due to listener complaints.

In Philadelphia, WIP "The Talk Station" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WIP - The Talk Station." The prank was to last until April 24, but the station was forced to change its format to "Contemporary" due to listener complaints.

In New York, WINS "The Voice" announced a change in format to "Oldies." The station's PD was "Bob," and the morning show host was "Mike." The station's tagline was "WINS - The Voice of America." The prank was to last until April 25, but the station was forced to change its format to "Contemporary" due to listener complaints.
Minty Fresh released the first single by Love Jones, just before the hip lounge act moved to Zoo; pressed a Liz Phair song from her songwriting debut on record. Her national rise; now is enjoying the success of “Seether,” the first single by Chicago’s Veruca Salt, another group formed by two lead vocalists who played in indie rock bands in the land these days. Veruca Salt’s full-length Minty Fresh debut is due out this summer.

“It’s been a lot fun,” says the 31-year-old Wackers, replacing the lead singer of Minty Fresh. In 1990, still working for Zoo, Powers moved to Chicago, where he had previously worked as a talent buyer at various Productions. In between Zoo and JAM, Powers oversees international A&R for BMI, signing the Cowboy Junkies.

Three years later, with a logo borrowed from a ’50s railroad cocktail lounge by Love Jones, the dapper Louise, Ky. -based band began their second line. And bossa nova rhythms with the swagger of rock. Powers pressed a single, and the band, on the strength of that release, soon moved to Zoo, which last year released Love Jones’ first album, “Here’s To The Losers."

During a 1991 meet-and-greet tour of Chicago studios, Powers stopped in to help producer Brad Wood at Wood’s Indie Music Studio (Billboard, Aug. 21, 1993). Later, while hanging around Indie Music, Powers met Phair, then busy working with Wood on her “Exile In Guyville” album. She offered to cut a Minty Fresh single. Phair’s braht “Carnivore” became Minty Fresh’s best-selling release to date—although Veruca Salt’s “Seether” is quickly gaining on it.

A punk rock band of guitar rock, “Seether” showcases the band’s knack for rough-edged, Pixies-like hooks as well as the sunny vocals of Veruca Salt’s two leading ladies. (Comparisons to the Breeders are no doubt a certain part of the band’s future.) As Powers tells it, last year he was looking an arts festival for Chicago’s Wicker Park neighborhood when an act caught his last minute. As a replacement, a friend suggested Veruca Salt, which had been together just a few months. (The band’s name is borrowed from the babied, bad-egg girl in “Willy Wonka And The Chocoloate Factory.”)

Veruca Salt was formed when guitarist/vocalist Nina Gordon, a Chicago native who studied literature at Tulane University, met fellow guitarist/vocalist Louise Post, a Barnard alum. After attempting at forming a same-band fall, bassist Steve Lack and drummer Guy Ciccone’s brother) were recruited. All four players are in their 20s. The band soon built a following through raveous shows at clubs such as Empty Bottle, Lounge Ax, and Elbo Room. At the arts festival, Powers liked what he saw. He and the band disbursed the future. Ifudal’s Wood, also a fan of the band, was landed to produce the record. At the singles, the band members dialed up authority to the modern rock stars Rosemary Carroll (Nirvana, Hole, Belly, 4 Non Blondes, etc.). Even last year, she says, major-label bidders were lining up, but band members felt it was important to concentrate on playing music while working the press and radio. Like it or not, hype is now a fact of life for Minty Fresh and Veruca Salt thanks to the band’s much-talked-about performance last month at the annual Lilith Fair in Austin, Texas. By Carroll’s estimate, the live show was just the band’s 20th.

No stranger to new rock A&R

Artwork for the seven-inch vinyl singles of Love Jones’ “I Like Young Girls,” left, and the Hit Parade’s “Hijos.”

2 LABELING BILLS THwartED, LEAVING INDUSTRY OPTIMISTIC

(Continued from page 6)

The label “a harmful to minors” obscenity bill, H.R. 487 (based on statewide rather than local standards) for a more obscene labeling-proposal he introduced in mid-February. "The label deals with, says David Leibowitz, RIAA executive VP and general counsel. "After all, no song is obscene." If passed, the bill’s language “may well be more appropriate for a book or a movie, than the scale of the music.”

Local retailers also were in contact with Minty Fresh lawyers. An RIAA representative also testified at a hearing on a companion Senate bill. But, the RIAA has urged the adoption of the Kott bill. In West Virginia, the RIAA was successful in encouraging the state Senate to pass Senate bill 332, which would prohibit obscenity and “harmful to minors” laws in place. Definitions modeled after the Supreme Court’s “statewide” community standard.

However, the RIAA was still trying to get House lawmakers to agree on the standard in pending companion bills when the legislation adjourned March 12. In Missouri, the RIAA and NARM representatives testified against S.B. 64, which would criminalize the sale to a minor of a sound recording or video cassette labeled with a parental advisory sticker. That bill is still in committee.

As for Missouri’s H.B. 1476, which would tax recordings to raise funds for a youth violence-prevention program, the RIAA testified that the proposal is unconstitutional because it fails to meet the apparent intent of restricting their availability. In Puerto Rico, a lyric-labeling bill is pending. The RIAA says the proposal is unconstitutional because it fails to meet the apparent intent of restricting their availability.

The RIAA and NARM also are monitoring about two “harmful to minors” measures introduced in Ohio and Colorado, but not yet scheduled for hearings. In addition to the legislative proposals, several states, including California and Maryland, are considering holding hearings on negative lyrics in gangsta rap music. On Capitol Hill in Washington, D.C., Rep. Cardiss Collins (D-Ill.) has introduced a bill to bar gangsta rap Thursday (14). She is not proposing any legislation at this time. RIAA officials note that although there are some similarities among the new bills, they don’t appear to be the “carbon copy” proposals that were the result of rigorous negotiation by state lawmakers across the country four and five years ago.

The RIAA’s own voluntary labeling program, in place since 1985, has also expanded for labeling bills in many state assemblies. The RIAA has had some success in states where laws have been codified for labeling bills in many state assemblies. The RIAA now has some success in states where laws have been codified for labeling bills in many state assemblies. The RIAA has had some success in states where laws have been codified for labeling bills in many state assemblies. The RIAA now has some success in states where laws have been codified for labeling bills in many state assemblies.

www.americanradiohistory.com
Yanis’s ‘Acropolis’ concert on PBS sparks pledges, sales
(Continued from page 1)

four weeks. Yanis’s quick and unprecedented ascent on the mainstream pop charts was recently chronicled in the Top Music Video chart, where the album’s companion longform concert video holds the No. 1 position in its category.

In addition, the PBS concert special, also titled “Live At The Acropolis,” has been adapted for television and broadcast on PBS as part of the station’s series promoting raising programs in the public broadcasting system’s recent history. The concert premiered on September 12, and the airing of the album hit the streets March 1.

“The PBS special is a terrific ad for the album and we got a lot of new coverage by doing this,” says Yanis, president, CEO of Private Music, which is distributed by BMI.

“The album has sold more than 307,000 units, according to SoundScan. The title is No. 10 on The Billboard 200 this week, and is Yanis’s third title to reach No. 1 on the Top New Age albums chart.

Sales of the longform video have passed 21,000 units, according to SoundScan.

“Usually you need a lot of repetition in radio, video, and advertising to convince [consumers] to take a $10.00 album,” says Goldberg. “But this time, viewers pledged money to PBS and then went and put money out for an album and艺品.”

Television has been kind to Yanis in the past, and many industry observers point to an October 1990 appearance on Oprah” as having introduced him to an audience of music fans.

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Television has been kind to Yanis in the past, and many industry observers point to an October 1990 appearance on Opr...
Billboard Hot 100 Airplay

- **No. 1**
- **No. 2**
- **No. 3**
- **No. 4**
- **No. 5**
- **No. 6**
- **No. 7**
- **No. 8**
- **No. 9**
- **No. 10**

**Tracks moving up the chart with airplay gains. © 1994 Billboard/SIRI Communications.**

Billboard Hot 100 Singles Sales

- **No. 1**
- **No. 2**
- **No. 3**
- **No. 4**
- **No. 5**
- **No. 6**
- **No. 7**
- **No. 8**
- **No. 9**
- **No. 10**

**Tracks with the greatest sale. © 1994, Billboard/SIRI Communications and SoundScan, Inc.**

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**NOTES**

- The Hot 100 Recurrent Airplay chart includes tracks that have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- The Hot 100 Singles chart is compiled from a sample of retail outlet and radio airplay data, as well as subscription sales figures.
IS PROUD 2 ANNOUNCE:

'The Most Beautiful Girl in the World'
GOLD IN 4 WEEKS

Radio-Retail-I.N.D.I.-Bellmark
WE APPRECIATE YOUR HARD WORK!
THANK U!

Manufactured, Marketed & Distributed by Bellmark Records, Hollywood, California
APPEARS COURTESY OF WARNER BROTHERS RECORDS
**THE TOP SELLING ALBUMS COMPILATED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND RACK SALES REPORTS COLLECTED, PRINTED, AND PROVIDED BY**

**FOR WEEK ENDING**

AUGUST 12, 1994

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<th>TITLE</th>
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</table>
One Man’s Dream Can Change The World

Yanni Live at the Acropolis

No 5

Billboard Top 200 Album Chart. Over a million units shipped.

No 1

Billboard Top Music Videos Chart. Over 100,000 units shipped.

Yanni Live at the Acropolis

Available on Private Music

Yanni’s 50-city tour with symphony orchestra begins on May 3rd

Distributed worldwide by BMG
**Billboard 200**

**FOR WEEK ENDING APRIL 16, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/REPRINTING</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTEGEO/CD</th>
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<td><strong>TOP ALBUMS A-Z (LISTED BY ARTISTS)</strong></td>
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<td>12 Gague</td>
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<td>TOBY BRIDEN</td>
<td>The Brethren</td>
<td>BMG KIDZ</td>
<td>BMG KIDZ</td>
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<td>BOB BARKER</td>
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<td>WARNER BROS.</td>
<td>WARNER BROS.</td>
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<td>MARY-KATE &amp; ASHLEY OLSEN</td>
<td>The Parent Trap</td>
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<td>144</td>
<td>ALLISON Krauss</td>
<td>Songs For The西路</td>
<td>MCA</td>
<td>MCA</td>
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<tr>
<td>12 Top</td>
<td>143</td>
<td>JAMESA</td>
<td>Stoned</td>
<td>MCA</td>
<td>MCA</td>
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<td>12 Top</td>
<td>142</td>
<td>JUNE CARTER</td>
<td>The Day</td>
<td>BMG KIDZ</td>
<td>BMG KIDZ</td>
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<td>141</td>
<td>BILL MURRAY</td>
<td>The Life Of Brian</td>
<td>MCA</td>
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<td>The Big Chill</td>
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<td>138</td>
<td>DAVE RILEY</td>
<td>The Order</td>
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<td>137</td>
<td>TRACY LAWRENCE</td>
<td>The New Best Of</td>
<td>BMG KIDZ</td>
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<td>136</td>
<td>NEIL JORDAN</td>
<td>The Crying Game</td>
<td>BMG KIDZ</td>
<td>BMG KIDZ</td>
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<td>135</td>
<td>JIMMY CLIFF</td>
<td>The Harder They Come</td>
<td>BMG KIDZ</td>
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<tr>
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<td>134</td>
<td>THE FARM</td>
<td>The Hummingbird</td>
<td>BMG KIDZ</td>
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*This week's charts are based on sales of albums and cassettes. Data is compiled from Nielsen Media Research. The charts are published by Billboard magazine.*
CEMA CAPTURES THE BILLBOARD TRIPLE CROWN THIS WEEK!

#1 Pop Album- Billboard Top 200 Chart
Bonnie Raitt
"Longing In Their Hearts"
Capitol Records

#1 Classical Album- Billboard Classical Chart
(The Benedictine Monks of Santo Domingo de Silos)
"Chant"
Angel Records

#1 Country Album- Billboard Country Chart
(Tim McGraw)
"Not A Moment Too Soon"
Curb Records

CEMA would like to take this opportunity to thank our label and retail partners. We would also like to congratulate Virgin Records on their recent award...
Virgin Records
NARM Record Label Of The Year, 1993
EPIC HAS BIG U.S. PLANS FOR JUNKHOUSE
(Continued from page 11)
imageless. “In the tradition of great Canadian rockers, Junkhouse is a blue-collar band. They are naturally drawn to other working people.”

That everyman approach, and a multipronged marketing plan by Epic Records New York, could prove the right combination to reel people into the quartet’s single and video.

“The U.S. is way too big to do anything other than precise marketing,” says Murphy, “Concentrating on radio. In fact, it’s literally life or death.”

Epic New York will target AOR initially, with hopes for a crossover to top 40 with “Out of My Head,” a straight-ahead rock nugget propelled by Wilson’s manlike delivery that is marketed as the first single and video.

According to Epic New York director John Lambert, the plan is to tie in local charities and organizations to tour dates, “particularly in the border States, so that excitement from the ground up can create fan loyalty. Promotions will likely giveconcerts coupons for discounts on the record at retail, in exchange for food or clothing donations.

“This is a group of socially conscious guys who want to give something back.”

Lambert says all-ages gigs are slated so that “high school kids can see it. They might not normally be able to get into [events] because of state laws.”

Murphy adds that tours supporting yet-to-be-known artists will comprise much of Junkhouse’s spring, concentrating on the North- eastern U.S.

Junkhouse has sold approximately 30,000 copies of “Strays” in Canada (30,000 units mark gold status in Canada), over the last six months, according to the label.

Junkhouse also picked up a Juno nomination this year for best new group, followed by Juno award nods from the Waltons, who, with Junhouse as support, toured Canada from coast to coast last fall. Sony made good on the Juno moment, though, by having Junhouse perform, along with Vancover-based Sony rockers 54:40, at an invitation-only, post-Junho shindig for A&R types and the record labels.

The members of the 3-year-old Junkhouse— including Wilson, guitarist Dan Achen, drummer Bob Dy- lan—were keen to expand a relationship with Wilson that dated back to the mid-’80s when the record company was Hamilton, signed a publishing deal in 1989 with Epic. Wilson records Junkhouse on the independent label.

Producer Burn—who credits include work with heavy hitters Ignatius Pop, John Mellencamp, and Bob Dyl- lan—was keen to expand a relationship with Wilson that dated back to the mid-’80s when the record company was Hamilton, signed a publishing deal in 1989 with Epic. Wilson records Junkhouse on the independent label.

Lambert acknowledges that Burn elicited something special from the band in the studio, most agree that live performances are where the group shines brightest, and its straightforward, earthy im- age gave Sony Canada a point of en- try into the Latin market.

The “priority was to develop the band at a street level rather than overpowering them with a huge marketing campaign.”

Burn, who records Junkhouse in various locations including Canada and the U.S., was also think it was a strong release date.

“Leaving Las Vegas” had a healthy trek at radio, from college to college album alternative to modern rock. It charted top five at both AC and Top 40, reaching the top 10 at the next step. Ten. According to Broadcast Data Systems, 15 top 40 spots were “Leaving Las Vegas” at various points in the chart.

CROW’S ‘TUESDAY NIGHT MUSIC CLUB’ TAKES FLIGHT
(Continued from page 11)
Kevin Gilbert, bassist Dan Schwartz, bassist David Ricketts, and drummer Brian MacLeod. Bottrell produced the album, and all of the hands in a writ- ing the material on various songs with Crow.

Jim Guerinot, A&M senior VP/GM, says the label took a low-key approach when the album debuted in order to let the music speak for itself. “I don’t think this is going to be a hit,” says Guerinot.

All of the players in a hand dates and opened for such acts as the Doobies, Big Head Todd & the Monsters, and John Hiatt. Crow is also supporting his summer tour until May 9. A monthlong string of European and U.K. dates follow.

Guerinot is looking at getting a meaningful group to an album, and the label mates on the Gin Blos- soms. “You need patience, and have to think about the market. We worked with [The Gin Blossoms’] ‘Hey Jeal- ousy’ for a while, and we’ll be work- ing with ‘Leaving Las Vegas’ through July. That way, the second track will come much quicker. I also think it will reverberate itself at various for- mats, like ‘Hey Jealousy.’”

MVP added the clip this week and has it in active rotation.

Of March 29-3April 4, increased from four to six plays a week.

Crow also appeared on “The Late Show With David Letterman” March 21, MTV’s “Joni Stewart Show” March 22, and on Comedy Central’s “O’Brien April 1, in the “Late Night” show April 3, and is scheduled to ap- pear on the “Tonight Show With Jay Leno” May 3.

“We just keep seeing sales jumps each week,” notes Guerinot. “It’s the most consistent release plan I’ve seen in a while.”

In March and April, A&M put “Tuesday Night Music Club” in most of the major chains’ developing artist programs and in Tower’s listing programs.
and co-wrote and performed some of the material, along with a group of studio musicians. Homeless writers penned half the songs, according to Neilson.

He says writers and performers receive 5 cents for each unit sold. The rest of the proceeds go into a fund that will be used to record future VHI albums, according to Neilson. The project will be supervised by local shel ter St. Vincent de Paul.

Besides generating a flurry of rave reviews in local papers and national periodicals like Rolling Stone's Music Scene Monitor, "Voice Of The Homeless" caught the ear of producers of an upcoming CBS News magazine program which is due to debut in the summer with a segment about VHI.

In addition, clothing/crafts chain Putumayo will include some of the VHI performers in a full concert at Carnegie Hall to promote its two-CD singer/songwriter compilation, due in the summer, according to Putumayo owner Dan Storper. He says pro ceeds from the concert—and $1 from every singer/songwriter CD sold—will go to the National Coalition For The Homeless.

Neilson says he's negotiating with record companies and national distributors to get the album into more stores. So far, it is available at West Coast Tower and many local Tower Records stores.

Neilson says approximately 2,500 units have been sold to date.

Even without distribution or promotion, the record is making ripples at radio. Country outlet KOW Eton dio, Calif., featured the homeless artists in a talk show and has played the album. The second single, "I Feel," will be released May 17. The album, "Voice Of The Homeless," was released April 16 via Vanguard Records.

H O W S H E D O T I T: Raitt rose to No. 1 at strawberries, Kemp Mill Music, Peaches Entertainment, and Title Wave, while retaining top-of-the-heap status at Channel, Third Street, and Tower Records. She also ranks in the top five at most all large chains, which gives her enough padding to beat No. 2 Ace by 0.5% and "Rim" by 1%. The latter is at a disadvantage now, because it is not carried at most tracked venues, but Interscope will soon ship a so-called "clean" version to rackjobbers, a move that will broaden the title's market base.

Although "Longing" experiences a small sales decline, Raitt gets a bullet because this is the title's first week at No. 1.

T I M E L Y R E L E A S E: Curb rookie Tim McGraw, who turned plenty of heads last week when his "Not A Moment Too Soon" debuted at No. 1 on Top Country Albums, pads his lead this week with a hearty 60% increase. That gain earns McGraw a 1-6 split on The Billboard 200, as well as that chart's Peacekeeper award.

E A S T E R P A R A D E: Considering that last week's chart saw high-powered debuts from Pantera, Bonnie Raitt, "Above The Rim," and Tim McGraw, the sales pace was relatively sluggish, rising by a mere 8%. This week, when Phish, at No. 3, has the only debut in the top 50, The Billboard 200 again manages an 8% unit gain. Easter weekend traffic, with many places of business and school kids getting either a half or whole day off on Good Friday, is the obvious catalyst for this rise. Several country and rap titles benefit from the surge.

C O N C E R T C I R C U I T: Fast-selling ticket sales grabbed headlines for Bar bra Streisand and the Eagles, and, in turn, that vast media attention is affecting sales. Last weekend, the Eagles much-anticipated reunion tour spurred a 13% gain for the group's "Greatest Hits 1971-1975" and pushed it 4-1 on Top Pop Catalog Albums. This week, it shows a 27% gain, while "Greatest Hits, Vol. 2" increases by 25% (199) and "Hotel California" turns in a 24% gain (146).

In the so-called "back to Broadway" chart at the same time, Streisand sees publicity for her rare tour move toward her "Back To Broadway" back onto The Billboard 200 at No. 170. It stood at No. 158 two weeks ago and fell off the chart last week.

L O O K I N G B A C K, A N D F O R W A R D: This week's Top Pop Catalog list also gives you a hint of what to expect on next week's Billboard 200. Pink Floyd's "The Dark Side Of The Moon" is holding steady and its appearance on the chart chart last week shows, a 28% gain (43), while three of its best-known titles also advance (45-28 on a 35% gain, 5-3 on a 32% gain, and 9-2 on an 18% gain). Tour publicity and anticipation for its "The Division Bell" album are spurring sales on the older Floyd titles, and that activity suggests that the new one will debut at No. 1. "It's a lock," says a key purchasing executive at one of the nation's largest music chains.

The with the help of local rescue missions, he held auditions in Denver for their first season, and plans to do the same in Chicago around the time of the National Ann. of Independent Record Distributors convention, May 11-15, in his former hometown of Washington, D.C.

The project has meant as much to Neilson as it has to those he helps. "It's been a dream," he says. Once a successful businessman, Neilson decided to quit the business world and start VHI after the death of a loved one.

"Even through his death, he taught me that there's more to life than self-indulgence and a checkbook mentality," says Neilson of his departed friend. "I realized my own mortality and wanted to not waste too many more days. I wanted to leave a fingerprint when I go, and I've already done that. I couldn't save all the homeless people, but I could affect 12 of them.

He describes a recording session for the album that ended at 3 a.m. "Everybody was wiped out and it was time to go home, and it dawned on me that these guys don't have any homes. There were about four of them that didn't have any shelters or anywhere to sleep. When I came home and looked around my house, I looked it different.

Neilson says he arranged for those who had nowhere to go to stay at a nearby shelter.

P I P P A S' S P R O U R S (Continued from page 6):

result of an earlier piracy conviction in a New Jersey criminal case.

The labels are seeking permanent injunctions in addition to more than $7 million in monetary damages in the civil lawsuit.

The RIAA also announced an update April 7 in an important criminal case stemming from a June 15, 1998, raid that cracked down on suppliers. In the Los Angeles United Cas sette and Tape Case, the RIAA's chief suppliers Hagop "Jack" Kardashyan and Mertich "Mike" Malbandian and manufacturer Alfredo Cabrera, pleaded guilty to felony violation of California's true name and address statutes, and conspiracy to violate those statutes.

The first two defendants also were convicted of money laundering, a fel ony.

Sentencing is set for June 3.

B I L L H O L L A N D

BILLBOARD APRIL 16, 1994

101

www.americanradiohistory.com
Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.
36,415 albums sold first week.
34 debut on Soundscan.

Tour beginning April 4: Over 72,000 tickets sold in three weeks.
Beacon Theater, New York, April 13, 14, 15: 8,000 tickets vanish in 35 minutes.

fresh phish.

( hoist )

The new album, featuring the premiere single and video “Down with Disease.”
For the devout legion that embraces Phish as a way of life, Hoist is sure to take the band to new heights.
For those still waiting to join the party, it’s the most irresistible invitation yet.
You can’t see the roots.  
But you know that they’re there.  
And you know that they’re deep.  

It’s not exactly country music, not the kind you hear on the radio now. Unless your radio gets that station that still plays Maybelle Carter and Bill Monroe. It’s not exactly folk music, although she sings about her folks sometimes. Jon Pareles of the NY Times said her music “distills love, heartbreak, disillusionment and humor in songs that go straight for the heartstrings.” We hear things like that from the critics. All the time. David Zimmerman of USA Today, in fact, went so far as to say that she “may be the one who can reinvent the folk-country synthesis that fell apart after the 60’s.” That would be cool.

Her name is Iris DeMent. She isn’t trying to change the world. She’s just singing about her life.

Iris DeMent My Life (627-4593)  