Mellencamp Lays Rock Bare Returns To Roots On Mercury Set

BY JIM BESMAN

NEW YORK—In a two-week burst of creativity in early 1994, John Mellencamp completed nine tracks that make up his 10th album, “Dance Naked.” The album, slated for release on Mercury Records June 21, ventures further into the trademark no-frills, “heartlands” roots rock now espoused by any number of young bands.

New Heights For Miss. Choir

BY LISA COLLINS

LOS ANGELES—They tell people that it is God’s doing, or that it is just their time. But for most, that does not explain the phenomenal success of the Mississippi Mass Choir.

Their self-titled debut has gone seven weeks on Billboard’s R&B Albums chart, peaking at No. 1. The album, released in September, has sold more than 600,000 copies.

Surf's Up As New Instrumental Acts Worldwide Catch The Wave

BY CHRIS MORRIS

LOS ANGELES—To take a page from the local reports that describe the day’s wave heights to Southern California surfers, the instrumental surf music conditions in the L.A. area are excellent.

On a Sunday in March, a group of loudly enthusiastic fans took in the surf sounds of vintage groups like Them Starr & the Galaxies and the Chantays and the neo-surf stylings of the exciting young San Clemente band the Eliminators at “Surf Jam ‘94,” a daylong show at the Hop, a sprawling oldies club in Lakewood, Calif.

The following night, the harder edge of the contemporary surf spectrum convened in the Polynesian-styled environs of Jack’s Sugar Shack in West L.A. to hear the guitar-pounding trio the Boardwalkers, Wipeout, a combo fronted by Mike Palm of the longtime local punk fixture Agent Orange; and the mainspring-right Laika & the Cosmonauts, a quartet.On 120 Minutes and Alternative Nation

We think it’s a wave...and it’s about to pull everybody under.

Album sales rapidly approaching 100,000

New video directed by Kevin Kerslake

On 120 Minutes and Alternative Nation

Pearl Jam Tries To Rewrite Rules For Live Shows

BY ERIC BOEHLERT

NEW YORK—The official tour itinerary pegged Pearl Jam’s April 16 appearance on “Saturday Night Live” as the finale to the band’s wildly successful six-week U.S. tour. Support tours by...
1894 It was November 1, 1894, when William Donaldson introduced the first issue of Billboard (then named Billboard Advertising). Billboard was a magazine format, only 8 pages long and 10 cents a copy. It covered State Fairs, Carnivals and the live entertainment of a century ago.

1914 Months after war broke out, Billboard duly noted the sale of publishing rights to the song, "It's A Long, Long Way To Tipperary."

1930 The theater and vaudeville scene in New York received thorough coverage from Billboard. One reviewer in 1930 wrote, "Ethel Merman is endowed with splendid pipes and blessed with plenty pulchritude."

1943 During WW II, the entertainment industry flourished. During the big band era, Billboard reviewed Herman's Big Band at the Paramount Theater in New York. "Herman's musicians are the best in the swing swirl."


1975 Technology begins to change the face of music. Said one Billboard article, "Members of the Grateful Dead are adding a new dimension to their records and live appearances, through extensive use of computerized, synthesizer sounds."

1984 Michael Jackson's single "Thriller" leapt to No. 7, its second week on the charts, becoming the seventh Top 10 hit from the album of the same name.

1994 It has been 100 years since that first issue, and Billboard continues as the worldwide leader in news coverage for the music, video and home entertainment industries. In celebration of Billboard's 100th birthday, we will be publishing a centennial anniversary issue on November 1, 1994.
Jazzy Jeff & Fresh Prince

"Boom! Shake The Room" was a #1 international hit single which sold over 2 million units worldwide, and easily surpassed the Gold mark in the US.

Menace II Society

Menace II Society, Jive's first soundtrack of the 90s, went platinum on the strength of hit singles and videos from Spice 1, Smooth, and Hi-Five.

Spice 1

Straight out of the East Bay, Spice 1 scored two gold albums in the last 12 months, He wrote and his self-titled Jive debut.

KRS-One

Return Of The Boom Bap solidified KRS-One's position as the preeminent leader in hip hop.

Souls Of Mischief

The first release from the Hieroglyphics crew was the breakthrough debut album, 95 'Til Infinity. The Souls' free style influences have inspired a new generation of hip hop.
It's the double platinum new album featuring the platinum, #1 Pop and R&B single "Bump N' Grind."

Too Short
Shaquille O'Neal
A Tribe Called Quest

The original Mack has sold over 6 million albums to date. His 5th Jive release, Get In Where You Fit In, is rapidly approaching platinum.

Coming Soon:
New releases from FU-Schnickens, UGK'z, Ant Banks, Casual, and debut albums from Aaliyah, Extra Prolific, E-40, The Click, and Crustified Dibbs Starring R.A. The Ruggedman

Coming June 28th, 1994 from Zomba Video: R. Kelly - 12 Play - The Hit Videos, Volume 1; Shaquille O'Neal - Shaq Diesel - The Music Videos; A Tribe Called Quest - Midnight Marauders and The Low End Theory - The Videos
VSDA Goal: Turn Game Rentals Into Sales  
Via Dealers Want Bigger Piece Of A Growing Pie

**BY EILEEN FITZPATRICK AND MARILYN A. GILLEN**

CHICAGO—Video games represent a hugely expanding profit pool for home video retailers, but they aren't carving themselves a big enough slice.

That was the bottom line at the Video Software Dealers Assn.'s first Videogame & New Technology Conference, held April 10-11 here, and the issue was top-of-mind among the approximately 500 video retailers in attendance. Most are already in the business of renting games, and they have seen their video game revenues grow from $56.2 million in the past three years.

"According to industry sources, last year video stores took in over $1 billion from video games. And that figure is projected to grow significantly in 1994," Rick Karpel, VSDA's executive VP, told attendees. But that figure is still only a fraction of the overall revenue generated by the game industry, he said.

With total retail video game sales expected to top $6.8 billion this year, Karpel and Sega group VP Douglas Green emphasized that dealers who up until now have primarily rented games must start selling them to maintain profits. "If a kid returns a game because he rented and wants to buy it, why would you send him to the Toys 'R Us across town?" Karpel asked.

Glen said about 75% of consumers often rent a game before buying (a fact born out at an informal kids' panel), and that the foot traffic generated when those customers return rented games could provide them an opportunity to sell them that product.

"We're not saying video dealers have to sell more units in order to keep our support," Glen said. "But they're missing an opportunity."

But dealers appear reluctant to stock more video games because of many suppliers' "no returns" and "no reorder" policies.

The National Assn. of Video Distributors is working on a plan to convince game suppliers to accept a minimum 25% return policy.

The trade organization also is pushing for a common street date policy, similar to the one practiced by the home video industry.

"Basically, we want to educate them on what benefit a common street should have," said Mark Engle, executive director at NAVD. "But we don't expect them to change overnight."

Speaking of change, game giant Nintendo is on the verge of reversing its no-rental policy, distributors and retailers indicated here. For years, the company, which did not attend the VSDA conference, has claimed renting games is a copyright infringement, but has been unable to prove its case to secure a patent.

Karpel said of Nintendo, who was unable to be invited to attend, "I know they're meeting with certain retailers and getting information. So I think there's a chance.

At press time, executives at Nintendo were unavailable for comment.

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**Billboard Clip List Adds Five New Reporters To Rotation**

LOS ANGELES—The Clip List, Billboard's weekly compilation of playlists from national and regional music video programmers, added five new reporters to the rotation this week and one more next week.

The Clip List runs adjacent to the weekly Music Video section (see page 42). It is an adjunct to Video Monitor, which lists the most-played videos at BET, CMT, MTV, TNN, and VH-1. The Music Clip List is based on information supplied by Broadcast Data Systems; the Clip List is based on information received directly from the video outlets.

Under the new rotation, 10 programmers will report their playlists to Billboard on a bi-weekly basis. Two others—the Box and VHS Music Box—will continue to report on a weekly schedule.

The programmers who debut in the Clip List this week are MTV Europe, Z Music, Race, and Video Music Box. Music Scoupe will debut in the rotation April 30.

MTV Europe is a 24-hour service available to more than 140 million cable subscribers and home satellite dish owners in 35 countries across the European continent. The service, which is headquartered in London, began in August 1987.

Z Music, based in Lake Helen, Fla., is a 24-hour contemporary Christian music video network that can be viewed nationally in more than 8 million cable homes. The service, which debuted in March 1986, selected standardized programming to an additional 5 million broadcast households throughout North America.

Race is an African-American mass-alternative music video program that debuted in October 1993. The half-hour weekly show airs later Friday nights on Boston-based broadcast outlet WSBE. The WBK signal also is carried via cable into some 16 million households in 40 states. Paul Carcelli is the producer.

Video Music Box is a New York-based R&B/rap video program that reaches about 455,000 households via public broadcast station WNYC and about 55 cable outlets in parts of Pennsylvania, Connecticut, and New Jersey. The 60-minute show airs daily Monday-Saturday. Ralph McDaniels and Lionel Martin produce the program.

Music Scoupe, which will appear on the Clip List April 30, is a top 40-style program covering about 95 markets in 85% of the U.S. via Fox and independent broadcast stations. The one-hour weekly show will debut in September 1993. Marc Ju-"
+ Multi-format artists: COLLEGE, ALT, AOR, CHR, AC & AAA.
+ A year-long worldwide headline tour begins May 10th.
+ "Rites Of Passage" over 900,000 in U.S. sales.
+ 1 1/2 million SoundScan sales last year on catalog alone!
+ Grammy® Award-winners.
+ Late Show with David Letterman and Today in the first weeks of release.

After 4,000,000 Albums
And Concerts For 2.5 Million Fans,
The Stage Is Set.

"Swamp Ophelia"

The new album from Indigo Girls. In-store May 10th.

Featuring the first single and video "Touch Me Fall."
German Market Dodges Recession
1993 Unit Sales Post Healthy Gains

Hamburg—Germany, Europe’s largest music market, ignored one of its deepest recessions in 1993 and posted an 8.7% rise in sales value and a 7.6% increase in units.

Germany’s industry organization, BPI, which represents 80% of the market, rang up $5.51 billion in unit sales, mainly by unit sales, or 20.16 million albums, which was 7.6% above 1992’s total. Germany’s sales worth $2.73 billion, including taxes, at retail level last year. Unit sales were up 7.5%, boosted mainly by CD singles, which now dominate the singles market.

Key data from the BPI statistics are:
- Total album unit sales up 3.3% to 20.16 million.
- CD sales up 15.8% to 152.8 million units.
- Cassette downs 19.9% to 47.2 million.
- LPs downs to just 1.6 million, a fall of 68.6%.

Singles sales were one of the key growth elements, with a 38.7% increase to a total of 36.9 million units. Some 94% of all singles sold were in CD format, which made the remainder split between seven-inch and 12-inch vinyl.

BPI gives no precise figures on sales of cassette singles, but the organization split the market’s value as follows; CD accounts for 76%, cassette 11%, LPs 1%, and singles 9% of the market value.

Discussing the figures, IFPI Germany chairman and EMI GSA president Michael Saunders said that “the market was very dependent on the product. The boom years of CD are past, and the figures we see correspond to a time of consolidation,” fest said.

Tommy Boy raising Cassette List Price To $11.98 In May

NEW YORK—Tommy Boy Records will be the first label to have a cassette list price of $11.98 when it issues two titles in May. Retailers and wholesalers are hoping the move does not ignite price increases by other labels.

On May 3, Tommy Boy will issue “Same As It Ever Was,” the new album from House Of Pain, at $11.98 for cassette and $15.98 for CD. And on May 31, it will release “MTV Party To Go, Vol. 2,” with the cassette at the new list price. In its wholesale pricing, Tommy Boy sells $11.98 cassettes at $6.79 and $15.98 CDs at $9.99.

Price increases usually are initiated by a major label, generally with the release of a superstars album or soundtrack. After a beachhead is established, the other major labels generally follow suit as their superstars release new albums. Eventually, the new retail price filter down to independent labels.

Retailers say they can’t think of any other album carrying a $11.98 price tag. “As far as I know, Frank Sinatra’s ‘Duets’ (Capitol), which came out at $17.98 and $11.98, is the highest price,” says Capitol’s president Larry Geller said that album was special, since it ran nearly 70 minutes and had many guest superstars. At the time, the record company was willing to go with Capitol the benefit of the doubt, and said they didn’t consider the album’s higher pricing to be a new price point.

Of the $11.98 cassette pricing being used by Tommy Boy, Steve Knott, VP of sales for the label, says, “To many in the industry, the cassette is almost an afterthought. But there is a big, healthy cassette of our vendors’ and retailers’ exist out there. This price increase shows that we are in the cassette business.”

Tommy Boy chairman Tom Silverman says the industry is letting the cassette business go away, even though it is still a viable format. “In this industry, we may wait until you raise the price on something you don’t care about.”

A consultant further says that the $11.98 price point will help diminish the perceived value gap between the cassette and CD. In addition, Silverman says the label has substantially improved the quality of its cassettes over the last two years, and hasn’t raised its prices to compensate for the increased costs of doing so.

“We switched to a round-edge Nordic box. We are using a higher-quality tape with a new clear shell that has” (Continued on page 93)

Landmark’s Closing Leaves Labels Searching
Involuntary Bankruptcy Action Blamed For Shutdown

LOS ANGELES—The abrupt closure of Landmark Distribution has rapidly sent independent labels formerly handled by the Carstens, N.J., firm hunting for new companies to handle their product, and left some bemused by the tenious state of indie distribution.

On April 8, Landmark informed its customers that it was ceasing operations immediately. (Billboard, April 10). In a letter, the distribution principals, Steve Plotnicki and Bert Goldstein, tied the firm’s closure to an involuntary bankruptcy petition filed in January against Landmark by Tommy Boy Records, Select Records, and Max Entertainment (Billboard, Feb. 5).

Although the petition was dismissed March 24 (Billboard, April 9), Plotnicki and Goldstein say it crippled Landmark’s ability to do business.

“As a result of that filing, a number of our vendors discontinued or drastically reduced their distribution activities,” Plotnicki and Goldstein said. “Despite our best efforts, we have been unable to establish many of those relationships.”

Plotnicki says that 38 people were terminated in the Landmark shuttering, and the 57 labels actively handled by Landmark when the bankruptcy action was commenced are now “scattered to the wind.”

Among the labels facing a shakeout is Tommy Boy’s parent company, Raising the Roof, “Some have been set to determine whether Landmark’s creditors are entitled to seek or their attorneys’ fees and damages from its petitioners.”

Plotnicki says he has no plans to attempt the startup of a new distributorship.

As the dust settles from Landmark’s closure, its stauncher labels are pondering what to do in an increasingly uncertain distribution landscape.

Some companies had seen the writing on the wall and shifted their distribution from Landmark in recent weeks. Record label Razor & Tie Records moved to Koch International, while CMC International had to Saddle

Black Vinyl Records, the small Zion, III, label run by the rock band (Continued on page 11)
Many things are important in Life, but Very few are Necessary...

Salt-N-Pepa • 94's Most Played Artist On MTV! • Biggest Selling Female Rap Group In History! • "Very Necessary" Double Platinum Watch For The Upcoming Tour With R. Kelly •

www.americanradiohistory.com
We've had attempts to pull out in the middle of the promotions, we’ve had back-stage passes pulled down the day of the show, and we've been threatened to have our van pulled off the Civic Center parking lot, all with the blessings or full knowledge of artists and their managers.

I have run a top 40 station (WZPY-FM) in this market for more than 17 years and have been a Billboard Radio reporting station for years. In all of our promotions with rock concerts, I have never had a label, artist, or promoter keep other stations from being involved in their shows.

What we have in the country field is a lot of artists, managers, and record people who are scared to death that a reporting station will not give them the airplay they need. Why should they care? In our market, we break all the records. The reporting station waits until the show is over, no. 15 before playing it. What the artists and managers ought to be worried about is what would happen if competing stations didn’t exist.

What we've had to do is turn lemons into lemonade. We have turned promoter. In the past two years, we've put on more than a dozen concerts of our own, including an annual outdoor birthday festival that is the big- est event in the area. We've won a coveted Reba McEntire and win contest, and we've given away a classic Mercury like the one in Alan Jackson's videos.

We haven't seen demand by buyers or even equality. We no longer care to be recognized. Your article mentions the top 40 "wars" of the 70's and 80's. I was in the middle of the country side. None of these things are happening in the country artist "wars."
Cobain Death Spurs Rush At Retail Biz Talk Turns To Band's Unreleased Work

BY CRAIG ROSEN and CHRIS MORRIS

LOS ANGELES—In the week following the news of Nirvana frontman Kurt Cobain's death, all four of the band's albums have made significant sales gains. His suicide also has fueled speculation about the band's unreleased material which may be forthcoming.

Cobain was found dead of a self-inflicted gunshot wound at his Seattle home April 8. In the days following, retailers reported a rush for Nirvana titles, as radio stations and MTV paid tribute to Cobain and his music by airing Nirvana material. On The Billboard 200 this week, three Nirvana titles ranked on DEC make significant leps: "In Utero" jumps from No. 72 to No. 27 with a 122% sales gain. The title sold approximately 40,000 copies this week, compared with 18,000 the previous week.

NIRVANA

The band's previous album, "Nevermind," rises from No. 167 to No. 56 with a 197% sales increase for the week approximately 20,000 units, compared with 7,000; and "Incesticide" re-enters at No. 135 with a 300% sales gain (approximately 8,000 units, up from 2,000).

"Blacker," the band's 1988 debut for the independent Sub Pop label, enters the Top Pop Music chart for the first time at No. 6 with a 350% sales jump (approximately 9,000 units, compared with 2,000).

David Lee of Alternative Distribution Alliance, which distributes the Sub Pop title, says the distribution company sold 20,000 copies of the first album April 8. Another 72,000 units were shipped April 13. With the sales spurt, "Nevermind" has sold more than 4.9 million and "In Utero" 1.8 million copies to date, according to SoundScan.

In a grim admission of timing, sales of "In Utero" may have benefited from the album's greater availability. In late March, Geffen shipped close to 100,000 units of an altered version of the album—which softened the controversial back-cover art and changed the title of the song "Rape Me" to "Self Made"—to racked-up stores.

"It was so hysteric," Pam Tillis says. "My sister had a plane to catch, and my dad becomes a comedian when you turn the cameras on. But I'm the oldest, and I can get into bussing everybody out of the room."

True to form, Tillis took control, and with a snap of her fingers and a firm, "Come on, Dad," she saw the session through with the same stubborn determination that has marked her entire recording career. Tillis has emerged from the shadow of her famous father, but her career was a little slow getting off the ground. In 1984, she signed with (Continued on page 100)

Tommy Boy Artist K7 Has Started To 'Swing'

BY CARRIE BORZILLO

LOS ANGELES—Tommy Boy Records' motto these days could be "Good Things Come To Those Who Wait."

On April 16, five months after the release of K7's debut, "Swing Batt'a Swing," the album cracked the top half of The Billboard 200 at No. 100, making K7 a Heatseekers Impact Artist.

The album, released Nov. 9, moves to No. 9 this week on The Billboard 200. SoundScan reports total sales of 173,000 units.

Tommy Boy president Monica Lynch says the hip-hop, dance, and reggae-tinged album, parts of which are a tribute to Cab Calloway, was a slow builder because it didn't fit easily into R&B or top 40 radio formats. But, she says, "it was worth the wait.

"Swing Batt'a Swing" bowed on the Heatseekers album chart Nov. 27 at No. 11 and peaked on that chart at No. 1 March 26. The album didn't reach The Billboard 200 or the Top R&B Albums chart until Jan. 29, when it bowed at No. 171 and No. 99, respectively.

"Swing Batt'a Swing" is No. 80 this week on the Top R&B Albums chart. "It was a tougher project to work because, musically, it fits between a rock and a hard place and it wasn't embraced by the hardcore rap-crowd or black radio initially," says Lynch. "The sound is so distinctive that a lot of DJs had doubts about it. It had to prove itself, and once the public heard it, they loved it."

Lynch cites Q102 (Hot 97) New York as the station that helped break K7. "The single, 'Come Baby Come,' immediately took hold at Hot 97. The song traveled slowly into the market to market with resistance at first. But when it was played, it hung around for a while."

Hot 97 PD Steve Smith says that while K7 has a strong following among Latino women, "he is a universal artist. His music performs phenomenally here. It doesn't matter."

(Continued on page 11)

MTV Bringing 'Revolution' To Radio

BY DEBORAH RUSSELL

LOS ANGELES—MTV assaults the radio waves next month with the premiere of "MTV's Weekend Revolution," a syndicated show hosted by network VP Lewis Largent. Global Satellite Network will distribute the three-hour radio program to 100-150 top 40, modern rock, and current-based album rock outlets.

The weekly show, comprising music, news, interviews, and guest appearances, is aimed at 15-29-year-old listeners and will debut over the Memorial Day weekend. Matt Farber, MTV's VP of programming/new business, will oversee the show's production, using the music video network's existing programming, news, and talent/artist relations teams to put it together.

Van Toffler, MTV's senior VP of programming enterprises and business development, says the radio show provides an ideal avenue for MTV to team with record labels and expose new music to the network's viewing demographic.

"It's another way to tap into our audience," Toffler says. "They can't sit in front of a TV set for 24 hours."

"MTV's Weekend Revolution" will be produced at the network's N.Y. headquarters. The show will feature exclusive, proprietary music, such as performances culled from "Unplugged" concerts and other MTV series that showcase live talent. The network's access to that talent will benefit the radio show in the form of interviews and guest-host slots.

Howard Gillman, president of Global Satellite Network, says the program provides an opportunity for top 40 stations and others to venture into alternative territory.

"It allows top 40 stations to get on the alternative bandwagon in a very safe way," says Gillman. "Having (Continued on page 85)

Arista Follows Tillis' Lead In 'Sweethearts Dance'

BY PETER CRONIN

NASHVILLE—Pam Tillis is accruing to thinking of country music as a family affair. Her father is the legendary writer and performer Mel Tillis, and her husband, Bob Dierro, is one of today's top Music City songsmiths.

Still, bringing her dad and four siblings into the studio to add background vocals to "'Til All The Lone-ny's Gone," aousing gospel-flavored track from her new "Sweethearts Dance" album (due April 26), was not easy. Musically, things came together quickly, but when "Entertainment Tonight" showed up with its cameras, the elder Tillis couldn't help playing the cutup.

"It was so hysteric," Pam Tillis says. "My sister had a plane to catch, and my dad becomes a comedian when you turn the cameras on. But I'm the oldest, and I can get into bussing everybody out of the room."

True to form, Tillis took control, and with a snap of her fingers and a firm, "Come on, Dad," she saw the session through with the same stubborn determination that has marked her entire recording career.

Tillis has emerged from the shadow of her famous father, but her career was a little slow getting off the ground. In 1984, she signed with (Continued on page 100)

Reprise Beats The Bushes To Promote Da Bush Babees

BY HAVELOCK NELSON

NEW YORK—Vying for a better place in the rap race, executives at Reprise/Warner Bros. are implementing a street-oriented campaign for the label's latest rap acquisition, Da Bush Babees.

"This group is one of our big hopefuls here, so we want to make sure we're providing all the right elements for it to grow," says Benny Medina, senior VP of A&R, black music/GM at Warner Bros. The label's initial focus is on providing high visibility for Da Bush Babes.

Between April 15 and 19, Reprise was to release the single "Swing It" to college radio, radio mix shows, clubs, and record pools. A commercial single of "Swing It" was shipped to retail April 7. It is supported by a promotional video lensed by director Mi- lacco that debuted March 16. "Ambushed," the band's album, is scheduled to drop June 14.

The label says it is optimistic about the prospects for Da Bush Babes because of the group's dynamism and musical blends. "Ambushed" incorporates New York hip-hop, L.A. lowrider aesthetics, Jamaican ragamuffin vibes, and a touch of jazz. Group members Y- Tee, Keeper Man, and Baby Face Koa go on a bouncy lyrical journey, celebrating wordplay and building verbal puzzles. Along the way they emphasize the group's hope skills while avoiding sexist and gangsta attitudes.

"A lot of people think that to be hard you have to curse and talk (Continued on page 97)
Palmieri Looks To Cement Jazz Reputation With Elekta Set

by Jeff Levenson

NEW YORK—Bandleader and pianist Eddie Palmieri is fond of describing himself as “a Puerto Rican of Italian descent born in a New York Jewish hospital, who composes Afro-Caribbean music.” That said, only the word “jazz” is missing from the equation. But not for long.

He recently completed a sold-out debut for the Elektra Nonesuch’s American Explorer Series that should help him reposition his firebrand reputation beyond the world of Latin music. At press time, the release was slated for May 20. The album is “Palmas” on trees in Spanish, the signature of the Palmiers, and it finds the five-time Grammy winner marrying the careening rhythm of his musical roots with the keen-edged instrumentalism of jazz.

“The album forced me to open my eyes to jazz,” Palmieri says, “especially in terms of the rhythmic patterns I use, which are sacred to me and are the most complex in the world. This is the first time I attempted to write in a strictly instrumental form, with horns solos against rhythms. The album draws literally from a concept virtually defined by percussionist Art Blakey and his Jazz Messengers—energetic front-line improvisers spurred by masterly backing. The horns Palmieri chose to showcase belong to trombonist Conrad Herwig, trumpeter Brian Lynch, and saxophonist Donald Harrison. The latter two are ex-Messengers.

“This is like Blakey, in that Eddie has great young players,” says Bob Hurwitz, the label’s senior VP/GM. “And it is a throwback to the period of great bands with strong leaders. But this is Eddie’s music completely. To use a reference involving vinyl, the minute you drop the needle, you hear his personality. I’ve found that all artists—and ultimately their audiences—have just evolved to express their personality. That’s been the basis of the entire Explorer series. Think of the albums from Johnnie Johnson, Slim Gaillard, Arthur Alexander, and even Fontella Bass, which is upcoming. The music is them.”

“In the marketing and publicity for this record, we want to use Eddie’s story, his incredible integrity, his desire to continue the tradition while creating a new hybrid. Those are the artist’s strengths; those are what we want the public to know.”

The public in this case will almost certainly consist of jazz record buyers and radio listeners—straight-ahead types—who might not be aware of Palmieri’s broad musical interests. “Palmas” will be marketed to jazz radio and merchandized in the jazz bins at retail outlets, not just the Latin bins. Already, many Musicland and Tower stores have the bandleader designated as a jazz artist.

“We may be seeing that Eddie is tuned into the fact that jazz has gotten more credibly respectable,” says Chris Osborne, jazz buyer for Tower’s Lincoln Center store in New York. “Thus, he’s selling ‘We want to go into the jazz section.’ Which is fine, really, because it increases consumer awareness of Palmieri, of what jazz is, and what it can be.”

Palmieri began his career in the early 50s, when he was influenced mightily by pianist brother Charlie and orchestra leader Tito Puente. He first found work in the bands of Eddie Fuegor and Johnny Segu. By 1961, after a year with the Tito Rodriguez Orchestra, he formed his own “Conjunto La Perfecta,” a trombone-friendly aggregate known then as “the band with the crazy roaring elephants.”

More than 25 albums followed, including winning entries on the labels (Continued on page 97)

Seeger’s Muse Still Flowering At 75

Book, Reissues Keep Folk Singer Before Public

by Jim Bessman

NEW YORK—Pet Seeger, the enduring musical activist and figurehead of folk music in America, turns 75 May 3 with a full slate of reunions and a new cassette package on the way. But he’d rather celebrate maple syrup time.

No, not “Maple Syrup Time,” one of several songs Seeger wrote or modified for inclusion on his “musical autobiography,” “We Have All The Flowers Gone: A Singer’s Stories, Songs, Seeds, Robberies.” Seeger’s interested not in the song, but the activity.

“Drip, drop, 40 drops of sap for one drop of syrup,” says Seeger, exulting in a late-March morning perfect for tapping the sap on his rustic spread overlooking his beloved Hudson River, some 60 miles north of New York. “It’s a lot of work for a few gallons, but the family likes it.”

As for the song, Seeger says it’s one of his better ones in a time-honored catalog that includes such classics as “Where Have All The Flowers Gone,” “Turn! Turn! Turn!,” and “If I Had A Hammer.” Many of his own songs, and others he helped make famous, have resurfaced in the last year or so, or will do so shortly.

The most notable Seeger-related reissue is Vanguard’s “We’re Not That Time,” a four-disc compilation of songs by Wavers, an artcollective founded by Seeger that helped spearhead the ‘60s and ‘70s folk revival.

Both the box and Vanguard’s “Peter Seeger Live At Newport, 1963—1965” — a previously unreleased performance — were issued last year.

This year, Seeger’s Legacy reissue division released “Waves Deep In The Big Muddy.” And Other Love Songs, which includes the controversial Vietnam War protest song.

The label plans additional reissues next year from Seeger’s Columbia catalog, perhaps in box format and including material from his other label affiliations.

The Omega label issued a two-disc Weavers concert set this year, “Kissin’ Sneaker Thinner Wine,” named for the Seeger co-write that became a pop hit for Jimmy Rodgers.

Legend previously issued Seeger’s “Children’s Concert At Town Hall” and “The Complete Carnegie Hall Concert—June 6, 1963,” while Sony Kids’ Music has put out “Peter Seeger’s Family Concert.”

“I have to laugh, because more people are hearing me now than back when I could sing,” says Seeger, who readily admits that his vocal range is not what it used to be. This pitch hasn’t stopped him. Harold Leventhal, Seeger’s manager since 1950 and his junior by 21 days, says the artist is maybe 5% less active than he was four years ago, performing three times a week at “regular benefits, cockamamie benefits—he doesn’t make money, but that’s deliberate.”

Historical Legacy

Seeger’s main endeavor for the past six years has been “Where Have All The Flowers Gone,” the 287-page text published in October 1993 that is filled with pictures, lyrics, and musical transcriptions.

The artist worked on the book between jobs, initially figuring that it would include about 40 songs, which (Continued on page 99)

Record Companies, Harry Palmer becomes head of Reactive Records In New York. He retains his title of executive VP/GM.

Howard Gabriel is promoted to VP/GM of Tristar Music in New York. He was VP of sales and marketing.

Laura Ingrisano is appointed VP of visual marketing for Capitol Records in New York. She was senior director of national video promotion at Elektra.

Ange Jenkins is promoted to national director of publicity for MCA Records in New York. She was director of West Coast publicity.

Mark Burger is promoted to national field promotion director for Geffen Records, Inglewood, Calif. He was field promotion manager for DGC Records.

GRP Records in New York promotes Ed Shapiro to associate director of legal and business affairs and Diane Duffy to manager of contract administration.

Selling Points: Artists & Music
what we put on of his, it’s a homerun.
He’s also a special friend to the station, and believes in what we do like we believe in what he does.”

K7 headlined Hot 97’s Puerto Rican Pride Concert April 10 and appeared at Hot 97 Expo ‘94 March 12.

“Come Baby Come,” released July 6, and the second single, “Zanga Zeng,” released Jan. 18, have spent several weeks on the Hot Dance Music/Maxi-Singles Sales chart, the Hot Rap Singles chart, and the Hot R&B Singles chart.

This week “Zanga Zeng” is No. 36 on the Hot Rap Singles chart, and No. 48 on the Hot R&B Singles chart. Meanwhile, “Come Baby Come” is No. 50 on the Hot Rap Singles chart.

According to SoundScan, “Zanga Zeng” has sold 78,000 units and “Come Baby Come” has sold 50,000.

Mike Becc, Tommy Boy director of pop promotion, says the label got top 40 crossover and some mainstream top 40 stations playing the singles. “In addition to Hot 97, WPOW [Power 96] Miami and WIOQ [Q102] Philadelphia were early believers,” says Becc. “It’s been a late-bloomer in many markets, such as Chicago, which eventually grew into one of its strongest markets. WRBM [89.7] is playing three cuts from the album now, ‘Zanga Zeng,’ ‘Come Baby Come,’ and ‘I’ll Make You Feel Good.’”

John Artale, purchasing manager for the Pittsburgh-based 117-store National Record Mart chain, says “Tommy Boy knew what they had here and was very committed to it. They put ad dollars into an in-store flyer and album sales really picked up after that.”

Artale says the album is No. 28 chainwide this week.

The third single, the Calloway-inspired “Hi De Ho,” was serviced to top 40 and R&B radio the week of April 11. The song mixes K7’s own rhymes with a chorus that combines Calloway’s “Minnie The Moocher” and “Zaz Za Zaz.” Lynch says she is hoping the single will “break this album wide open.”

K7’s appeal lies in the New York native’s mix of hip-hop, reggae, and soulful R&B, says Lynch.

K7 says its influences include music of the ‘30s and ‘40s such as Calloway, the freestyle movement, jazz great Billie Holiday, and artists of the early hip-hop scene like Afrika Bambaataa and Doug E. Fresh.

There is so much negativity in the music business, Lynch says.

“We respect the words of Snoop or Ice Cube, because they have lived there and are from there,” he continues. “I’m not, so I can only speak about having fun and hanging out with friends or with a young lady and pursuing the American dream.”

Lynch notes that the Box’s support of “Come Baby Come” was instrumental in breaking K7. “MTV and BET were not in the mix on the first single,” she says. “But once they were and MTV has been supporting ‘Zanga Zeng,’ which he performed on The Box.”

In addition to the Feb. 14 performance on the Box, an MTV dance show, K7 has made numerous TV appearances that Lynch says have helped boost album sales. The appearances include the Arsenio Hall Show Nov. 22, Music Source, which airs on Fox and independent broadcast channels nationwide, Nov. 12, BET’s Video LP Jan. 24, Soul Train Jan. 29, Showtime At The Apollo Feb. 26, and Apollo Comedy Hour Feb. 27.

K7 starts a nationwide tour at the end of April with R. Kelly and Salt-N-Pepa.

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Plus a special report on the growing popularity of Karaoke will be featured.

**LANDMARK CLOSING LEAVES LABELS SEARCHING**

(Continued from page 6)

Shoes, had been exclusive with Landmark for six months before it pulled its line after the January bankruptcy filing. Now, however, the company is racing to find distribution for new albums by the Spongetones and Shoes.

“We’re scrambling,” says Black Vinyl’s Jeff Murphy. “We have to get it together immediately.”

While the company has been pondering possible distribution with such nationals as Alliance, DNA, ADA, REP Co., and M.S., Murphy adds, “We don’t want to get tied into an exclusive deal at this point that might hamper our ability to kick it to a major.”

“It was devastating . . . I’m in a state of shock and confusion, and I don’t know what I’m going to do right now,” says Stephen Kaplan of New Brunswick, N.J.-based Performance Records, which was handled exclusively by Landmark.

Kaplan says that Sound Solutions in Somersett, N.J., is distributing his product to Tower Records accounts, and that he is looking at “Dutch East [India Trading] type guys” to handle his highly specialized product, which includes albums by the late, controversial G.G. Allin as well as Charles Manson’s album “Lie.”

Kaplan adds that he is skittish about moving his product through a national. “I can’t risk being a small fish in a big pond,” he says.

Neil Cooper of ROIR in New York says that Alliance has picked up the accounts formerly serviced by Landmark. “I have several other distributors, so it presented no problem for me whatsoever.”

Reflecting on the trend toward national indie distribution, some of Landmark’s former vendors are hesitant to put all their eggs in one company’s basket, given the historical instability of some indie firms.

“In my 15 years in the business, I’ve had 16 distributors go bankrupt owing me money,” says Cooper.

“We’ve had a bankruptcy by one of our distributors every year for the last five years,” says Murphy. “That really hurts.”

And with most labels working on narrow margins, one failure can spell the end for an indie imprint. Says Kaplan, “I can’t afford to take another hit.”
Artists & Music

Beasties Renew Their License To III
Appeal, Acclaim Back Act's New Capitol Set

BY CRAIG ROSEN

LOS ANGELES—In 1986, the Beastie Boys became the first rap act to top the album chart with “Licensed To Ill,” which went on to sell more than 4 million copies.

“Paul’s Boutique,” the group’s 1989 follow-up, was hailed by critics but failed to match the commercial knock-out of the debut album. “Check Your Head,” released in 1992, struck a chord with both critics and consumers and has sold more than 1 million copies to date, according to SoundScan.

Now, with “Ill Communication,” which comes out May 31 on Grand Royal/Capitol, and a high-profile spot on this summer’s Lollapalooza tour, retailers, radio programmers, Capitol, and the Beastie Boys all say the time is right for the group to score again.

“Ill Communication” features the funk-turned-rappers (and back again) dabbling in everything from hardcore and hip-hop to funk jams.

Says Capitol president/CEO Gary Gersh, “The climate is perfect for the Beastie Boys right now. It’s exactly the right time, and they’re exactly where they should be.”

A number of retailers and radio programmers confirm that the demand for the Beastie Boys is still there.

“Check Your Head” was huge, and it’s still selling extremely well on both configurations,” says Al Wilson, head buyer for the 133-store, Milford, Mass-based Strawberries chain. “The reissue [Some Old Bullsh.. which collects the group’s early hardcore recordings and first foray into rap] sold like a new release the first week. To me, that meant that there is a real, inherent, pent-up demand for Beastie Boys product.”

San Diego’s Arrow rock station (91X FM) Mike Halloran concurs. “This new record is going to do phenomenal,” he says. “I heard a couple things that it’s a lot harder and hopes a lot higher.”

(Continued on page 15)

Eugenie Geniuses. Members of Eugenie meet with Atlantic Records staff following the band’s show at New York’s Academy. The band was playing in support of its latest album, “Mary Queen Of Scots.” From left are Atlantic senior manager of international production Genevieve Ganoze, Atlantic director of international marketing Ann Brubaker; Gordon Keen and Eugenie Kelly of Eugenie, Atlantic manager of national alternative radio promotion Seth Widoff, senior director of artist relations and media services Bob Kaus, and Eugenie band members Roy Lawrence and Raymond Boyle.

Stars Kiss Up On Forthcoming Mercury Tribute Compilation

BY JIM DESSMAN

NEW YORK—While some may consider it an insult to be told “Kiss My Ass,” Gene Simmons regards it as the “highest compliment.”

The venerable Kiss bassist couldn’t be happier with the results of the multi-artist Kiss tribute album, “Kiss My Ass,” to be released June 21 by KISS label, Mercury Records.

“It’s great because all these acts say how Kiss changed their lives or got them into music originally,” adds vocalist and fellow Kiss co-founder Paul Stanley. “Now they’re artists in their own rights, and they’re acknowledging our roots.”

The range of participants may astound those other than the Kiss Army: Lenny Kravitz, with Stevie Wonder on harmonica; Garth Brooks backed by Kiss Anthems; the Gin Blossoms; Toad The Wet Sprocket; Shambles!—which features members of Hogs Against The Machine, Tool, and Faith No More; Dinosaur J.. Extre..e; the Lemonheads; the Mighty Mighty Bosstones; and Japanese act X featuring Yoshiki, backed by the American Symphony Orchestra.

“My jaw would drop when the material came in,” says Simmons. “In our wildest dreams we couldn’t have come up with the arrangements.”

Notes Stanley, “You hear the songs on the album and they’re new again, and stand and fall as songs. Like ‘Rock And Roll All Night’ by Toad The Wet Sprocket became truly their own version, from their perspective.”

Toad vocalist Glen Phillips, who once sang up the blood-spitting Simmons signature for Halloween, had re-worked the song in 6 1/2 time with heavy harmonies and acoustic guitars.

“We always thought, at its core, it was a campfire song,” says Phillips, whose band used to cover the song live. Robin Wilson of the Gin Blossoms says his rock star fantasies were conceived while lip-synching to Kiss records, while Mighty Mighty Bosstones front man Dicky Barrett actually joined the official Kiss Army.

“Kids growing up in the 70s and 80s had to be influenced by them one way or another,” says Barrett. The Bosstones’ offering in “Detroit Rock City,” which the band had been playing during its soundchecks.

Simmons says the idea for “Kiss My Ass” was prompted by “Hard To Believe,” a 1968 C/ Records Kiss tribute compilation featuring artists like Nirvana and Bullet LaVolta.

“Then we’d be reading music and more how artists like Garth and Lenny were influenced by us, and figured it would be great to do an album on a major label. Once word hit the street, everybody started calling, but unfortunately, some bands couldn’t be part of it because of politics.”

Stone Temple Pilots, Nine Inch

KISS: Paul Stanley, Eric Singer, Gene Simmons, and Bruce Kulick.

Cobain’s Death Fuels Legend’s Growth;
Meat Loaf Tour Returns With 2nd Serving

"I'M NOT GONNA CRACK" song Kurt Cobain in "Lithium," a song featured on Nirvana's multi-million-selling "Nevermind," but that's exactly what he did last week. Cobain left the world with an indelible mark that will live on for decades to come. The end of Cobain's life has been the talk of the town, and Meat Loaf's return to the stage with his new album, "Bat Out Of Hell II: Back Into Hell," has caused a stir among fans and critics alike.

"Bat Out Of Hell II" is the latest release from Meat Loaf, the iconic rock singer known for his powerful voice and chart-topping songs. The album features a mix of old and new material, including a cover of Cobain's "I'm a Girl, You're a Boy." The song has been well-received by fans and critics alike, and it has helped Meat Loaf's tour continue strong.

Meat Loaf's "Bat Out Of Hell II" features a number of high-profile guests, including Billy Idol, who provides backing vocals on several tracks. The album also includes a tribute to Cobain, with "I'm a Girl, You're a Boy." The song has been well-received by fans and critics alike, and it has helped Meat Loaf's tour continue strong.

"Bat Out Of Hell II" is currently touring the United States, with stops in major cities including New York, Chicago, and Los Angeles. The album has received critical acclaim, with many critics praising Meat Loaf's powerful vocals and the album's catchy hooks.

The album's success has helped Meat Loaf's tour continue strong, with sold-out shows in major cities across the country. The tour has been a testament to Meat Loaf's enduring popularity and his ability to connect with fans of all ages.

Meat Loaf's "Bat Out Of Hell II" is available now on all major music streaming platforms, and fans are encouraged to check it out. With its powerful vocals and catchy hooks, "Bat Out Of Hell II" is sure to be a hit with fans of all ages.
Drown Navigates Waves Of Competition
Elektra Debut Takes On Top Metal, Modern Rock Acts

BY GIL GRIFFIN

NEW YORK—In 1990, four Los Angeles hard rockers courted a monster. Lauren Boquetee, Joseph Bishara, and Marco Forconone all called themselves Drown and were about to unleash it to modern and album called "What It Is To Burn.

Through the use of its metal-tv fusion, the Elektra Entertainment band breaks free. Searing guitars and techy keyboards accompanied the vocals of Lauren Boquetee, a helmet-wearing guitar player. The album, titled "What It Is To Burn," was a testament to the band's ability to blend hard rock and modern rock aesthetics.

There's no reason Drown can't be played on both MTV's "Headbanger's Ball" and "Alternative Nation" shows, gaining credibility with both sets of kids who watch those shows, says Jones. Drown can be both metal and alternative.

Jones says the band will produce a low-budget video for the first single, "(Continued on next page)"

Software Keeps Pubbers On The Right Track

THE TECHNO BEAT: Toss out the pencils and ledgers. There's a better way to track copyrighty, licenses, and royalties, say mark managers Gary Naays, Calif.-based company that also promises leery technophobes who are somewhat fond of nickel and ceremonial paperclip. "The computer product doesn't have to be hard to use or prohibitively expensive to acquire. After all, it's designed to make life easier, right?"

That's the premise behind Gruener Software Engineering's Right Track system, a software package aimed at music publishers, music publishers, licensing companies, and anyone else who has to track music.

"This is designed to allow music publishers to have all the necessary information at their fingertips, to make better-informed decisions, and ultimately increase revenues," says sales manager Mark Friesen.

Gruener's coming at this from a music publisher perspective. Having already designed custom software for several large music clearance clients, the company says it consulted with music industry professionals and experts before designing the Right Track system.

The result is a "modular" system in which users choose among various software modules, each with its own special function, that act as an integrated system—communicating with the others so that nothing slips through the cracks. Right now, there are three modules available: copyright, which holds all song information such as writers, publishers, and payees, and keeps track of renewals, among other functions; licensing, which features standard and user-defined license forms and daily "what's due" reports; and royalty, which is linked directly to the client's payment portal of the copyright module and also interfaces with the licensing module to update licensee statements and recoup advances.

A product royalties module (aimed at record companies and producers) and a song-plugging module will be added to the mix in May or June, company reps says.

Cost varies depending on the number of "users"—or computers running the software:single-user modules range from $495 for the song plugging to $2,295 for publisher royalties and product royalties.

IS THE SEARCH OVER?: Words & Music hears that an ASCAP search committee helping to pick a CEO for the performance rights group is likely to make a recommendation from a short list at the society's next board meeting, scheduled to be held in New York at the end of April.

THE SONG MAN: Four Jays Music, which controls many of its founder songwriter Harry Warren's share of copyrights, has issued a catalog and CD that goes along with a course that is to be released to modern and album called "What It Is To Burn.

"Our emotions are really intense and passionate," says Boquetee, the band's lead singer. "We're a concept band in that we're feeling that by someone. I couldn't picture myself writing 'Shiny Happy People.'" Nicola Dixon adds, "The record explodes. It rips your head off.

STARS KISS UP TO KISS (Continued from preceding page)

Nails, Skid Row, and Alice In Chains reportedly were among the bands that wanted to participate but were unable to appear due to label logistics.

For Kiss' traditional metal radio stronghold, Mercury is pushing Shandish's Addiction's "Calling Dr. Love" and Anthrax's "She." The latter cut also will be promoted to album rock and top 40, along with Kravitz's "Deuce" and Brooks' "Hard Luck Woman.

The full "Kiss My Ass" album is being serviced, since no singles are planned due to legal obstacles. Al

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Artists & Music

by Irv Lichtman

Stars Kiss up to Kiss

Christine Sixtene, Dinosaur Jr.'s "Goin' Blind," and Toad the Wet Sprocket's "Rock And Roll All Night."

For Kiss' traditional metal radio stronghold, Mercury is pushing Shandish's Addiction's "Calling Dr. Love" and Anthrax's "She." The latter cut also will be promoted to album rock and top 40, along with Kravitz's "Deuce" and Brooks' "Hard Luck Woman."

The full "Kiss My Ass" album is being serviced, since no singles are planned due to legal obstacles. Al
SUEDE TO CHANGE NAME FOR U.S.
Columbia Act Agrees To Settle Lawsuit

NEW YORK—British recording act Suede will officially be known in the U.S. as the London Suede, while retaining its original name in all other territories. The band and its labels—Suede Music, Columbia Records, and Nude Records Ltd.—had been sued by Suzanne deBronkart, a Maryland-based jazz/pop artist who performs and records under the name Suede (Billboard, Dec. 25, 1994). The British band agreed to the U.S. name change to settle the lawsuit.

Columbia announced the name change and lawsuit settlement in a press release, but declined to comment further.

John Hazard, deBronkart’s attorney, said, “The settlement was fair. We’re very glad it’s been settled. Sony was very cooperative; they’re very good people to work with. I hope that both the British band and my client will prosper.”

DeBronkart says, “I feel like it’s a tremendous victory actually. Sort of a modern-day David and Goliath: a small, single-woman-owned business takes on Sony Corporation and wins. I’m glad we got it settled out of court.” DeBronkart owns the trademark for the name Suede, she said.

The London Suede will release a six-song EP in the U.S. on April 26 on Nude/Columbia Records. The EP’s lead track is “Stay Together,” which debuted on the British singles chart at No. 3. DeBronkart is currently working on her next album, which is due out in December on her own Easily Suede Music label.

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Artists & Music

ELEKTRA’S DROWN
(Continued from preceding page)

“What It Is To Burn,” which the label will give to MTV. Other than that, the label has produced 5,000 three-ong cassette samplers from the band’s debut album and has shipped them to modern and album rock radio stations and retail outlets. Jones says that in-store listening booths also will be a vital part of the marketing plan. “Our research shows that the booths have vastly helped other group’s sales,” he says.

But more important to Jones and the band is touring. “A year from now I’d like to see Drown play 300 dates across the country, as an opening act and as a headliner,” Jones says. “This band should tour and tour and tour.”

Boquette and company can’t wait to hit the road. “Our bags are packed,” Boquette says. “We want to bring the record to life. Imagine having four guys out on stage giving 100 percent. The monster in us has to come out.”

Another man who was crucial to Drown’s first album was producer Dave Oglieve, who has worked with—ironically—Nine Inch Nails and Skinny Puppy. “He’s a part of our band,” Boquette says. “I couldn’t imagine making a record with anyone else. He saw what we did and brought it out in us. He was like a coach.” Drown also has a hard rock connection with its manager, Walter O’Brien, who also manages Pantera and White Zombie.

But in a crowded field where angst is the defining character, will young audiences tap into Drown songs such as “Lost,” “Longing” and “Arms Full Of Empty?”

“We’re going to do well,” Jones says. “If we stay true to ourselves, it will be a big hit.”

“Are those kids feel today?” Jones asks rhetorically. “Kids today are scared and nervous, and we tell kids not to do a lot of things. We have to present the music honestly and they will relate to it.”

STARS KISS UP
(Continued from preceding page)

Innovative and retail radio will get limited-edition red vinyl servicing for giveaways.

The vinyl albums—containing the bonus track “Underneath The Covers,” which is available elsewhere only on the German issue—are being sent to select retail chains and mom-and-pop two weeks ahead of the ordinated release date to stoke awareness.

These dealers also will have access to a 10-pack vinyl drum bin for counter display.

As a special promo item, a set of albums from all the international territories will be packaged; the cover art, featuring an average family in Kiss makeup seated at the dinner table in front of a flag, will change to incorporate the flag of each specific country.

Plans are new under way for a “Kiss My Ass” media launch, perhaps to include a “Battle Of The Kiss Tribute Bands” in Los Angeles the first week of June, with Stanley and Simmons officiating. Kiss also may do a special show June 3 in New York, featuring “Kiss My Ass” guests.

All this—also including a “making-of” home video set for fall release—leads up to the next Kiss album, tentatively scheduled for October or November.
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BEASTIE BOYS

(Continued from page 12)

Marco Collins, MD at KNDD (The End) Seattle, notes that the band has been able to maintain a healthy fan base. "It's amazing how they continue to reinvigorate themselves with each album without losing their following."

The Beatles' Mike D (Mike Diamond) notes that the musical climate has changed to the group's advantage. "Increasingly, there are a number of bands that incorporate different styles into what they do," he says. "There's an audience for everything from hip-hop to the rare-growth funky shit to hardcore."

The Beasties, who also include MCA, Mike Diamond, Ad-Rock (Adam Horovitz), and Mix Master Mike, are currently touring the United States with a headlining act. "We worked on 'Check Your Head' for a long time and we learned how to make records, and touring taught us a lot about playing together," Mike D. says. "Like 'Check Your Head,' 'Ill Communication' features a mix of samples and live instrumentation.

On the live-instrument tip, the Middle Eastern-flavored track "Eugene's Lament" features Beasts pal Eugene Gore on violin. Other tracks feature keyboardist Monek Mark and percussionist Eric Holo, for whom the track "Boko On The Corner" is named. Mike D. says, "When we started playing instruments for 'Check Your Head,' a lot of that was based on the music that inspired it (like the Meters or Memphis Slim's blues), it was the stuff that we had been sampling. As soon as we started to do that, we realized we could still play hardcore, too. With this album, it was just a matter of getting even more out there."

Sticking with the spirit of the music, Capitol will support the album with a loud marketing plan. "Chaos is the theme of the campaign," says Capitol GM/senior VP of marketing Bruce Kirsch. The label issued a white-label 12-inch of "Get It Together," which features guest appearances by Biz Markie, Q-Tip of A Tribe Called Quest, to elaborate, April is when the band will be worked on the party and club circuit by a special street promotion team.

The track has major commercial potential down the line," Kirsch says. "But we're going to build it from the street up."

A second track, "Sabotage," goes to college and modern rock radio in May. "We are going to break every rule we know in terms of marketing this record," Kirsch says.

The Beasties are high on the recent changes at Capitol and the support from Gersh. Although the group has "complete artistic freedom," Gersh often listened to tracks while the Beasties were working on the album, Mike D. says. "It's the first time that we have had access to someone in that kind of position," he says.

The Beasties' relationship with Gersh also led to Capitol signing a joint venture with the group's Grand Royal imprint, whose roster includes Luscious Jackson, and DJ Hurricane. The group also publishes Grand Royal magazine.

The Beasties will hit the road in early summer for some European warm-up dates, and later on Lollapalooza. Says Mike D, "We'll definitely be making up and down some stuff we've never done before."


NEW YORK: In a way, Valentine Smith is already ahead of the game. Sure, the five-person rock band is in the "pile into the van every weekend and drive up and down the East Coast" mode, as it meets, greets, and makes fans a little special at a time. And yes, one of the band's specialty New York dates comes at a living room-size club in the East Village, just a chance to pass around an empty pitcher in hopes folks will toss in quarters, singles, or an occasional 16-spot. But what probably has Valentine Smith's members (and fans) convinced they're onto something are the band's occasionally magical, always exhilarating live shows; its new six-song EP "Back On Earth" (Another Round Records), which can go toe-to-toe with any pop/rock record pressed this year, and its handsome new video for the single "Kate's A No-Show." Valentine Smith formed when singer Bill McCarthey met guitarist/sup- potist Steve Dimz at CBGB in '92.

Soon the lineup filled out to five, with McCarthey moving out from his kit to handle vocals. The band landed semi-regular gigs at an Irish pub, Hemmeh's, in Hoboken, N.J., and a coffee house called Sin on Manhattan's Lower East Side—home of the passed pitcher. It's a Sin that fans, tucked seven-deep and overflowing onto the sidewalk on weekends, return to see the band. "Back On Earth" is making small rumbles at retail and radio. It recently cracked CMJ's top 100 college chart, while some out-of-the-way commercial outlets—WEBK Rutland, VT, and WWV Blacksburg, VA—have embraced the band. So, too, to a degree, have a couple of big timers: WFNX Boston (Another Round Records chief Bruce McDonald is used to the MD there), and WXRR (K-Rocks) New York, where eclectic Sunday night host Vin Seels regularly talks up the band. Contact Bruce McDonald at 617-410-1246.

BOYD

VALENTINE SMITH

AUSTIN: Since Fabu's most recent performance here, record label representatives have been treating the band as a hot item. Private Music, Atlantic, MCA, Epic, and Caroline Records, to name a few, have inquired about the trio, consisting of Amy Atchley, Pam Miller, and David Hemmeline.

And just in the last few days, Sonic Images has been pursuing the band, which Atchley says makes music that is somewhere between "alternative, contemporary, folk, and new age." But the band, flattered with the attention, is taking its time before signing on the dotted line. "We're just talking about the different labels and who we want to be connected with," Miller said. "It's important to wait until we find someone ready to work for us. There's too many out there to not have someone literally attack their head out for you. We just want to quit our day jobs." Fans think they're ready for the big time, obviously, Fabu placed second in the best folk act competition at the Austin Music Awards, behind Jimmie Dale Gilmore. Fabu has just released its first CD, "Navin,'" and is getting airplay in Austin and in Dallas. The CD was recorded at Asheville At The Wheel's Mimosas Studios and reaches out to the sophisticated coffeehouse bunch and the adult contemporary listener. The three composer/singer/musicians met in 1991 when Atchley and Hemmeline were working in the Moondance Diner. Miller joined in, and the rest, as they say, is Fabu history. Hemmeline began in the music scene relatively late in life, picking up the guitar at age 19, while Atchley and Miller both were schooled in classical music. Atchley, Miller, and Hemmeline are looking into a fall tour that would take Fabu into clubs in Columbia, New York, and Chicago, and maybe Los Angeles. Contact Jill McCuekin at 512-478-6578.

CHARLIE ORI

BOSTON: While Aerosmith took most of the major-label trophies, including act of the year, at the eighth annual Boston Music Awards, the mix of upcoming indie acts also honored April 5 at the Wang Center for the Performing Arts suggests the Boston market's fertility. Pop-powered rock act Letters To Cleo (Billboard, March 20) received its first single ("Seel") and debut indie album ("Aurora Gory Alice") awards, while the darker, moody Moorehead won for best indie album ("Cure For Pain") on Painheads' thirteenth record. Cobalt 90 was crossbred best local rock band. Universal Language, Lise Lee, Rebecca Parris, and Mighty Sam McClain took the local R&B, rap, and blues categories, respectively. The coveted Rising Star award went to the Mighty Bosstones, a ska-metal hybrid on Mercury Records, while jazz guitar hero Pat Metheny was inducted into the BMA's Hall Of Fame. GIRLIE REIHMAN
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The release date of "Marvin The Album" on Mammoth/Atlantic has been moved up to April 29.

Additional reporting was provided by Brett Alford with assistance by Silvio Pietroboano.
Arrested Development Buzz About Issues

By Havelock Nelson

Brooklyn, N.Y. — Displaying a relaxed state of cool, the members of Arrested Development sat in a tiny African-American bookstore here recently, working their way through a long press day. The group is beginning its part of the promotional efforts for the upcoming E.M.I./E.R.G. album, “Zingalamaduni.”

Sitting at a table in the back of Nkuru Books in the Park Slope neighborhood, surrounded by the rest of the band, AD's frontman, Speech, explained why the group's members (who reside mainly in Atlanta) chose to meet the press in this unusual location.

“We wanted to bring reporters into a place that represents truth in many ways, somewhere they may not have brought us before,” he said.

That explanation falls in line with Arrested Development's twin musical missions. “We try to make people aware, they may not be aware of,” said Speech. “Also, we attempt to make fly music that might expand what hip-hop is all about.”

The new album, which drops June 16, contains the same kinds of thought-provoking social comment that distinguished the band's 1992 debut, “3 Years, 5 Months & 2 Days In The Life Of...,” an album that explored spirituality, culture, and politics while kicking sexism and gangsterism to the curb. Its songs—including the gold singles “People Everyday” and “Teenager”—were message songs rooted more in daily life than, says, those of Public Enemy.

As Speech put it, “What we attempted to do was be political, but explore it from the perspective of when you're not marching, when you're just makin'.” The album sold more than 3 million units, according to SoundScan.

Its followup, a record of the group's MTV special titled “Unplugged,” sold 200,000 units, according to SoundScan.

Like the first record, the new one was recorded and mixed with no label intervention. “We always want to have control over what we’re doing, and that’s what we naturally did it in-house, then delivered it to the label.”

“Zingalamaduni” (swahili for “breeze of culture”) will be preceded by a breezy single, “Easy My Mind,” which rallies against materialism. The single drops May 10 and will be followed with a remix by DJ Premier.

E.M.I. plans to service 12-inches of “Easy My Mind” to the underground (via Fair Trade) and American radio (via SoundScan) on April 25, the record will be shipped to top 40, urban, and modern rock radio. The DJ Premier remix will “probably come out 3 or 4 weeks later,” says Lindsey Williams, E.M.I.'s VP of rap music.

The group (which has two additions—vocalist Nadirah and Kwesi Asuo, aka DJ Kemist)—will embark on a college tour of 15 markets between April 10 and May 2. Then, beginning May 6, it will perform showcases for the public in eight major markets, including San Francisco, Washington, D.C., Dallas, and Los Angeles. They will be held in clubs with capacities of 1,000-1,400.

Said Williams, “We’re going to book ourselves, and try to give away via radio and retail give-aways. This gives the group an opportunity to go directly to the consumers.”

Arrested Development will embark on a European tour May 21 and will return to the U.S. by the time “Zingalamaduni” drops. “They’ll tour here starting in July,” said Williams.

Sonically, the long-player incorporates intricate melodies, first grooves, and tricky rhythms, along with live instrumentation and recorded samples. The samples (including rapping and dancing to her own audio) contributed to the group titling the album “Zingalamaduni.”

According to Speech, “Every time you sample notes, you’re also sampling the spirit of whoever you’re sampling. Like if I sample a Herbie Hancock loop, I feel I’m also sampling the emotions he was experiencing when he was playing. Those particular

Atlantic Starr Ecstatic About Arista Set; ‘Beautiful’ Remixes; A Fond Fair-Well

All Aboard: At a recent taping of “Soul Train,” we ran into Jonathan, David, and Wayne Lewis of Atlantic Starr. The Grammy-winning brothers were ecstatic about “Time,” their upcoming May 24 debut on Arista Records.

“he album marks the first time the group has worked with outside producers, including Vassal Benford, who tutored the knobs for the first single, ‘I’ll Remember You.’ Other changes: Veteran member Joe Phillips has departed the group, with the Vegas-based Asa Danner as the replacement. Jo’xson, Whitney Houston's and Mariah Carey.

Around the Business: Hank Caldwell departs Epic Records to become president of Death Row Records in New York. In his wake, Vivian Scott is named Epic's VP of black music.

She retains her executive post in A&R... Eddie Pugh leaves his promotion post at Columbia, where former director of promotion Ken Wilson gets his VP stripes. Contrary to rumors, Ruben Rodriguez will maintain his equity in the successful Pendulum Records... As reported last week, Zoo Records has dropped its R&B promotion department. Personnel affected include Marvin Robinson, Joan Scott, Chris Berry, and Norma DeShield.

Un-Album: Bellmark Records, which is distributing The Most Beautiful Girl In The World, the current single by the newly known as Prince band, now plans to release a seven-track EP containing remixes of the hit song. The release is dubbed “32:57 Of The Beautiful Experience,” it has a tentative street date of April 21.

Shanice Grows Up On 2nd Album Motown Plans A Multiformat Push

By J.R. Reynolds

Los Angeles—Comparing her self-titled follow-up album to her debut effort, Motown artist Shanice says her latest set is a more R&B-rooted creation and offers the portrait of a 20-year-old vocalist who has grown up in the media frenzy and business buzz.

“This album is a very personal reflection of my past, says. “It fills me better because it’s more involved; I co-wrote seven songs and co-produced three tracks. I didn’t do much, so I’m definitely going to have a different run with this one...”

According to the vocalist, when “Shanice” is released June 21, people will realize she has grown up from several perspectives. One big difference is her voice.

“It’s a lot stronger now, and I’m not as afraid of trying more new things with it in the studio,” she says. Quando Fields, Shanice’s VP at Motown, says the concept of Shanice’s personal and professional growth has been incorporated into the label’s marketing. “Her first album began to establish who she was and jell her image,” he says. “On this one, we want to show personal musical growth [single] we release from this album will show that growth, so that [by the last single] we’ll have created a situation where, in addition to her younger core audience, she’ll have also attracted older demos.”

Of the funkier, more traditional R&B sound on “Shanice,” he says, “There are a lot more get down dance tunes—the kind that I enjoy listening to and dancing to myself. It has an older feel to it, too. Your favorite song on the album is ‘I Like The Things You Do,’ because it doesn’t sound like anything on radio today,” she adds.

That track uses a slow-motion sample of the Staple’s “I’ll Take You There” as its backbone, and surrounds it with a breezy, back-porch harmonica/guitar-twang groove, which is rounded out softly by Shanice’s down-home vocal crafting.

Says Fields, “We have a two-tier strategy for working Shanice. First, we want to retain the larger, younger core audience that we established with her first album. Next, we want to show ‘Shanice’ to their parents and audience to include more upmarket demos.

To accomplish this, Fields says, the marketing campaign is going national with the project from the beginning, using advantage of the artist’s name recognition at mass-media outlets including radio, television, and print.

He says all major music video outlets, including BET, VH-1, and MTV, will be targeted. “It’s a visual way of showing how much she’s grown, and how she’s going to share the album’s success at all levels.”

Fields reports that along with Motown president/CEO Jheri Buxby, (Continued on page 19)
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For more detailed information, please refer to the Billboard charts and directories available. The data includes comprehensive lists that give you the information you need to reach record retailers and to plan your sales strategy. Billboard's 1994 Record Retailing Directory provides the complete information you need to reach record retailers and sell them your products and services.
## Billboard Hot R&B Airplay

**FOR WEEK ENDING APRIL 23, 1994**

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<thead>
<tr>
<th>No.</th>
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<tr>
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</tr>
<tr>
<td>2</td>
<td>I'M READY</td>
<td>Pras feat. The Fugees (Interscope)</td>
</tr>
<tr>
<td>3</td>
<td>YOUR BODY'S CALLIN'</td>
<td>K. Kelly feat. Missy Elliott (Rca/Warner Bros.)</td>
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<tr>
<td>4</td>
<td>21 GUN GROOVE</td>
<td>21 Gun Band (Streetlife/Hollywood)</td>
</tr>
<tr>
<td>5</td>
<td>THE MOST BEAUTIFUL GIRL...</td>
<td>Doug E. Fresh feat. Sweet Comforters (Tommy Boy/Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>ANYTHING</td>
<td>Dru Hill (Zeal/New Era)</td>
</tr>
<tr>
<td>7</td>
<td>TREAT U RITE</td>
<td>V. Williams (Interscope/Panama)</td>
</tr>
<tr>
<td>8</td>
<td>MEAN THE WORLD TO ME</td>
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<td>SALT-N-PEPA (NEXT I'M PRINCE)</td>
<td>(NPG/Bellmark)</td>
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<td>10</td>
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<td>IT (WING/Mercury)</td>
<td>W. Carter feat. K. Jones (Maxi Records)</td>
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<tr>
<td>12</td>
<td>RECURRENT</td>
<td>(Warner Bros./Reprise)</td>
</tr>
<tr>
<td>13</td>
<td>RIGHT MEAN THE WORLD TO ME</td>
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<tr>
<td>14</td>
<td>I'M THE MOOD</td>
<td>C. Carswell feat. J. Smith (Warner Bros./Reprise)</td>
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<tr>
<td>15</td>
<td>RIBBON IN THE SKY</td>
<td>(Rca/Babyface)</td>
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<td>GOT ME WAITING</td>
<td>D. Ross feat. A. Simmons (Universal/Motown)</td>
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<td>J. Kilgore feat. J. Jones (Atlantic)</td>
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<td>NEVER KEEPING SECRETS</td>
<td>(Full Sound)</td>
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<td>21</td>
<td>STAY</td>
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</tr>
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<td>I'VE NOTICED</td>
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<td>LOVE ON MY MIND</td>
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<td>25</td>
<td>SEARCHIN'</td>
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### Billboard Hot R&B Singles Sales

**FOR WEEK ENDING APRIL 23, 1994**

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Footnotes:

2. Tracks moving up the chart with airplay gain. © 1994 Billboard. Reproduced with permission.
**SoulShock & Karlin Bridge The R&B/House Gap**

**COMING TO AMERICA: In the creative minds of Danish production and songwriting duo SoulShock & Karlin, there are no limits on a house and R&B music. In fact, since moving from their native Copenhagen to Los Angeles last year, they have been increasingly perplexed by the tall, sharply defined industry walls that separate the two genres.**

*In Europe, there is much less division and categorization,* says SoulShock, born Carsten Schack. "What matters more is whether or not the song is strong, or if the beat is slamming. Coming here has been a jolt, because it's almost seems like you have to pick a side. Why can't house and R&B hang together on an album without possibly turning someone off?*

At a time when the idea of CeCe Peniston placing a hip-hop jam alongside a pop-pop tune on her current album triggers heated discussion throughout clubland, that question could not be more valid or timely. Spreading SoulShock & Karlin's open-minded and healthy approach to dance music could be extremely beneficial to its future—and off the floor.

"If dance music is going to survive, we have to get the songs back in line," says SoulShock. "We need to get serious, and prove that there is substance and variety in what we do. How boring is an album that only has house or hip-hop sounds? Very.

The roots of his philosophy are in an adolescence that was peppered with a broad range of music and influences. For SoulShock, it all began with *The Wheels Of Steel* by Grandmaster Flash. It inspired him to get a turntable and mixer, and experiment with cutting and scratching. In 1989 he placed first in the Danish Mixing Contest, and later was signed to DJ on the Jungle Brothers' European tour. That led to a number of remix gigs, most notably Queen Latifah's "Upright My Mad*\-ness."

"People were fascinated that this white guy from Aalborg [a small town outside Copenhagen] had such an African-American culture," he says. "To me, that is music. Color is music."

Early this year or so, SoulShock worked with companion/club DJ Cutfather on records for Siibl, Massive Attack, and Blue Pearl, among numerous others. The lengthening list of hits led them to form Soul Power Records for EM's Danish division. The label has been distributed here through Epic, getting a happy twirl up the club charts with "Get Satisfied" by Cut'n'Stone. On the whole, though, the experience was more educational than financially fruitful.

"We thought the hits would just roll, and that it would be easy," SoulShock says. "There was just one problem. You really need to be looking after things, in order to have any kind of momentum."

With that realization, a move to the States was quickly planned. "But Cutfather was not down for that," SoulShock says. "He has a life there that he wasn't ready to give up."

Enter Kenneth Karlin, a self-taught musician who had been playing keyboards on SoulShock and Cutfather's records for a while. His diverse background and interests in reggae, jazz, and pop-rock sparked a kinetic contrast to SoulShock's intense urban direction.

"Most important, Karlin has a real songwriting background," SoulShock says. "He's got all these really good keyboards that he's built, and he's very serious about his chords. He is extremely clever, and makes our music deeper. He is always thinking about melody."

Since becoming hardly entrenched in the States, SoulShock and Karlin have kept busy with a broad smorgasbord of cool projects. They wrote and produced "In The Mood" and "Hit By Love" for Peniston, as well as "Alright Now" for Patti Labelle, which got a 1993 R&B Grammy nomination. On the remix tip, their most recent records include Sting's "Demolition Man" and "Ain't No Man" by Dina Carroll.

Looking ahead, the duo is putting together three or four tunes for Cathy Dennis' next album. Among the tracks is a collaborators' effort for "S.O.S." Also on the drawing board is "My Love" for Denise Chamong's much-anticipated Epic debut, but as cutts for MJ/Epic new jill-swingers Brownstone, LaFace rappers R&B and smooth MCA female act Front Page. And if that's not enough, the duo is eyeing the possibility of resurrecting the Soul Power label here.

"We'll see where the music takes us," SoulShock says. "But we feel really good about where we are, and how well our creativity is flowing."

**ONCE THE RUMOR SPREADS: Over the past few weeks, the club grapevine has been rife with gossip that RCA Records is about to stop pressing commercial 12-inch vinyl. According to Lou Vaccarelli, the label's VP of production, nothing could be further from the truth.**

"RCA will continue to manufacture 12-inch records for as long as the dance music community feels it is necessary. We are committed to vinyl and have a longstanding relationship with major suppliers."

**MOJO NICOLA, the label's director of street/crossover, confirms, adding that an as-yet-untitled dance music compilation, not to mention a string of future club-graced singles, will soon be available on vinyl at retail. "I don't think people in our end of the business understand how damaging it can be to spread such false rumors," he says. "How can we expect to be dealt with in this business if we don't even exert the energy to get the facts right?"

Moving on, that compilation, which Nicola is assembling with cohorts Carmen Ciaccato, will include a previously unreleased Basement Boys mix of "Leave A Light On" by Martha Wash, as well as the much-sought-after, out-of-print original version of "I'll Be Your Friend" by Robert Owens, among other tracks. Look for the set to be released in early summer.

**GROOVELINE: Eternally cool funksters The Brand New Heavies will embark on the first leg of a summer tour May 9 at the Academy in New York. The WestEnd band will support its glorious "Brother Sister" album with a five-week trek through key U.S. cities before jetting overseas for gigs in the U.K. and Europe.**

In the meantime, the label is pondering options for the follow-up to the current single, "Dream On Dreamer," which is still striding up various Billboard charts. No one is publicly voicing the choices, but we have our fingers crossed that "Spend Some Time," with its slick, disco-spiced baseline, and the jazzy, horn-lined "Fake" are high on the list of candidates... If ya simply cannot get enough of Donna Summer, then be on the lookout for a couple of juicy items that are about to hit the street. The first is a 12" remix of "Don't Cry For Me Argentina," which is on this month's "NRG For The '90s" compilation through the Hot Tracks remix service. Producer Chris Cox has done an exemplary job of pimping the track with a perfect blend of solid beats and girly kitsch. Also, Summer contributes a jack-swing rendition of "La Vie En Rose" to an Edith Piaf tribute album that is out on French import exclusively. Her voice is in excellent form, though the ker-chunk, ker-chunk, groove leaves a bit to be desired. This should keep her disciples happy until she inks a long-in-negotiation contract with an unnamed major label... Staying in a classic frame of mind for a moment longer, check out the return of B.T. Express, which revamps its classic self-titled anthem for fine effect. The track was nicely produced by Jamie G. and Michael Costanzo, though we admit to being most attracted to Judge Jules' sweeping, string-lined house version... Get ready for the long-awaited stateside return of former Chimes vixen Pauline Henry, whose aggressive reading of Bad Company's "Feel Like Making Love" (55/Epic) is slated to hit clubs in May. West End and Phillip Damien have separately delivered a supreme batch of remixes that dabble in tribal-house, trance moods... Add the brand new Millennium Records to the ever-enthusiastic and crowded throng of U.K. indies vying for DJ and consumer attention. The label is off to a good start with its four-cut "Head Doctor" EP, which oozes with ear-grabbing synth passages and a slew of hypnotic grooves. U.S. & R folks should have a listen... Though Paul Hardcastle has been recording urban and jazz music for Motown and JVC Records during the past several years under a variety of names, we've pleased to report that the producer-composer is plotting a return to his club roots next month. The campaign begins at the awaited April with "I Can't Stop Now" (JVC), a plush, R&B-shaded anthem that has been masterfully tweaked and pitched by the seemingly omnipresent Marc "MK" Kinchen. The track kicks a highly credible deep-house beat, while a lovely melodic and soulful lead vocal by Steve Menzies waft comfortableness about. Ride with club and radio potential, this single is an excellent way to usher in the notable "Hardcastle" album. Give it a whirl... And while you're at it, lend an open mind and ear to "Feel So Free" (Jackpot/Hot), the full-length debut of Florida house trio DSR. While it is somewhat derivative in its sound and nature, there is something fun and endearing about this project. The set takes a bit of a back seat to producers Davis, Stone & Klein, who is a hummer since we never learn the name of the saucy and stylish female singer. She provides ample dimension to party-hearty jams like "Love Me Till You Can't," and plays lounge diva to the hilt on a cover of Bobby Caldwell's "What You Won't Do For Love." Added pleasure comes from gritty post-production from Joey Negro, Steve Hurley, and Eric Kupper.
Mandrell Infomercial Coming To TNN
Direct Records Bypasses Retail For New CDs

By Don Jeffrey

NEW YORK—In another example of record labels bypassing retail and radio to promote and sell their music, a new company is using the infomercial as a means of moving recordings. Direct Records, a New York-based label formed to market music through infomercials, puts its first effort on television Thursday (21), with Barbara Mandrell as subject.

In the 30-minute infomercial on The Nashville Network, Mandrell will be selling her two latest recordings. After several showings on TNN, the infomercials will appear on other cable channels, according to Direct Records.

Neither recording will be available now at retail.

Larry Miller, CEO of Direct, says, "We expect to take these records to retail 90 to 120 days after the infomercials run," most likely by midsummer. The distribution will be handled by National Media, the Philadelphia-based company that produces the infomercial, buys the TV time, and fulfills the orders. Miller believes the product will be placed primarily with mass merchants like Kmart and Wal-Mart, but specialty merchants also are part of the plan.

One of the new Mandrell recordings, "Acoustic Attitude," contains acoustic arrangements of her greatest hits; the other, "It Works For Me," features a classical piano solo she has not recorded before, like Van Morrison's "Have I Told You Lately?" Packaged with a video and a "fan pack" (biography and autographed photo), the two CDs will sell for $29.95, the cassettes for $19.95.

"Specialty stores will want to break the package apart and sell them separately," says Miller, "but the mass merchandisers may be interested in selling the package."

TNN was a logical choice for Mandrell's infomercial because the cable network has acquired the library of Mandrell's former TV programs.

At some point before the recordings go to retail, Direct expects to have Mandrell on one of the cable home shopping channels promoting the new releases.

Commenting on sales goals for the Mandrell package, Miller says, "Barbara's autography will sell more than 300,000 copies. If we can sell one of these packages to even fewer people (Continued on page 26)"

Whitburn Does It Again With Singles Guide

Country Trivia Takes On New Life In Latest Compilation

FACTS OF LIFE: If you simply amass trivia, you're a collector. If you arrange trivia into larger patterns of development, you're a historian. But if you breathe life into trivia, you're Joel Whitburn. Exlibri A: The just-issued "Largest Book of Country Singles, 1944-1986" (Record Research, $80). In the hands of a less imaginative compiler, this deluge of data would have coagulated into thick gray putty. But not with Whitburn. He knows that the power of trivia is in the amount you gather but in the way you look at it.

At the most basic level, this book serves to settle music arguments about what went where on the charts and when. But the layers above this bedrock of stark detail are much richer: Whitburn gives mini-biographies of many of the acts whose singles activities he chronicles. He tells you what they did before they became country, what their real names were, where they come from, and when they died—both biographically and contextually. You learn, for example, that Melba Montgomery won the Pet Milk Amateur contest in 1989, that Garry Stewart was in a 16-piece rock band called the Amps, and that Paul Overstreet was "brass section" to one of Dolly Parton's sisters—and which one it was. Turn the page, glimpse a life.

Making the Rounds:

Dwight Yoakam and his producer, Pete Anderson, served as music supervisors on the new "CMA Nature," which is due for release this month. Among the country acts performing on the film's soundtrack are Yoakam, Ralph Stanley, Buck Owens, the Lonesome Strangers, and Jim Lauderdale. The soundtrack album is due out Tuesday (19) on Morgan Creek Records. "Walter Chappell Music is circulating an impressive package of Steve Earle's music to industry leaders. It contains a CD of remastered demos—dubbed "Steve Earle: Uncut Geni—" and a copy of last year's MCA release--"Essential Steve Earle." Barbara Barder, Warner Chappell's creative director, says her company has about 200 Earle songs in its catalogs.

Sony/Tree has promoted Hurricane Condra to the post of director of copyright administration, Phil May to director of administration, and Dee Hale to director of copyright, film and television administration. "Wild Wind Productions is manufacturing a line of western wear for "the recent "Music City Tonight" show on TNN. The clothing will be sold exclusively in PFI stores and through PFI catalogs." "Tampa Bay Buccaneers, publisher of Milwaukee's WMIL (FM 100) "Country Today" magazine, will collaborate with Epic Records' Collin Raye on his autobiography

Almo Irving Is Building, In More Ways Than One

By Edward Morris

NASHVILLE—In June, Almo Irving Music will add its own din to Music Lane's environs. The multimillion-dollar construction plan that's the building is yes, but now also it that the 12-year-old Nede

Waysand.

In addition to the Black administration link, the company also administers Carl Perkins' Brick Housse and Wyley Jennings' Wylie Jennings Music catalogs.

Craig Wiseman, one of Almo Irving's developing writers, has just scored his first No. 1 country hit, "If The Good Die Young," which he and Paul Nelson wrote for Tracy Lawrence.

Almo Irving has a staff of seven, three of whom are songpluggers. Con rad counts himself and general man ages areailable, and Harmon. He also claims to have managed the careers of several thousand writers, the staff and songwriters, says an admiral: "You don't have to hold hands with any of these guys. They can go in and out of the office, but no writer worth his salt, I think, genuinely seeks and appreciates a sounding board."

Conrad is not blushing monkie when he alludes to the hitmakers on his roster, the likes of Mike Reid, Paul Ken tucky, Michael Johnson, Seals, Craig Beikirch, Holsfield, Fred Koobioh, Kent Robinson, Gary Scruggs, Janie (Continued on page 28)
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<thead>
<tr>
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<td>EASY COME, EASY GO</td>
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<td>BMG</td>
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**Billboard** Top Country Catalog Albums

**For Week Ending April 23, 1994**
Country ARTISTS & MUSIC

COUNTRY CORNER
by Lynn Shults

HOLDING THE NO. 1 SPOT for the second consecutive week on the Hot Country Singles & Tracks chart is Tracy Lawrence with "If The Good Die Young." This means that WEA-distributed labels have held the top spot on Billboard's Hot Country Singles & Tracks chart for a record 15 out of 17 weeks. Lawrence's album, "The Big & The Beautiful," will be released on May 15. The album features 13 tracks, including the singles "If The Good Die Young" and "Breathe Again."

ALMO IRVING IS BUILDING, IN MORE WAYS THAN ONE
(Continued from page 2)

Laron Lambert, Billy Lowsie, Kinnamon Rhodes, and Gilian Welch. Reid, who formerly recorded for Columbia, has just completed his first album with his new label, "Still in the Game." It includes such stars as Clint Black, Vince Gill, Waylon Jennings, and Reba McEntire, along with the film's co-stars. The album also contains a hit by Rodney Foster and Patty Loveless and solo performances by Vince Gill, Hal Ketchum, and Confederate Railroad.

THE MOST ACTIVE TRACK on the singles chart is "Wherever You Come Around" (6-4) by Tim McGraw, following "The Best Damn Thing" (6-5) by Alabama: "Don't Take The Girl" (6-4) by Tim McGraw: "That Ain't No Way To Go" (4-28) by Brooks & Dunn: "Little Rock" (32-4) by Collin Raye: "Wish I Didn't Know Now" (255) by Toby Keith: "A Good Run Of Bad Luck" (10-6) by Clint Black: "If Bubba Can Dance (I Can Too)" (12-7) by Shenan
doch: and "Addicted To A Dollar" (3-8) by Doug Stone.

ALSO SALES DROP SHARPLY, due in part to a spring break seasonal cycle. "Not A Moment Too Soon" by Tim McGraw tops the Top Country Albums chart for the third straight week. The Greatest Award for the label is for the singles to go "Take Me As I Am" (12-8) by Faith Hill. The Kaseau Award for the greatest percentage increase goes to "Only What I Feel" (38-27) by Patty Loveless.

COUNTRY RADIO PROGRAMMERS continue to exert their independence as to when to begin playing tracks from albums. The latest example is "Don't Take The Girl" (6-4) by Tim McGraw. The label's plan was to release the track for airplay in late April. After McGraw's brilliant performance of the song on the Country Radio Seminar's New Faces show, many programmers—are already in possession of advance copies—decide not to wait. Says Steve Case, MD at KAAT Austin, Texas: "We began airplay March 28 on the album's first week of release from the CRS New Faces show. Once we put it on the air, the phones lit up. It is our most requested song by a 2:1 margin."

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

TITLE (Publisher - Licensor Or) Sheet Music Out
8 ADDICTED TO A DOLLAR (Tim McGraw/Forest City Music)
8 ALL OVER TOWN (Lee Roy Parnell/Midwest Music
8 BARTENDER (Warner/ASCAP)
8 BOTH BEFORE YOU (The Blackway McEntire/Sony/ASCAP)
8 BETTER YOUR HEART THAN MINE (Don Everly)
8 BIRD ON A WIRE (Ray Taylor/ASCAP)
8 BORIS BORG'S HOLIDAY (Boris Borg)
8 BUTTERSCOTCH (Billy Ray Cyrus/Round Hill)
8 CAN'T BREATHE (WAHOO Music)
8 DO YOU REMEMBER (Jerry Reed Music Corp/ASCAP)
8 DVD ONE (Jimmie Allen/Warner/ASCAP)
8 EIGHTY ONE IN A WHILE (Jimmie Allen/Warner/ASCAP)
8 EIGHTY ONE IN A WHILE (Jimmie Allen/Warner/ASCAP)
8 FOLLIES OF LOVE (Patsy Cline/ASCAP)
38 HE'LL NEVER KEEP HER (C. M. Anders/American Songwriter/ASCAP)
38 EAGLE FEATHERS (Randy Travis/Midwest Music
38 EVERY DANCE IN A WHILE (C. M. Anders/American Songwriter/ASCAP)
38 FEMALE PROSTITUTE (Patsy Cline/ASCAP)
38 I'M NOT GONNA GIVE UP ON YOU (C. M. Anders/American Songwriter/ASCAP)
38 I'M SICK OF IT ALL (Bee Gees/ASCAP)
38 KEEP IT TO YOURSELF (Sergio Mendes/Sony/ASCAP)
38 KILL ME RIGHT NOW (Randy Travis/ASCAP)
38 LET ME BE THE ONE (Randy Travis/ASCAP)
38 LOVE'S ON MY MIND (Randy Travis/Midwest Music
38 NO TIME TO LOSE (Randy Travis/ASCAP)
38 OUR DANCE (Randy Travis/ASCAP)
38 RUN AWAY (Randy Travis/ASCAP)
38 SCARE ME (Randy Travis/ASCAP)
38 SHE'S GONNA LEAVE ME (Randy Travis/ASCAP)
38 SOMETHING TIME (Randy Travis/ASCAP)
38 THIS FILTHY LIFE (Randy Travis/ASCAP)
38 WALK AWAY (Randy Travis/ASCAP)
38 WHY CAN'T I BE HERE (Randy Travis/ASCAP)
38 WHO'S GONNA LOVE ME NOW (Randy Travis/ASCAP)
38 THE LURE OF THE DOLL (Mark Miller/ASCAP)
38 MANDRELL TO PITCH CDs ON INFOMERCIAL
(Continued from page 2)

than bought the book, it will be a sue

At present, Mandrell is signing for Direct Records. But Miller emphasizes that the label is just producing infomercials for the acts. "There are a half-dozen other artists in the pipeline on the way to being signed," he adds. "We want to put out music that crosses a number of mu

CMA Launches Promotional Campaign Urges Companies To Use Music In Ads, Marketing

by EDWARD MORRIS

NASHVILLE—The Country Music Assn. will spend more than $320,000 this year in an effort to persuade companies that country music is good for their marketing and advertising.

The campaign, called "The Country Music: The Sound Of Country" campaign is divided into several parts. It includes print ads in Advertising Age, Ad Week, Media Week, and Billboard. In addition, there will be bimonthly mailings to all music industry executives; a brochure with information on how to use country music; and a sales kit. The campaign will be conducted through the CMA's sales force and independent sales representatives. The campaign will be conducted through the CMA's sales force and independent sales representatives.

The album "Maverick." The single "I'm A Country Girl," is also made available to companies. The album "Maverick." The single "I'm A Country Girl," is also made available to companies.

The campaign's success stories will be featured in the CMA's magazine "Country Music magazine." The album "Maverick." The single "I'm A Country Girl," is also made available to companies.

The campaign's success stories will be featured in the CMA's magazine "Country Music magazine." The album "Maverick." The single "I'm A Country Girl," is also made available to companies.
**Billboard**

**HOT COUNTRY SINGLES & TRACKS**

*COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 130 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.*

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<tr>
<td>1</td>
<td>IF THE GOOD DIE YOUNG/EVERLASTING</td>
<td>P.WORLEY, E.SAY, M.MCBRIDE</td>
<td>ARISTA</td>
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<td>PIECE OF MY HEART</td>
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<td>I CAN'T REACH MY ANGEL ANYMORE</td>
<td>S.MCGEE, L.MCCONNELL</td>
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<td>I'M HOLDING MY OWN</td>
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**Notes:**

- Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to these records which each (250) detections or more. Numbers in parentheses indicate number of detections that were single cassette sales, or single record sales. (C) Cassette single availability. (O) CD single availability. (M) Cassette max-single availability. (V) Vinyl single availability. (O) 45 rpm single availability. © 1994, Billboard/BPI Communications.
### Artists & Music

**Orquesta De La Luz Blazes New Trail**

La Luz at Crossroads: A salsa artist always seeks to risk an almanac when that artist veers beyond the musical formulas that established identity and brought success. Just ask Luis Enrique, to turn the most recent star salsero who crash-landed because of creative urges that compelled him to push the salsa envelope.

The latest salsa act to follow its creative juices is Orquesta de la Luz, which gained considerable fame several years back as the only salsa act to emerge from the Land of the Rising Sun. On its first three albums, Orquesta de la Luz stayed true to what lead vocalist Nora calls "a classic salsa sound similar to older groups of the '70s, like the Fania All-Stars."

But on the band's latest effort, "La Aventura" (Avila/BMG), the 12-piece Japanese ensemble plainly embarks towards uncharted musical waters harmonies, pop, and Latin jazz elements.

Along with the Spanish-language salsa tracks is a Latin jazz instrumental, plus several English-language tunes such as Cyndi Lauper's hit "Time After Time" and Stevie Wonder's entry on Spike Lee's "School Daze" film, "I Can Only Be Me."

Bandleader/vocalist/percussionist Carlos Kanno observes that the band's new artistic impetus may very well reflect the future and vocal abilities of the members and their attempt to meld salsa with other genres.

"Orquesta de la Luz basically is a salsa band and we're going to continue to play salsa, but this time we were looking to put in other musical elements," Kanno says. "The point is we should not [learn] on salsa only. We should learn to write melodies, arranges, and compose music."

"When I think about the future of the band," he adds, "of course, we're trying to play salsa. But we will continue to try to put some other things in it. For example, on a song like 'Time After Time,' I thought that song really fit Nora's voice, and she's singing in English and singing fast material, I wanted to show that she really has a talent to sing a slow tune."

"That she can. It's rather curious that Nora, who sings Spanish and English with little trace of an accent.

In the meantime, however, sales of "La Aventura" languish, even though the album's diverse, salsa-rooted blend of material entices the ear far more than the vast majority of today's salsa product currently found on opressive abundance. On the other hand, promoting "La Aventura" has been a tough task for BMG executives whose target is the young salsa fan waiting for the new handsome young man to emerge. BMG brass was initially on the search for a producer to guide Orquesta de la Luz toward that demographic.

Kanno hints that the band will return to dancefloor salsa for the next record, "although the experience from jazz effort, "Sail," and the vocal talents of Nora and Cyndi. Otherwise, Orquesta de la Luz might wind up best remembered as a salsa novelty act, unable to expose its genuine musical gifts to a non-salsa public.

Fortunately, Orquesta de la Luz will be accorded a key opportunity to secure its future audience on Friday (22) when it shares the stage with Carlos Santana during the fifth annual Earth Day concert at Tokyo's Nippon Budokan. The show will be broadcast worldwide by the Japan FM Network.

**Latin Notes**

by John Lannert

This album will make some difference in our sound in the future. Just listening to the musical text of "La Aventura," what makes more sense for this talented group to discard salsa altogether and go into Latin-oriented pop jazz territory.

By doing so, the group could take advantage of the musical prowess of players such as keyboardist Satoru Shiono, who recently put out a spicy solo record, "Sail," and the vocal talents of Nora and Cyndi. Otherwise, Orquesta de la Luz might wind up best remembered as a salsa novelty act, unable to expose its genuine musical gifts to a non-salsa public.

Fortunately, Orquesta de la Luz will be accorded a key opportunity to secure its future audience on Friday (22) when it shares the stage with Carlos Santana during the fifth annual Earth Day concert at Tokyo's Nippon Budokan. The show will be broadcast worldwide by the Japan FM Network.

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BARBRA'S TOUR BONANZA: Barbara Streisand is expected to donate a total of $12.8 million to 20 charities from revenues of her New Year's event in Las Vegas, her upcoming U.S. concerts, and London concerts April 20-29. The five-city U.S. tour (May 10-June 30) is expected to net $81.9 million of the total amount. Of the charities, five benefit AIDS while the others are concerned with children's rights and health issues, environmental matters, poverty concerns, homelessness, constitutional liberties, inner-city education, and earthquake relief. For more information, contact Gutmann Associates at 310-246-4000 or fax 310-246-4691. In last week's reference to her tour's performance at Madison Square Garden to benefit LIFEbeat, the music industry AIDS charity, the date of the performance should have read April 28.

SPORTING NEWS: Celebrities from music, TV, and film will compete in sporting events at the 12th annual T.J. Martell Foundation/Neil Bogart Memorial Fund Rock 'n Charity Week Aug. 15-20. Activities will be held at various Los Angeles locations. To participate or for more info, call Scott Weinstein at 818-885-7719.

WELL-SERVED: SOR Records writer/artist Dean Chance will co-host National Youth Service Day events in Washington, D.C., April 19. The events salute more than 1 million Americans in 5,000 programs for service to their communities. Chance wrote and dedicated a song, "Giving," to participants. His writer's royalties are being donated to the organization, with Nashville-based SOR donating 2,000 cassettes of Chance's new project, "Standing Up For Country," to YMA. For more info, contact SOR at 1300 Division St., Nashville, Tenn. 37208, call 615-355-3008, or fax 615-255-6852.

KIDS WITH AIDS: Nashville-based Rode Dog Records act the Prayer Chain and Myrrh Records' the '7's will launch a national radio campaign to raise money for the Parent Pediatric AIDS Coalition in San Francisco.

TV guide: March 29, 1994


LIFELINES

BIRTHS

Roy, Michael Matthew, to Dennis and Marianne Drake, born March 9, adopted March 21 in Morrisville, N.J. He is manager of Northeast sales for KAO Optical Products, based in the New York metropolitan area.

Arnold, Katherine Mar, to Jeff (JW) and Lisa Harper, March 24 in Nashville. He is promotions director for Special Promotions Inc. in Nashville.

Joel, Natalie Joy, to Mark and June Hoefling, March 27 in Orlando, Fla. He is regional marketing representative for Florida's Jam Entertainment News.

Roy, Sam Aaron Share Raab, to Joel Raab and Gayle Share-Raab, April 2 in Langhorne, Pa. He is head of Joel Raab Associates, a radio programming consulting firm.

Joel, Amanda Lynn, to Dan and Linda Roth, April 3, in Trevor, N.Y. He is manager and buyer for Sound Express in Willingboro, N.J.

DEATHS

Ginny Simms, 81, of a heart attack, April 4 at Desert Hospital in Palm Springs, Calif. As a vocalist, she was a noted big-band singer with Kay Kyser from 1934-41 and was voted the top female band vocalist in a 1941 poll by Billboard. Her two biggest hits on her own included "Walkin' By The River" (Okeh) in 1941 and "Irresistible You" in 1944 (Columbia), culled from her appearance in the film "Broadway Rhythm." She also appeared in several other films, including "Night And Day" in 1946. In the early '50s, Simms had her own radio and TV series. Survivors include her third husband, Donald Eastwood, and seven children and stepchildren.

Ken Carson, 79, of Lou Gehrig's disease, April 7 at St. Luke's Hospital in Jacksonville, Fla. As a member of the Sons Of The Pioneers, who made many film appearances with founding member Roy Rogers, Carson made distinctive contributions to two hits on the Decca label, "Tumbling Tumbleweeds" and "Cool Water." He is survived by his wife, a son, a sister, and four grandchildren.

Kurt Cobain, 27, found dead of a self-inflicted gunshot wound April 8 in Seattle. Cobain was lead singer of the rock recording group Nirvana. (See story, page 9.)

James R. Atlas, 58, of a heart attack, April 10 in Chicago. Born in Connecticut, Atlas was a jazz bassist. In 1987, as a member of the Jimmy Giuffre Trio, he performed on the CBS-TV show "Sounds Of Jazz" and on its accompanying album. In the late '70s he played with and produced the Dukes Of Dixieland. Moving to Chicago, he played bass with Eddie Higgins and was bassist for the weekly TV show "Playboy After Dark." In the late '90s he toured with Jack Jones and Buddy Greco and played bass in Los Angeles for the New Christy Minstrels. From 1970-74, Atlas was partners with Marty Feldman at Paragon Recording Studios; the studio earned more than $40 gold and platinum records. In 1974, Atlas was president of NARAS' Chicago chapter. In the late '70s he was administrative director for Lena Horne and Tony Bennett, and performed at Carnegie Hall. From 1978-83 he was a film musician in Los Angeles. Returning to Chicago in 1986, Atlas was Arnie's house bandleader. For the past five years, he managed comedian Scott Record. He is survived by his wife, Peggy, and mother, Sydell.

Send information to Lifelines, c/o Bill- board, 1515 Broadway, 15th Floor, New York, N.Y. 10036 within six weeks of the event.

JUNE 1, 1994

FOR THE RECORD

In the April 16 story on the Minty Fresh label, Jim Powers' former title at Zoo Entertainment was misspelled. According to Zoo, Powers, Calif. City, is the regional A&R director for the label.

LIFE BEAT: March 22, 1994

Good Works

The good works calendar, sponsored by the Nashville-based Myrrh Records and the Nashville Carnival, is a weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 21, 28, Artist Workshops, presented by the National Academy of Popular Music, taught by Ann Carlos of Expose with guest speakers; topics include A&R, contract law, artist development, and promotion, 11 Vestry, New York. Bob Leone, 212-319-1444.

April 20, Abbey Road Distributor's Spring Product Presentation, Los Angeles. Mary Joslin, 212-490-7000.


MAY

May 1-4, National Assn. of Video Distributors Convention, La Costa Resort and Spa, Carlsbad, Calif. 202-872-8543.


May 10-15, National Assn. of Black-Owned Broadcasters Broadcast Management Conference, location to be announced, the Virgin Islands. Fred Brown, 202-483-8970.

May 11-15, NAIHD Convention, Chicago, Ill. 312-333-0946.

May 13-14, Radio Only Convention, Scanticom Conference Resort, Prinefort, N.J. Kyle Buffin, 609-624-8800.

May 15-18, Fifth Annual Billboard International Latin Music Conference, including Billboard LatinMusic Awards, Hotel InterContinental, Miami, Miami Beach. Melissa Subatch, 212-529-0018.

May 17, BMI Motion Picture and Television Awards Dinner, Regent Beverly Wilshire Hotel, Beverly Hills. 213-396-0528.

May 26, BMI Pop Awards Dinner, Plaza Hotel, New York, Park Baird, 212-839-2528.

JUNE

June 1, Songwriters Hall of Fame Annual Celebration and Awards Dinner, Sheraton New York Hotel and Towers, New York, 212-696-8621.


Luring Labels, Reawakening Radio And Securing Sponsorships, Tejano Music Is Burning Hot And Spreading Fast

BY RAMIRO BURR

Like a stubborn brushfire spread out over a vast horizon, the flames of Tejano music continue to burn fast and furious.

To be sure, the sales growth of Tejano—or Tex-Mex—in the past four years has been erratic at times. But the Texas-based genre is still burning new record labels, converting radio stations and attracting sponsorship packages from U.S. multi-national corporations.

Predictably, the popularity of the perky polkas and throbbing cumbias that define Tejano has expanded beyond Texas and the American Southwest. Tejano sounds have gone beyond Texas and that is where the creation of its Austin imprint called Aristas/Texas.

Since 1990, Tejano's sales upsweep has been one of the most dramatic of all Latino musical categories. Industry estimates place the 1991 revenue of Tejano product at $11 million, up from an estimated $9 million wholesale in 1992. In Mexico, Tejano's 1993 sales are estimated to hover between $5 million and $6 million.

Clearly, comments EMI Latin president José Béhar, Tejano has become popular throughout the U.S. "I know for a fact that [Tejano artists] are not achieving those sales based on their success in Texas alone," says Béhar. "Those artists have crossed over into California, Atlanta, New York and Florida." Béhar adds that "Tejano music has hit like an atomic bomb in Mexico."

In addition, Béhar predicts the Tejano market will continue to blossom. "This year, I see the market selling close to $20 million here," he says. "And in Mexico I see Tejano selling about half that figure."

Likewise, Sony Discos president George Zamora sees the audience for Tejano artists expanding by leaps and bounds. Though he declines to reveal specific sales numbers of his Tejano acts, Zamora claims that Sony's Tejano revenues increased 25% in 1993.

San Antonio's top rated station KXTN-FM remains Tejano's flagship station, leading more than a dozen other stations switching to Tejano formats throughout much of the Southwest.

Zamora attributes the sales spurt to "having everyone in the company. Jay Pérez did very well, as did Ramiro Herrera," he says. "New groups like Los Palominos also did very well, and Fama was a superstar group for us this year."

Tejano's sales leaders are La Mafia and Selena. According to Sony Discos, La Mafia's 1993 album, "Abora Y Siempre," and its 1991 record, "Estas Tocando Fuego," are both nearing 400,000 units in the U.S. and in Mexico. Similarly, Béhar claims that Selena's 1992 effort, "Entre A Mi Mundo," has sold 305,000 albums in the U.S. and 200,000 in Mexico.

By contrast, as recently as 1990, the upper sales plateau for a Tejano act was a mere 50,000 albums. Now albums by veteran Tejano artists such as Mazz and Emilio Navaira routinely surpass 100,000 units, with veteran Tejano act Fama also going over the 100,000 sales mark last year with its...
ARISTA HAS A NEW HOME IN TEXAS.
ARISTA HAS A NEW HOME IN ARISTA.

RICK OROZCO
JOEL NAVA
& THE BORDER

LA DIFERENZIA

FLACO JIMENEZ
FREDDY FENDER

ARISTA TEXAS
ARTE Y EXCELENCIA
© 1994 Arista Records, Inc., a Bertelsmann Music Group Company
created a new Tex-Mex label Arista/Texas. Further, Sony Nashville's Rick Treviño released "Dos Mundos," a Spanish-language country record whose English-language counterpart hit retail in March.

Tejano's expanding profile has prompted Latino record executives such as Sony Discos president George Zamora to sign artists they believe will develop a following both in the non-Latino U.S. arena and in the giant Mexican market.

"We're very interested that the [artists] coming out of Texas aren't just strong in the Tejano market, but are able to be crossed over into Mexico and the U.S. mainstream as well, because that's where the biggest bucks are," says Zamora. "The artists who have that capability will be worked towards that objective."

"Basically, what we do is build a base in Texas. When the sales numbers are sufficient, then we talk about bringing them to Sony Mexico. And if they have potential to break into Monterrey, then we start there and work back into Los Angeles and Chicago.

For most Tejano acts, the next promotional outlet is Zamora's "U.S. mainstream"—the country market. And with the similarities found in culture, lyrics and musical sounds, the potential marriage between Tejano and country seems a natural.

"I think Nashville has awakened to the fact that there are Hispanic Americans in tune with country music," says Stuart Dell, president of Refugee Management. "They need to develop Hispanics who really are country. That's what we've been trying to develop here—artists who are completely legitimate in both art forms.

While Dell points out that Nashville's powerful influence will charge up the Tejano market, he adds that country music execs "are not going to change the music, but are going to more fully expose it to a larger marketplace."

"And so major players come in, they impressed that he was going to recommend to Liberty Records president Jimmy Bowen to go ahead and produce an album. Meanwhile, Navaire has signed a booking deal with William Morris Agency, along with Rick Treviño. Jorge Pieve, VP of the international department, says that he is working in tandem with William Morris' Nashville executives to maximize the booking potential of Tejano artists.

Debbi of EMI Latin

will spend more money on the albums, make the records better and make the radio formats sound better," says Dell. "It makes more people buy more records."

Dell's client Navaire seems poised to become the next Tejano star to make the trek to Music City. "We're just a breath away," says Dell. Reason for optimism stems from Navaire's recent show in San Antonio, where noted Nashville producer Barry Beckett was "blown away," according to Debbi. Beckett, in fact, was so

interested that he was going to recommend to Liberty Records president Jimmy Bowen to go ahead and produce an album. Meanwhile, Navaire has signed a booking deal with William Morris Agency, along with Rick Treviño. Jorge Pieve, VP of the international department, says that he is working in tandem with William Morris' Nashville executives to maximize the booking potential of Tejano artists.

Stuart Dell of Refugee Management

Finos comments that William Morris is "very interested in developing Tejano crossover acts, like we have done with crossover stars Jon Secada and Gloria Estefan."

But Debbi notes that despite the currently heady success, Tejano labels must strive to develop virgin talent. "We have a wonderful stable of heavy hitters," he says, "but one of the things we tried to do in '93 was sign new artists like Tormenta, Stephanie Lynn, Rodas—who in my estimation are perhaps the Mazes and Selenas of the future. One of the responsibilities we have is to develop that next crop and not live off the glory of the big acts we have."

Freddy Martinez Jr., VP of Corpus Christi-based Freddie Records, also points out that new talent is crucial to the long-term success of Tejano music. "We need to build our roster a little more, because our biggest sellers—like Ramón Ayala—will not be around forever," says Martinez. "Right now Los Terríbiles, Del Norte are hot, but we're working with other hot bands like Los Chamacos and Fandango U.S.A., as well as with newer groups like X-plorivo and Invasión.

Mazz enjoys massive success.

Arista/Texas expects to be still more aggressive, having signed five new artists, including veteran Tex-Mex maven Flaco Jiménez and Freddie Fender, plus new acts Joel Nava, Rick Orozco and La Diferencia. "Launching a label is a once-in-a-lifetime chance," says Arista/Texas VP Cameron Randle. "We're going slowly, deliberately, methodically."

In accordance with that philosophy, Randle states that only three albums will be released in 1994, with the first album coming from La Diferencia. "I think La Diferencia can become an heir to La Mafia and Mazz," says Randle, "in the tradition of having a Tejano base but with an international flavor.

Country music labels are not the only record companies perking up their Tejano profile. In January, Sony Discos—right now Los Terríbiles, Del Norte are hot, but we're working with other hot bands like Los Chamacos and Fandango U.S.A., as well as with newer groups like X-plorivo and Invasión."

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The Cutting Edge in Tejano Music

Sony Discos Welcomes Voltage to Its Family with Two Debut Releases

www.americanradiohistory.com
TEJANO

Satisfying Every Tejano Taste, Up-And-Coming Stars Add Spice To The Lively Tex-Mex Mix

Tejano's new young turks are a diverse lot, ranging from the pop/dance grooves of Stephanie Lynn & High Energy to the traditional conjunto polkas of La Tropa F. But leading the pack, and maybe the most multi-faceted act of the upstart bunch, is Culturas, a six-person outfit fronted by vocalist Dee Burleson — former lead singer of San Antonio pop/punk/dance group La Frane — and Delia González. Musically, the band plays traditional polkas, but spices up the mix with full-throttle covers of pop hits along with original material. It is on stage, however, where Burleson and company distinguish themselves from many of the Tejano acts, who often tend to stick waddling in time with the tempo. Tall and athletic, Burleson is a jumping, dancing fireball on stage, with his dreadlocks flying high in the air. When Burleson is not clowning around with González or other band members, he is inviting spectators on stage for an impromptu song.

Culturas' latest Manny album, "Culture Shock," has been a mainstay on the Billboard Latin 50 retail chart since the chart's inception in July 1993. Another up-and-coming act on Manny is La Tropa F, which adheres to long-revered conjunto, seasoned with contemporary musical stylings. The band's latest album, "Otro Día," sports an appealing blend of polka, cumbia and country elements. One neo-conjunto act already making large waves in the Tejano market is Freddie Records' Los Chamaques. The band's latest album, "Se cansaron?...Otra!," made a brief entry into the Billboard Latin 50 in February.

Among the new faces at Sony Discos is Ray Pérez, a talented vocalist with an admirable pedigree. Pérez formerly sang lead for the seminal Tejano act Latin Breed in the late '80s, before taking frontman chores for David Lee Garza. Pérez went solo in 1992, releasing his label bow, "Te Llivo En Mi," last year. Pérez's strengths include his vocal versatility, which allows him to slide easily from polka standards to country originals. A riveting stage performer, he often cuts loose with an R&B classic, such as Harold Melvin's "If You Don't Know Me By Now."

Sony executives also have their eye on Stefani, a striking, 21-year-old singer from Albuquerque, N.M., whose recent debut, "Te Voy A Enamorar," had been long anticipated. While Stefani's girlish vocals give her a solid shake on polkas like "Soy Feliz," she shines best on ballads such as "Célio." Other stars-in-waiting on Manny Latin are Lynn, an act currently scoring heavy radio airplay from her 1993 debut, and Tormenta, a young El Paso crew whose rough-edged sound needs polish but who more than compensates with explosive, highly visual concerts. Cast in the mold of such veteran Tejano artists as La Sombra and La Fiebre, Tormenta's band members wear ripped jeans, black leather and long hair. But Tormenta offers a tougher street attitude and tighter choreography.

—RB
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SPRING PLANTING: Upcoming recording sessions find Sony Classical focusing on standard works, with occasional rarities added to season the repertoire pot. Large-scale productions this year will include live recordings of Verdi’s “Rigoletto” with Riccardo Muti directing the forces of Milan’s La Scala, and Bach’s Mass in B Minor performed by the Bavarian Radio Symphony Orchestra & Chorus, conducted by Carlo Maria Giulini. Both projects tag David Mottley in the producer’s slot.

In New York, James Levine mounts the podium before the Metropolitan Opera Orchestra & Chorus to record Wagner’s “Flying Dutchman,” with James Morris in the title role. Michel Glotz will produce. Among other projects slated for Sony Classical’s April-May time slot is a Nino Rota set performed by Riccardo Muti and La Scala Philharmonic. Mottley is the producer and the orchestra records Rota’s Concerto for String Orchestra and a suite from “La Strada.”

Three Respighi showpieces—“Pines of Rome,” “Fountains of Rome,” and “Peste romane”—will engage the attention of Lorin Maazel and the Pittsburgh Symphony Orchestra, with Steven Epstein as producer. Yefim Bronfman will be the soloist in Bartók’s Piano Concertos Nos. 1 and 3 with the Los Angeles Philharmonic conducted by Esu-Pekka Salonen. The May sessions, produced by Sony Classical’s Gary Schultz, complete Bronfman’s survey of the Bartók concertos. He recorded the Second a year ago.

Jesse Norman will record a group of Alban Berg songs in May, with Ann Schein at the piano. They will appear on disc along with Berg’s “Seven Early Songs,” recorded in May with Norman with Pierre Boulez and the London Symphony Orchestra late in 1987 and 1988. Georges Prêtre is a session conductor.

On the period-instrument side, Wolf Erichson will be the producer when Jeanne Lamon directs Tafelmusik in Bach’s St. Matthew Passion, conducted by Tafelmusik’s Jeanne Lamon. The recording was made with the Independent Composers Assn., and will be recorded with Stephen Cohen, Don Davis, Burt Goldstein, and Dorrance Staley for release on Albany Records.

LATIN NOTAS

Latin Notas (Continued from page 25)

18 in Miami.

BILBOARD SALUTES LATIN Radio Billboard will honor the best of Latin radio Sept. 30 during the Billboard Radio Awards. The awards ceremony caps off the magazine’s debut of the Billboard/Monitor Radio Seminar, set for Sept. 30 in New York.

STAT OF THE WEEK: The National Music Publishers Assn.’s inaugural panel on the Latin market, April 7 in New York, was a pleasant affair that addressed a broad scope of issues pertinent to the Latin radio arena. The panel was moderated byindustry veteran senior VP, International, SESAC; BMI Latin recording acts Las Triples; Barbara Alvarez, Latin Recording Nominator; NPA; Harry Fox Agency; Peter Gardberg, director of A&R, SBK Records; and Ron Soileau, VP International and English.

During the course of the panel, an ear-piercing whistle was mentioned by Alvarez, who declared that in 1990 the soundtrack of Spanish-language material collected by BMI’s affiliated Harry Fox Agency came to $8 million.

Velev seemed surprised by Alvarez’s tally, noting that the annual figure of Latino public performance revenues collected worldwide by ASCAP, BMI, and SESAC also amounts to $8 million. Velev deemed the performance revenue total “woefully low,” adding that piracy and inadequate documentation were partly to blame.

Later in the panel, Garbarg mentioned that his label was interested in signing a Spanish-language rock act, although he gave no name. After the forum, Garbarg was still declined by the label’s legal department, saying only that it was from Europe. The rather obvious conjecture here is that the label is eyeing major Spanish market Héroes del Silencio.

HARD NOTES: As the Barrio Boyz/Selena track “Dondequiera Que Estes” (EMI Latin) sits atop the Hot Latin Tracks chart for the fifth straight week, La Mafia’s “Vida”

CONTINUED ON PAGE 28
Artists & Music

It would be nice to report that Verve's Carnegie Hall birthday bash April 6 lived up to the hoopla preceding it. After all, the label engineered a salute to itself that was equal parts glitz, glamour, promise, and bluster: a 50th anniversary (calculated with fancy footwork on the calendar side); a lineup of 50 or so musicians, representing both the past and the future of jazz; and formal recognition of some genuine icons associated with the imprint, including (if you want to get generous) absentee honoree Nor-

mal Granz, who stayed home in Switzerland rather than strut about the stage on behalf of a record company he sold nearly 34 years ago.

Even with PBS getting into the act (the concert was taped for a May 18 broadcast on the "Great Performances" series), this evening was as much about marketing as it was music. How else to explain the presence of congenial, camera-friendly co-host Vanessa Williams, whose connection to jazz is some what tenuous?

No matter—events of this kind have to get sold, if not to a live audience then to the subscribers of public television. By my scoreboard, the show scored more low points than high. Surprising? Not really. We're talking about a nightmare's worth of on-screen coordination, sans the benefits of editing and post-production trickery. The televised tribute May likely have a more polished and cohesive look (it had better).

Until that time, there are more than a few moments worth citing. (But keep in mind that hearing jazz at Carnegie Hall often turns into a paint-by-numbers experience: You see artists performing, you sense the sonic outlines of their efforts, and you end up filling in the blanks according to how the music should sound.) These moments include:

- Tenorist Joe Henderson's genuinely arresting solo on "Desafinado." Framed as an homage to Stan Getz, the number featured composer Antonio Carlos Jobim and Pat Metheny. Henderson's lines were all silk and style—light like air and enveloping.

- The big-band read of Dizzy Gillespie's 'Manne,' a tribute to the composer showcasing trumpeter Roy Hargrove and saxophonist Steve Turre. It was the evening's hottest performance. Hargrove proved that, among all young players, he has the charisma and firepower to light up a stage. The old concert draws may be dying off, but Hargrove, at least, can be counted on to goosebump an audience.

- My vote for all-around here goes to drummer Kenny Washington, who pushed, pulled, prodded—and paradiddled the Carnegie Hall Big Band—no small task, with complicated charts and chairs filled with large egos.

- Another vote, this one for Best Performance Under The Scariest Of Circumstances. Younger (Continued on next page)
than-youngblood pianist Peter Delano had to follow a filmed segment of Oscar Peterson (and his gargantuan talent) with a tribute performance of "Tangerine." Not many people would confuse Delano's gush notes with Oscar's cascading virtuosity, but that's OK. Only light years of experience separate the two. Delano could have drowned, but didn't; points for him and his head-above-water play.

- It was Jeff Lorber's misfortune that Herbie Hancock followed him on the program with a new composition, "Call It '94." Both Lorber and Hancock offered performances representing the fusion/adult alternative style of jazz (can we just say radio-friendly?). Where Lorber's number was indulgent and formulaic, Hancock's was a punchy synthesis of dance idioms and textures: spiky horns punctuating hyper-grooves.

- Hank Jones, who has never played a wrong note, kept his streak alive here. His "Willow Weep For Me," programmed as a tribute to the incomparable Art Tatum, burst with ideas—a blues rendered timeless by 10 fingers and impeccable good taste.

- Ray Brown and Christian McBride found each other side-by-side on one number. The sound was awful, so I can't tell you much about it, but the look in their basse playing eyes—master and heir apparent, digging what only they know—was quite fine.

- During the final jam of "Now's The Time," who else but Betty Carter would have the balls to hog the mic (away from singers Williams and Dee Dee Bridgewater) and good front-liners Jackie McLean and J.J. Johnson into serious trading? Not one for sleep-walking through a performance, Betty Bebop kept those boys blinking. It was a good thing, too; without her, the jam swings like day-old toast.

Here is a gallery of some of the stars who participated in Verve's 50th anniversary jazz celebration at Carnegie Hall. Clockwise from top left: Vanessa Williams, who opened the evening with "Tea For Two," a tribute to the debut concert of Jazz At The Philharmonic (which took place July 2, 1944); trombonist J.J. Johnson and vocalist Dee Dee Bridgewater, who paid tribute to Count Basie and Ella Fitzgerald by strutting through Quincy Jones' arrangement of "Shiny Stockings"; saxophonist Joe Henderson, who took part in a tribute to the bossa nova and Stan Getz; and guitarist Kenny Burrell and pianist Herbie Hancock, who were among the stars jamming on the evening's finale, Charlie Parker's "Now's The Time." (Photos: Chuck Pulin)
Who Owns Ideas In Music Vid Biz?

Flaw In System Drivers/Label Disputes

BY DEBORAH RUSSELL

LOS ANGELES—The alliance between the creative and corporate communities in the music video industry can be an uneasy one, and while feuds regarding everything from artistic autonomy to budget constraints are common, they rarely are formalized.

But recent lawsuits, including a 1998 complaint filed by Sony Music Entertainment Inc. against the production company Nitrante Films (Billboard, Aug. 28, 1999) and a March 1994 complaint filed by director Kevin Kerslake against the band Nirvana and its late lead Kurt Cobain (Billboard, March 26), illustrate some common yet unspoken reconciliations in the system by which ideas are commissioned, accepted, and exploited in the music video business today.

The Sony complaint alleged that Nitrante breached its contract with Epic Records by producing a video of inferior quality for the Luther Vandross track “Little Miracles (Happen Every Day).” The complaint sought damages, including singles sales that were lost because the song was released without a visual accompaniment. The issue was settled out of court late last year.

Kerslake’s suit alleges that a number of his ideas were stolen by Cobain for use in Nirvana’s Geffen/DGC video “Heart Shaped Box,” directed by Anton Corbijn. It is unclear whether the case will proceed in the wake of Cobain’s suicide.

Regardless of their outcomes, both complaints shed light on the dichotomy that hangs over the music video industry. Is it art or commerce? And when such subjective issues as a perceived level of quality and the ownership of ideas arise, the line separating the creative and corporate sides is clearly drawn.

“The dilemma here is that we respect and appreciate the directors’ point of view, and we certainly turn to them for their creativity,” says John Beug, senior VP of video and creative services at Warner Bros. “But you have to maintain a perspective about what you’re doing. You’re making a three-minute marketing tool. It’s like designing an album cover. We’re not making ‘Great With The Wind.’”

And in the end, says Beug, “it’s still about the music.”

Director Josh Taft concedes that a video is created to support a song, but he maintains that the visual and audio components in marketing are equally important.

“We’re making a creative piece of visual marketing that has a life of its own, and should be treated as that,” Taft says. “It’s not just a cog in a wheel. The marketing of a band based on a video can completely break an act. If Blind Melon never makes another clip, people will remember that ‘beep’ girl.”

A director’s contribution to a music video’s success can be as significant as the songwriter’s, says Larry Perel, executive producer at Satellite Films.

“Granted, it’s a work-for-hire situation,” says Perel. “But an idea we come up with is what’s helping to sell records. We’re creating an image that, whether it’s heard or visual, is distributed to a number of revenue-generating aspects of the business, and we never see a dime from that.”

But most label executives argue that video directors don’t deserve to share in album or singles profits unless they are willing to take the financial risk incurred by the labels.

“Where are we moving the industry?” asks Larry Beug, senior VP of video and creative services at Warner Bros.

“Is it—”*

Leslie Edelmen, manager at Photo Video, adds, “No one would sit down with Keith Smith to get to the Beulahs.”

Promotions & Appointments

Tighten Ties At MTV, VH-1

ON SCREEN: April 20 sees the premiere of VH-1’s “Sex, Drugs, Rock And Roll: AIDS And Music,” a program hosted by performances by several artists of the 80s and 90s. The show presents interviews with the late Bob Cavanio, founder of Lifeline, as well as clips by Robert Plant, Patti Smith, Tony Bob Halford, the B-52s, Roger Daltry, Melissa Etheridge, and Metallica’s Lars Ulrich, among others. IET has expanded its nightly 9 p.m. “Video Soul” program to two hours.

Sherry Carter hosts one hour with Sarah Silverman, while the Simpson helms the other hour, which features interviews and clips . MTV Latino recently launched “MTV” as a 30-minute showcase for new acts and video producers . TNN recently acquired and is programming 12 episodes of “Hot Country Nights,” originally broadcast by the Turner Network as the "MTV Music Video Awards.

The series features performances by Dwight Yoakam, Alan Jackson, Wynonna, Sheryl Crow, LeAnn Rimes, Tracy Chapman, and Sheryl Crow, among others.

THE PRESIDENTIAL ROTATION: President Clinton will return to MTV April 19 for a special forum addressing the causes and solutions to the problem of rising violence in society. The forum is part of the network’s “Enough Is Enough” anti-violence campaign. MTV news reporters Tabitha Soren and Alison Stewart will moderate the live forum, which will be a question-and-answer session with the studio audience.

In other MTV news: Members of the President’s Advisory Commission on Youth will be profiled in a May 18 special hosted by Cindy Crawford. The 60-minute special will also include footage from the March 18塌eas Baltimore Mall and “Saturday Night Live.” In addition, Tony Bennett recently reeled an “Unplugged” performance for broadcast in May.

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Walker Gets 5 Handy Blues Nominations

NASHVILLE—With five nominations in as many categories, singer/guitarist Joe Louis Walker is the top contender among those vying for this year’s W.C. Handy Blues Awards. Winners will be announced May 5 during ceremonies at the Orpheum Theatre in Memphis.

The awards are presented by the Memphis-based Blues Foundation—which this year will recognize excellence in 21 categories. Walker is in the running for contemporary blues/male artist, blues instrumentalist/guitar, contemporary blues album, blues song, and (with his band, the Boss Talkers) top blues band.

Other multiple nominees include B.B. King, Johnny Copeland, and the late Albert Collins.

A panel of blues authorities select the nominees, who are then voted on by blues fans. Among those scheduled to perform at the ceremonies are Kenny Neal, Jimmy Rogers, John Hammond, and Marcia Ball. There will be a post-show jam session at B.B. King’s Club.

Usually held in the fall, this year’s awards show is being used to kick off the Beale Street Music Festival, May 6-8. The city also will host a series of six blues symposiums May 6-7.

Awards show tickets are available through Memphis-area TicketMaster outlets.

WHO OWNS IDEAS?

(Continued from preceding page)

Joseph Uliano, executive producer at One World Productions, says that this code of honor may not be enough. He suggests that directors think about joining the Writers Guild of America to protect their written treatments.

But creating rules to formalize the industry could stifle the creativity it needs to thrive, says Beug. And many directors, including Kerslake, note that the key attraction to the video business is its renegade nature.

“It’s great to have no rules or guidelines,” Kerslake says. “And there are many labels whose hearts and heads are in the right place. Joining the WGA is extremely formal. We just need a more ethical atmosphere.”

So for now, many directors copyright their written treatments and rely on their own records to protect their ideas. Says Taft, “I just try to be as vague as possible when I submit an idea.”

And while label executives and the production community continue to grapple with solving such subjective concerns, one issue remains undisputed from either side.

“The informality of the business will always allow for a certain amount of problems to happen,” says Rolontz. “There is no way to make this situation completely foolproof.”
FOR WEEK ENDING APRIL 10, 1994

Billboard

THE MOST PLAYED-CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

NEW ADDS ** LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD

1. I Got the Money (Mestizo Feat. Fat Joe & Cypress Hill)
2. Living in the Past (Jethro Tull)
3. Ain't No Other Man (Ray Charles)
4. Theme From The Big Chill (John Lennon & Yoko Ono)
5. Yes Sir, I Can Boogie (Little Richard)

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3. Ain't No Other Man (Ray Charles)
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The CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY BROADCAST DATA SYSTEMS FOR THE WEEK ENDING APRIL 24, 1994

K.D. LANG: ALL YOU GET IS ME

BY VICTORIA MILLER

(ST. MARK'S PRESS, $22.36)

Few folks are neutral on the subject of k.d. lang. While many adore her, she can’t seem to escape one controversy or another.

“All You Get Is Me” explores the artist’s career, personal, and musical development, and the political situation she seems to stumble into (or have foisted upon her).

Lang was not interviewed for the book, but thanks to her openness, author Starr had a rich vein to mine in the form of published articles. Also, lots of anecdotes, insights, and biographical details are offered from people who knew lang in her early years.

On the career front, an up-close look at lang’s obsession with Patsy Cline and her making of the landmark “Shadows” album are revealing. But an entire chapter devoted to the “refusal of country radio to play lang’s music” comes across as excessive. After all, lang is not the first artist to have difficulty getting country airplay.

Along with her many successes, lang’s foibles—borderline loyalty to band members and a general arrogance—also draw ink.

Starr packs the book with details, including a poem lang penned in high school, the names of the singer’s pets, and a recipe for her chili con tofa (a nod to lang’s PETA involvement). Longtime fans should eat it up.

“Inside” information abounds concerning important career events, such as the Arveuxe article in which k.d. lang’s reaction to the elimination of her first film, “Salmoneberries”; and her 1992 mainstream breakthrough.

Starr clearly put loads of work into this bio, including scores of interviews (one with this writer), poring over pounds of printed material, and traveling around the U.S. and lang’s homeland, Canada. In the end, the effort pays off in a highly detailed, balanced, and revealing work.

TERRI HORAK
Welcome To The 'Fold.' DJ-producer Paul Oakenfold poses with EastWest U.K. managing director Max Hole and colleagues, with whom he will be working under a consultancy deal he has signed with the company. First release for the label will be Oakenfold's single "Rise," recorded with producer partner Steve Osborne and featuring rapper Hawkseye. Shown, from left, are manager Brian Reza; EastWest head of dance Spencer Baldwin; Oakenfold; Hole; and Marc Fox, head of A&R at EastWest.

IFPI Issues A Goal To Action Music Biz, EC Need Better Relationship

BY MICHAEL LEAHY and DOMINIC PRIDE

BRUSSELS—The music industry in Europe is to take a management position in its relations with the European Commission to secure its long-term survival, according to the chairman of EMG Music's parent Thorn-EMI.

Speaking here at the launch of global trade group IFPI's European lobbying document, "The Recording Industry In Europe," Southgate highlighted "a need for an effective partnership and better communication between the European Commission and the European recording industry" to ensure that legislation taken into account the needs of the music industry in the electronic environment. Such laws are vital to ensure that the music industry has funds for future investment.

Southgate called the document "a call to action," pointing out that legislation was necessary to secure rights for digital diffusion. "The industry needs an environment in which it can control commercially significant uses of its productions. A failure to do this could mean that IPRs cannot be maintained on a foundation of second-class legal rights," he said.

The fact that IFPI had attracted the Thorn-EMI executive to speak at the event gave some indication of how much importance the organization attached to the issues at stake: Southgate rarely speaks publicly on music industry matters, preferring to discuss the affairs of the parent electronics company.

Southgate urged the Commission to strengthen and harmonize intellectual property rights and enforcement, giving owners the same rights to control the use of their works in the various "digital platforms" they enjoy in the retail environment.

Europe has the chance to be in the vanguard of world copyright reform, Southgate says, as a "platform for aggressive diplomatic leadership in building equivalent levels of protection in all other parts of the globe."

The music industry's interests were represented at the meeting by the interests of the film industry in the GATT negotiations, according to Southgate. "Our own distinctive needs were not given anything like top priority in the GATT negotiations. But perhaps that is the industry's fault. This report seeks to correct this situation and to show how great a stake Europe's artists and companies have in an open, nondiscriminatory, competitive trading environment."

Southgate told Billboard that Thorn-EMI had decided to invest in delivery mechanisms of music as a means of safeguarding their rights. "In the future, there's going to be a delivery mechanism and software. I would like to think that Thorn-EMI's investment in the German music TV channel Viva, he commented, "Viva was set up as it was recognized that local music was not being heard enough on MTV, and Germany is a big market, one of the biggest in the world. We felt there was a need for a channel which caters to all tastes. We've also invested in digital radio for the same reasons. We're protecting our copyright by actively being involved in the delivery mechanism."

In presenting the document and calling senior figures and the press to its Brussels launch, IFPI is making its first attempt to regain the ground lost in the years when the music business had little contact with the legislation makers in Brussels or at the level of national govern-ments of EC members. The interest of the audio-visual sector and the authors' and composers' lobby—while often campaigning together on copyright issues—are often limited to a part of those of the music business.

The document seeks to communi-cate to important facts and figures, not just the facts that out of five world-class record companies are European-owned, European sales now total 9 billion Ecu, or more than $10 billion, with more than half of those records performed by European artists.

SNEP's French Singles Chart Bows

BY EMMANUEL LEGRAND

PARIS—The French market has a sales-based singles chart again, after a six-month hiatus following the decision by the producers of the charts, broadcasters Europe 1 and Canal Plus, to stop compiling the listings (Billboard, Sept. 18, 1990). A full album list is due to come on-line within weeks.

France's charts are now financed and operated by industry organization SNEP, which has commissioned polling organizations IFOP and Tite-Live to monitor singles and album sales using a computerized point-of-sale system.

After the first singles chart is "Je Danse La Mie" by French rap band I am on the Delabel imprint.

SNEP president Gilles Paire says he hopes to launch a new chart that will be published in the national and international media. "It gives the French producer a new role: to present its product," he says. SNEP is the first step in an international visibility it has missed for quite some time already. It will also enhance the credibility of the charts. France will regain a spot it, serves due to the size of the market and the importance of its repertoire."

So far, only the singles chart has been considered "reachable enough" to be made public. The album section, Paire says, "still needs some adjustments to become fully reliable." He expects it to be operational within the next few weeks.

One key difference between the old Canal Plus/Europe 1 charts and SNEP's listing is that both new charts will list the top 100 sellers, as opposed to just the top 50. The information will be published more rapidly, with data being collected from Sunday through Saturday, then released the following Wednesday.

The charts use a panel of 100 stores; members of the panel rotate in order to prevent hypeing; and are believed to be "representative of the structure of French retail sales," even though the 40-plus store FNAC chain has withdrawn its participation. Paire says the absence of FNAC affects the album charts more than the singles charts, though it can be balanced through statistical tech-niques.

Paire says he remains confident that a deal can still be done with FNAC. "I am optimistic. I think the grounds are more favorable today than a few months ago. Our goal re-mains to cover the largest number of stores, but it will be done progressively," he says.

Another aspect that took much time to set up was media exposure of the charts. Paire first wanted to deal with a TV channel and then with a radio station. He now says that, due to lasting negotiations with public television station France 2, he will reverse this order. He says there are two radio commercials so far, the Europe 1 Group and NRJ.

"Current producers' organization UPF1 has backed the charts, but Paire says discussions are "going on."" SNEP and UPFI are due to set up a joint company that will operate the charts and sell them to media outlets. "In the future, there's going to be a fight between us, but I think we're getting closer on many aspects. There is no doubt, in my opinion, that we can work together."
Sony Execs Gather In Scotland

PERTHSHIRE, Scotland—In the brisk setting of Scotland in late winter, Sony Music International held its first meeting since the appointments of Mel Ilberman as SMI chairman and Robert Bowlin as president, gathering at the historic Gleneagles Hotel March 7-11 to discuss global marketing and A&R strategies. In attendance were executives from all the Sony Music International affiliates, including those in Europe, Latin America, and Asia. Also present were representatives of the Columbia and Epic labels in the U.S. and Sony Music Entertainment executives, including Michael P. Schulhoff, chairman and CEO, and Tommy Mottola, president and COO of SME.

European executives convene at the meeting. Shown, from left, are Henri de Bodinat, president of Sony Music France and executive VP, Sony Software Europe, Paul Russell, president, Europe, SME; Paul Burger, president, president of Sony Music U.K.; Richard Denekamp, senior VP, European region, SME; SME chairman/CEO Michael P. Schulhoff; Jochen Leuschner, managing director, Sony Music Germany, Franco Cabrini, MD, Sony Music Italy; and Claudio Conde, MD, Sony Music Spain.

SMI Latin America executives gathered in the shooting lodge at Gleneagles. Shown in the back row, from left, are Carlos A. Gutierrez, MD, Sony Music Colombia; Milan Englek, VP, finance, SME; Shu Bondell, VP, business affairs, SME; Frank Welz, president, Latin America, SME; Tomas Muñoz, senior VP, A&R development, SME; George Zamora, VP and general manager, Sony Discos; and Tom Tyrrell, executive VP, SME. In the front row, from left, are Raul Vazquez, MD, Sony Music Mexico; Helcio Do Carmo, MD, Sony Music Venezuela; Roberto Augusto, president and MD, Sony Music Brazil; Jorge Undurraga, MD, Sony Music Chile; Alberto Calderón, MD, Sony Music Argentina; and Edward C. Lavish Jr., VP and MD, Sony Music Costa Rica.

Sony Music International Asia region executives enjoy the countryside. Shown, from left, are Yoon Yeo Eul of Korea; Peter Gan of Thailand; Matthew Alioon of Taiwan; Pat Hurley, senior VP, Asia, SME; Daniel Zhao of Beijing; Rick Loh of Malaysia, and Terence Phung of Singapore.

Managing directors of SMI affiliates and senior executives enjoy the Scottish hospitality. Shown in the front row, from left, are Richard Denekamp, senior VP, European region; SME president Robert Bowlin; Martin Pammer, MD, Sony Music Austria; SME chairman/CEO Michael P. Schulhoff; Dimitris Varvaritis, MD, Sony Music Greece; and Carlos Pinto, MD, Sony Music Portugal. In the back row, from left, are Paul Hertog, MD, Sony Music Holland; Steen Sorensen, MD, Sony Music Denmark; Norman Block, MD, Sony Music Switzerland; Arthi Holma, MD, Sony Music Finland; Patrick Decam, MD, Sony Music Belgium; Melih Ayraç, MD, Sony Music Turkey; Malcolm Carruthers, MD, Sony Music Hungary; Sten af Klintberg, MD, Sony Music Sweden; and Rune Hagberg, MD, Sony Music Norway.

Sony Music Brazil’s million-selling superstar Daniela Mercury performs her hit single “O Canto da Cidade,” which topped charts in Latin America last year. Other Sony artists performing at evening showcases during the conference included Died Pretty from Australia, the October Project from the U.S., Misty Oldland from the U.K., Junkhouse from Canada, Commanche Park from the U.K.; the Choice from Belgium, Jeff Buckley from the U.S.; and Oasis from the U.K.

The brother-and-sister team of Gert and Sarah Bettens, otherwise known as Belgian duo the Choice, perform the European hit “Me Happy” from their debut album “The Great Subconscious Club,” which will be released in the U.S. this year.

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Sharing conversation, from left, are Richard Griffiths, president, Epic Records, Sony Music; Henri de Bodinat, president of Sony Music France and executive VP, Sony Software Europe; Michele Anthony, executive VP, Sony Music Entertainment; SME president Robert Bowlin, and SME chairman Mel Ilberman.

Columbia Records artist Jeff Buckley, who recently completed a 17-show European tour, will release his debut album in the U.S. in August.

Robert Bowlin, president of Sony Music International, welcomed the assembled executives in his opening address.

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The brother-and-sister team of Gert and Sarah Bettens, otherwise known as Belgian duo the Choice, perform the European hit “Me Happy” from their debut album “The Great Subconscious Club,” which will be released in the U.S. this year.

Sharing conversation, from left, are Richard Griffiths, president, Epic Records, Sony Music; Henri de Bodinat, president of Sony Music France and executive VP, Sony Software Europe; Michele Anthony, executive VP, Sony Music Entertainment; SME president Robert Bowlin, and SME chairman Mel Ilberman.

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Polish Rock Stars Emerge As Nation's Music Industry Expands

BY RICK RICHARDSON

WARSAW—Kazik, one of Poland's biggest rock stars, shuffles through the lobby of Warsaw's elegant Bristol Hotel, looking downright uncomfortable. This 70-year-old punk rocker turned quasi-rapper turned ballad singer may be ill at ease with such opulence, but as one of the country's most-talked-about personalities, he'll have to get used to it.

Kazik and his band, Kult, are at the head of a pack of young bands such as De Mono, Hey, Wilki, Electric Guitars, and Illusion that are extremely popular with teen and university audiences. Most of these bands sold in the region of 200,000 units each last year.

Poland's three most famous stars of the '80s were undoubtedly solo vocalist Stanislaw Sojka; rock'n'roller Kora, whose band is called Manaam; and Grzegorz Ciechowski. Ironically, for a country ravaged by piracy in recent years, the poster of artists in the business is much greater than that of the record companies. The bigger-selling acts have no fixed contracts, skipping from label to label or recording under their own imprints.

Ciechowski released "The Seventh Seal" with his band, Republika, several months ago. It has been called one of the best Polish rock records ever, but fell off dealer ears with teenagers.

As to the possibilities open to Polish rock musicians now, Kora says, "How can I complain? It's getting better all the time. It's much easier: Work. Earn money. Be free."

Poland's music-friendly population of 30 million—and recent tough and enforceable copyright legislation—make Poland arguably the most promising music market in Eastern Europe. BMG has a Polish company, while Warner, EMI, and Sony (with PolyGram coming soon, according to rumors) have all established ties with in-country record labels and have started to divide up the available talent.

"We have the best artistic potential in the younger generation of anyone in Eastern Europe," says Polton Records director Jan Chojnacki, whose company is the Warner licensee. "We're not just copying Western music, but we're developing a Polish style. We have a lot more people to buy records. Hungary and the Czech Republic may be more developed, but we've got four times as many bands to choose from."

Polton, Poland's oldest private record company (begun in 1985), has more than 100 acts, including internationally renowned pianist Adam Makowicz. Also signed is Illusion, which beat out more than 800 bands to win the 1986 Matthirio competition in Poland, and Erek Dudek, the top Polish blues star, who works out of Amsterdam.

Another big record-seller is Hey (Seattle-style grunge with a Polish flavor), which sold nearly 300,000 units last year and has made inroads in Europe by way of an appearance at a festival in Bourges and a tour in France.

Perennial Polish youth favorite Kazik recently has sought urban credibility by adopting nihilistic rapper rhythms. The very popular song "Poland Isn't Yet" is an example of Kult street cred:

"What have you done to this land, you motherfakers? / A hybrid of Catholic and postcommunist mantras / Those praying for every mom and running to church / Can't wait to kill you just because of the shape of your nose / The lake of hatred, the house of ancient dragon / Everyone's just talking money..."

Aside from calls to burn down parliament (from the song "Burn Down"), the soft-spoken Kazik has been busy building up a loyal record-buying public for 10 years. His recently released collection of torch songs made popular by his father—a Polish legend in the Woody Guthrie mold—has added an unexpected middle-age audience to Kazik's traditional punk followers.

"Dad's songs are poetry while mine are social journalism, but nowadays social journalism is poetry," he says.

Kazik the iconoclast is at the opposite end of the spectrum from the latest mainstream hit band, Hey. Of all the bands with a chance to make it in Europe, Hey may lead the pack.

"Things are very different now. The music scene is already far more commercial, and generally much less political," says Jarek Janus, rock music critic for the Warsaw Voice. "The music scene is a cliché now. Most of the new bands, with the exception of Hey or Republika, are cliché copies of something Western."

Jan Chojnacki of Polton sums up the scene: "Ciechowski is an excellent musician, songwriter, and lyricist, but the young girl lead singer for Hey is just one of the kids."

As a producer, Ciechowski had a big success last year with Atrakcyjny Kazimierz.

Andrey Puczynski of Isaelin records adds, "Hey are popular because they are very Polish and original... maybe with some Seattle influence..."

A BILLBOARD SPOTLIGHT
ITALY

In the July 2 issue, Billboard turns its spotlight to Italy to examine the impact Italian stars are making abroad. It will also provide an indepth look at the talent, the business, the potential for future exports and the growing indie label market. It's Italy, Billboard style. A must-read for everyone involved in the Italian music market. Be there!

ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

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**HITS OF THE WORLD**

**EUROCHART HOT 100**

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**NETHERLANDS**

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**CYPRUS**

**GREECE/BULGARIA**

**ROMANIA**

**AUSTRALIA**

**NORWAY**

**US**

**EDITED BY DAVID SINCLAIR**

**THE LATEST MUSIC NEWS FROM AROUND THE PLANET**

**FRANCE:** After selling more than 400,000 copies of her latest album, "Les Petites Notes," here in less than a year, Liane Foly has returned it "Sweet Mystery," which it takes flight to other countries. Adapted by Tim Rice and Peter Kingsbery, and remixed by Mike Pela (Sadie's producer), the international version of Foly's album is being released simultaneously in 25 countries as a Virgin Records priority, making her an artist without frontiers, a distinction that only French stars such as Patricia Kaas (Sony) and Patrick Bruel (BMG) have enjoyed in the past. Born to a family of strolling musicians who performed in small, provincial towns, Foly started her singing career in a jazz orchestra led by Andre Manoukian, the man who first recognized her enormous talent and is now her producer and composer. Her first album, "Reve Orange," propelled her into the major leagues, winning her a Victoires De La Musique (French Grammy) and the coveted Prix De L'Academie Charles Cros (best album of the year). The new album evokes the same wide range of moods and grooves that made "Reve Orange" a resounding success. It is Foly's happy, yet somehow she has managed to hold on to something that only Floy's gift for singing the blues, throwing herself into songs that ooze with joy and pain, the emotions from which her musical dreams are focused. Foly is scheduled to tour throughout Europe in May, moving on to Japan in June and reaching Canada in September.

**CRIPPA**

**PHILIPPE COROUC**

**CYPRIUS/GREECE/BULGARIA:** Late last year the beautiful Cyprus-born singer Alexia made the bold decision to go to Bulgaria and record an album of classic Greek pop songs of the 50s and 60s. Together with a 40-piece Bulgarian orchestra, conducted by veteran Greek film score composer Kostas Kapnissis, she completed the double-album "Alexia Sings The Classics" (BMG Ariola) in just one week. Last month in Greece, the album went gold (50,000 units) after half a year in the stores. Its success appears to be due, in large part, to the lush orchestra that provides an alternative to the usual angst-ridden sound of so much domestic repertoire. Already a seasoned veteran of the Eurovision Song Contest, where she has represented Cyprus, Alexia now says she is set for international exposure. As for the Bulgarian orchestra and studios, she says they are as good as anything to be found elsewhere in Europe, and "a good deal more efficient and cheaper, too." 

**JOHN CARR**

**ROMANIA:** As usual, the early months of the year are marked by the 1986 awards conferred by different cultural bodies and unions. The Romanian Composers and Musicologists Union granted its Great Award to classical music composer Tiberiu Olah. The Union's award for pop music went to composer Laurentiu Profeta, heretofore a highly recognized for his earlier efforts for music hall and religious music, but now ready to composer Laurentiu Profeta. Among the 10 prizes awarded by Actualitatea Muzicala magazine, several went to Romanian musicians living in America, including producer/composer/singer Adrian Antonescu and jazz/folk singer Janey Godley. Exclusive talks with critics and choirmasters from his native land, it seems, has let foreign radio astronomers and other connoisseurs of his work know the greatness of his talent, and now he is set to become a household name outside of Romania.

**DAVID SINCLAIR**

**OCTAVIAN UIUȘEȘCU**

**BILLBOARD** APRIL 23, 1994

**www.americanradiohistory.com**

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**International**

**Swedish Labels Banned From Sharing Sales Stats**

STOCKHOLM—The Swedish competition authority has banned Swedish record companies from making their sales statistics available to each other. In effect, the authority, whose purpose is to safeguard fair trade practices, said that making such detailed information available to other record companies was a sign of cartel building.

The ruling comes as a result of an application for exemption from trade rules submitted last December by GLF to the authority, the Swedish record distributors’ organization, on behalf of the Swedish subsidiaries of EMI, PolyGram, Sony, Warner Music, and Virgin Records.

A new law went into effect last July, essentially putting the record companies on notice that any collaboration to fix CD prices would be met with stiff fines.

The record companies deny that any such collaboration exists. They sought an exemption to the law through their application.

The companies now have six months in which to comply with the ruling. A meeting of Swedish IFPI members was scheduled for the week of April 11 in order to discuss the ruling and whether they should appeal. Indications were that they would.

**Labels Spar Over Litfiba Sets**

**Contracts At Center Of Legal Actions**

MILAN—A row has broken out between Italian record companies CGD/Warner and EMI Italy over contractual arrangements with the country’s most successful rock group, Florence-based band Litfiba.

The dispute concerns simultaneous releases of albums by both labels—“Te del Silenzio,” an anthology of past material released by CGD/Warner, and “Colpa di Coda” a double live set released by EMI Italy.

Litfiba, which was contracted to CGD/Warner until August 1995, last year sued the company for breach of contract, including nonpayment of royalties. While the group won the case ordering CGD/Warner to pay outstanding royalties in a Florence tribunal last Oct. 22, CGD/Warner won a different case against the band in a Milan tribunal.

This case centered on a clause prohibiting Litfiba from rerecording material released by CGD/Warner for five years from the expiration of their contract. The clause included live recordings and therefore covered the songs released on EMI Italy’s “Colpa di Coda” release.

EMI Italy has responded to the CGD/Warner suit by threatening legal action against Litfiba, a sign from the company, says “We maintain that we have correctly purchased the publishing rights for the album through a valid contract, and we will take appropriate action through all available means to protect our company’s image.”

Both albums have gone platinum, selling more than 300,000 copies, and have stayed in Italy’s top 10 albums charts since their release last January.

**Greek Acts Face Higher Taxes**

**Nightclub Income Is Primary Target**

ATHENS—Greece’s professional musicians and recording artists likely will face higher taxes as of the next fiscal year, as the government gets tougher on tax compliance.

On April 6, the Greek finance ministry unveiled an ambitious tax-gathering scheme designed to net some of the massive undeclared income earned by performers—including nightclub and recording artists. Most domestic-repertory artists earn their money from the former activity, which has so far been notably resistant to the taxman’s efforts.

The next tax bill, expected to be made into law this month, sets a minimum of the drachma equivalent of $10,000 as an artist’s annual earnings, regardless of the actual figure. This is automatically raised if the artist, during the year in question, issues records. And the taxable income is calculated even higher on the basis of how many units the record sells. In fact, seven scales apply to sales of between zero and 30,000 units.

Greece’s music and artist associations have not commented on the new tax bill, sensing an apparent lack of public sympathy. In the weeks leading up to the unveiling of the bill, Athens daily newspapers ran sensational stories saying that top-notch artists allegedly declared unrealistically small amounts on their 1993 tax returns.

“We really don’t expect any public adverse reaction from the artists,” one record industry executive says. Tax on artists’ earnings through record sales is automatically withheld at the source.

It is the nightclubs, which provide Greek recording artists with the vast bulk of their income, that have been widely accused of evading taxes. In February, the Greek government decreed earlier closing times, risking the ire of the fun-loving Greeks. The closing hours decree has since been modified because of fears that it could hurt tourism this summer.

**Labels Turn To TV As Marketing Option**

**Majors Hawk Special Packages, Current Titles**

TORONTO—Seeking additional catalog revenues, many of the major labels here are developing packages to be marketed via TV. However, continuing fragmentation of radio formats has majors using television as a means to repackage old hits and oldies. In the 1980s and 1990s, such Canadian-based firms as K-Tel International, Tee-Vee, and Silver Eagle spearheaded a niche marketing scheme designed to become the core of the business. “At one time,” labels weren’t interested, but with the advent of the CD, oldies are re-released and re-released on budget or mid-range packages.

Looking to compete with TV packages, many record companies are becoming hesitant to license tracks to such outsiders as Quality and PolyTel. Labels began tightening their licensing policies a few years back, when artist contracts began restricting the activity. PolyTel’s Young says, “We’re still able to secure a lot of product, but now companies like Warner and EMI want a piece of the cake.”

Warner Music Canada, in fact, recently released its first in-house TV compilation, “This Is The Sound Of New Country,” a 16-track album featuring recent tracks by many of the company’s top country acts. Warner is committed to releasing four additional TV packages by the end of the year.

“We haven’t stopped giving out product, but this a business we should be in,” says Gary Newman, senior VP of Warner Music Canada. “We shipped 90,000 units of ‘New Country’ based on customer demand, and we’re up to 180,000 units now.”

Newman, noting that Warner is supporting the “New Country” compilation with an accompanying catalog promo, argues that such packages can serve as an industry sampler, “It helps us sell product,” says Newman, “It helps us get the artist once again in front of the consumer. They may hear the product on the radio, but now they see it on TV.”

With 4-6 week national TV campaigns costing at least $200,000, TV marketing can be cost prohibitive for many players or individual projects. Companies seek selective use of their ad dollars or alternative methods of exposing their product, including local market purchases or per-inquiry advertising (wherein stations sell down to advertisers and take a commission on sales).

Per-inquiry advertising requires a minimum advance of $50,000 to $75,000 for a national roll out. TV outlets then receive an average $1.50-$2 per unit commission on sales at retail stores.

“I put a cap of what you’re going to spend on media, and, at a certain point, you’re only paying money for what’s selling—but, of course, you don’t want to be paying on the sale of a unit that you would have sold regardless,” says Zitniew.

However, neither Young nor LaBuick is enthusiastic about PI. “I like to know where we’re at,” says Young. “I’d do it on older skew packages (45s), but the 18-46 demographic isn’t around at those times.”
Vital Reissues

30TH ANNIVERSARY
BRITISH INVASION

Inside:
MARKET REPORT '94
NEW LABEL START-UPS!

THE U.K.'S
WILD REISSUES SCENE!
BRIT INVASION
REPACKAGING FRENZY!
MAY - DEC. REISSUES
PRODUCT GUIDE

'TRANE, CHET
AND ALL THAT JAZZ!

"BOX SCORE"
The top 50 boxed sets of all time!

Illustrations by Gary Thaler
A Few Of Our Own Vital Reissues and Collectible Compilations...

ACROSS
2. This reggae group had a huge hit last summer and The Right Stuff released a compilation of tracks from two of their early 70s albums (2 wds.).
5. Dion’s last name.
7. The... Sound that made Philadelphia International Records famous.
8. Al Green’s birthplace.
9. One of Al Green’s first hits.
10. Lou Rawls smash hit (8 wds.).
11. Compilation of songs from the civil rights struggle recently issued on The Right Stuff (3 wds.).
12. Famous Memphis R&B label to be profiled in an upcoming The Right Stuff box set.
13. Dion’s early neighborhood.
14. Name of Al Green’s first pop group.
15. Girl’s name in Dion’s hit and Springsteen’s “4th of July” song.
17. The O’Jays’ biggest comeback record in 1978 was My Girl (3 wds.).
18. Lou Rawls birthplace.
19. Name of Dion’s earliest backing group.
20. Bob Seeger had a #5 hit in 1961 with this Hi Records artist’s “Tryin’ To Live My Life Without You” (2 wds.).
21. Most of the Right Stuff releases are...
22. They shoot arrows on SEDATED IN THE EIGHTIES.
23. Group included on SEDATED IN THE EIGHTIES that is also named after a German city.
24. Dion’s 1962 song about lovers who...
25. The TRS series SLOW JAMS includes this hit by The Flirtations.
26. Philadelphia producer Leon...
27. Group being reissued by The Right Stuff who were known as “The Four Pennies.”
28. The Mystics vocals was the branchchild of sound wiz... Miller.
29. The Right Stuff is distributed by...
30. The eagerly-awaited second volume of SEDATED IN THE EIGHTIES is being released in...
31. Talking Heads and Al Green both recorded “Take Me To The River,” written by this Hi Records artist.

DOWN
1. As a member of the Valentinos, he cut the R&B classic “It’s All Over Now,” which was a hit for The Rolling Stones.
2. The first of Bobby Womack’s many hit solo albums being reissued by The Right Stuff this summer will be...
3. SEDATED IN THE EIGHTIES, No. 2 contains a song by the Memphis band.
4. Widely considered by critics to be one of Teddy Pendergrass’ best albums.
5. Series launched by The Right Stuff containing classic soul ballads (2 wds.).
6. Original name of Dion album being reissued by TRS that contains “Abraham Martin & John.”
7. SEDATED IN THE 80s, the critically acclaimed 80s rock compilation on The Right Stuff, contains one of the lost tracks from this New York band.
8. City where Al Green and Willie Mitchell met.
9. Are Peebles biggest hit “I Can’t Stand The Rain” was written by Ann and her husband and fellow Hi artist (2 wds.).
10. Teddy Pendergrass was the drummer for this Philadelphia band (2 wds.).
12. Grammy Lifetime Achievement Award winner included in the TRS compilation “Mouth On Up.”
13. Famous drummer’s solo albums being reissued later this summer by The Right Stuff.
15. Girl who ran around in Dion’s hit.
16. “Christmas Is A Special Day” is not only Fat Domino’s first-ever Christmas album but also his first recording in... years (2 wds.).
20. “Stairway To Heaven” was one of their songs.
21. Hallmark International’s dean... was catapulted to fame on the duet of “Valentine Love” with Michael Henderson.
22. Featured in SEDATED IN THE EIGHTIES is “Free Nelson Mandela” by The Special...
The Score In '94

The field's getting mighty crowded, but niche-hits and prize catalog catches keep players posting big wins

BY CHRIS MORRIS

In 1994, the reissue marketplace appears as diverse as it's been since the advent of the compact disc. Today's reissues encompass everything from the expected lavish multiple-CD boxed sets to ongoing series of themedriven compilations, from mass-appeal series devoted to specific styles and eras to single-album reissues of rare and obscure records.

Perhaps the most interesting current wrinkle is how catalog departments are now looking to the immediate past for reissuable material. The 1980s are now fair game for nostalgia's sake, and labels like Rhino (which charted with its "Valley Girl" soundtrack album), EMI, Racor & Tie, K-Tel and The Right Stuff are all mining the decade just passed. The '80s now is getting to be nostalgic enough," says Steve Wilson, director of K-Tel subsidiary Era Records. "Five years ago was too soon. Now, with the MTV video stars of the early '80s, it's long enough away to make it nostalgic.

"Time takes its toll," adds Andy McKea, MCA VP of catalog development and special products. "I'm thinking of doing some '80s stuff, some concept packages.

"The late '70s, early '80s music was a genre that was ignored," says PolyGram Chronicles VP of marketing Rich Bauer, who notes that the company's Funk Essentials series last year was its single most successful series, selling over half a million units in a year.

With labels turning to yesterday for today's reissues, talk of product glut—a long-term concern on the reissue side—invariably arises.

"In some senses it could be seen as a glut," says Bob Irwin, who runs the '60s-based reissue indie Sundazed Records. "In another sense, it could be seen as an awakening on the part of consumers.

There's no fear of a glut on Sundazed's part: The company, which has blasted out multi-album reissues by the Kinks, Mitch Ryder & The Detroit Wheels and the Shirelles recently in its "Yesterdays" series, will soon issue full-catalog blowouts by garage legends the Standells and the Chocolate Watchband and surf-rockers the Challengers.

DON'T KNOCK THE BOX

Some companies plainly believe that when it comes to reissues, more is better. PolyGram, which has favored two-CD collections in its Chronicles series in recent years, is returning to boxed sets with a vengeance this year: '94 will see multiple-CD collections devoted to Steve Winwood, Joe Cocker, the Moody Blues and the Velvet Underground, as well as a Castleblanca Records retrospective.

"We've stepped away from boxes the last two or three years, but this year we're doing four or five," says Bauer.

WAITING FOR THE BAND: Anxious Velvet Underground fans can expect a boxed set from PolyGram.

BEAT-NICHE BEAT

While the seminal reissue label Rhino Records is staying in the boxed-set hunt, its senior director of A&R James Austin notes, "I'd like to take the boxed-set idea beyond what it usually does...into conceptual areas that have sales potential." Austin says that Rhino sets like "Songs of the Seven Seas," "Rock 'n' Roll, Vol. 1," "The Beat Generation," which addressed cowboy music and Beat Generation music and spoken-word performances respectively, all drew "niche markets that do have profit potential.

Rhino, which has made splashes with series devoted to punk rock, blues ("King Masters Series"), '70s funk and 'Super Hits of the '70s," will delve further in that direction later in the year with its "Country Sho" and '80s-skewed "Jazz Can't Get Enough" series.

"When you do a series, you get it out with one big push," Austin says. "People buy all of the volumes equally well.

At some companies, the emphasis remains on the systematic reissuing of one artist's catalog. Salem, Mass.-based Bykodine, which pioneered this approach with its Frank Zappa, David Bowie and Elvis Costello programs, will soon hit the market with six incredible String Band albums.

Bykodine marketing director John Hammond asks, "Can we put out the really good albums in a really good way, remastered, with new art and additional cuts? That often means [picking up] a full catalog.

Hammond notes that full-catalog reissues are "getting harder, because there's less and less. There aren't that many catalogs that aren't tied up somewhere. But every year we manage to carve out some interesting deals.

Another continuing trend is the partial or complete reissue of a label's catalog. Big gun in the '80s with Atlantic's series of albums documenting its own 60th achievements, label reissues have recently included Fantasy's complete Stax recordings (a third boxed-set is due) and their Specialty box, the VeeJay anthology and Exce Entertainment's 3-CD "Buddah Box" documenting the '60s and '70s hits of the New York label and its sister Kama Sutra.
We're the Spirit Of '64
Ready to start a second war
On the countdown is about to begin
Move over Beatles, 'cause the Yanks are comin' in

"Move Over Beatles," Bucky Dio & The Visisons, 1964

From today's vantage point, it seems odd, if not a fiction altogether, that a time existed when British pop talent had to prove itself in America. Similarly, it's hard to believe that the U.K.'s sudden arrival could throw such fear into the hearts of American acts. Yet, both of these conditions obtained in 1964.

Before the Beatles, Brit hits were straws. Laurie London's "He's Got The Whole World In His Hands" (1958), Ike & Ova's "Marinental Spiritual" (1959), Mr. Acck Bilk's "Sittin On The Shore" and the Tornadettes' "Tellot" (both 1960) among them. In the Beatles' wake, though, came a flood of new artists—in '64 alone, there were major hits by the Animals, Rolling Stones, Marren Green, Herman's Hermits, the Dave Clark Five, the Searchers, the Zombies, Gerry & The Pacemakers, the Nashville Teens, Freddie & The Dreamers, Billy J. Kramer, Peter & Gordon and Chad & Jeremy. By 1966 their ranks were joined by the Who, Marianne Faithfull, the Yardbirds (featuring Eric Clapton),Them (featuring Van Morrison) and the Hollies (featuring Graham Nash).

Thus established, Britain's reputation as a source of international talent has grown ever since. What follows is a comprehensive survey of how that initial invasion is being memorialized, and marketed, in 1994.

—Gene Sciallato, Director Of Special Issues

Not Fade Away: First-Wave Brit Rockers Thrive On Reissues

BY RICHARD HENDERSON

EMI

Bruce Harris, director of catalog development for EMI/UK, put it this way: to herald the musical legacy of the British groups first sighted in '64, simply because of an anniversary, is to demean their worth. The premier artists of the period (as anthologized on EMI), such as Manfred Mann, Billy J. Kramer & The Dakotas and Gerry & The Pacemakers, Harris says, "will sound as good at the 31st anniversary as they did at the 29th." The Hollies recently were accorded a lovingly detailed two-disc retrospective ("The Hollies: 30th Anniversary Collection"), but Harris points out that the group is still a viable recording presence, with sessions done in 1983 that legitimize a 30th anniversary of the group's own career.

TNT RECORDS

Their name is a tribute-by- acronym to the success of the label's first release, "Teve Tunes Television's Greatest Hits." Fitting, then, that the audio portions of original Ed Sullivan Show broadcasts should be issued by TNT. Some 23 discs comprise "The Sullivan Years," an ongoing series of music-minus- images. As pointed out by TV's Les Nagerman, "The British Invasion" appeared in 1960, containing performances by the likes of Herman's Hermits, Freddie & The Dreamers and the Animals, among others. Though the disc does not contain "the show's" most popular guests, Lennon & McCartney compositions performed by Billy J. Continued on page 54
Every release comes with its own legend.

DELUXE BOXED SETS ... SPECIAL COLLECTIONS ... REVITALIZED CLASSICS.
MUSIC THAT LIVES UP TO THE NAME.
HOLLYWOOD RECORDS

In the beginning, there were only two appropriate targets for jelly-bean-tossing teens: the Beatles and the Dave Clark Five. The DC5, sporting near-identical mop tops, dressed, rather more formally than Brian Epstein’s clients, but stomped out their hits in a primal fashion. Clark himself proved a savvy businessman, controlling his group’s catalog as well as the original Ready, Steady, Go! broadcasts from the same period. Waiting until the demand reached critical mass, Clark only recently issued “The History Of The Dave Clark Five,” a selection of 50 classic tracks in a two-CD set, on Hollywood. The label plans a second set later this year.

AVENUE RECORDS

He used to be an Animal, and perhaps he still is. Eric Burdon celebrates the history of his ground-breaking New Orleans group in suitably idiosyncratic fashion, by re-recording his band’s signature tunes, along with other ‘60s standards, on “Eric Burdon Sings The Animals’ Greatest Hits.” The new renditions of “House Of The Rising Sun” and other classics were released this month in time for vinyl lovers’ Black Friday. “In The Beginning: The Animals Live In Newcastle (1963).”

RE-MEET THE BEATLES

Catalog Is Capitol’s Ticket To Ride

By BRETT ATWOOD

Thirty years after the Beatles took the states by storm, Capitol is capitalizing on the heightened interest the anniversary is bringing to the Fab Four with a massive campaign running throughout 1994.

The label is plotting a re-invasion of the Billboard charts—The Top Pop Catalog Charts, that is—with the entire Beatles back catalog. Special-price promotional incentives to retailers in January helped six titles sell enough to reappear on that chart, including the new-to-disc “1962-66” and “1967-1970” (popularly known as the “Red” and “Blue” albums, respectively). Ten thousand vinyl pressings of the two albums were issued Feb. 22 to commemorate the 30th anniversary, as well as 27,000 unique seven-inch singles of “I Want You (He’s Mine).”

Capitol is generally tight-lipped about specific release plans for the coming months, but there is drool-inducing speculation that the label will unlock the well-sealed vaults of Beatles material and unleash several discs’ worth of never-before-revealed live-performance tracks, alternate takes and newly uncovered recordings. Rumors persist that Paul, George and Ringo are said to be collaborating on new instrumental tracks, reportedly for a 1995 television documentary titled The Beatles Anthology. An unfinished master tape by John Lennon, “Free As A Bird,” has reportedly been completed by the surviving Beatles for a possible fourth-quarter release.

Jerrey Hammond, Capitol VP of artist development, refuses to confirm or deny such plans, but does promise key campaigns to commemorate both the 30th anniversary of the Beatles’ debut film, A Hard Day’s Night, and their first American tour in August. “We hope to re-cognize the tour anniversary region-by-region based on the original tour markets, utilizing local footage from participating local television stations,” says Hammond. “We want to recreate the excitement of the Beatles invasion through original local news footage, which shows the impact of the group in each community.”

The label issued a new edit of the “I Wanna Hold Your Hand” video last month, which includes rare live and television performance footage. The re-invasion of the big screen is already in progress. Grammetty Pictures released its Beatles-documented Back Beat in limited markets April 15. The film opens nationally April 22. An accompanying soundtrack on Virgin Records, which features six covers of Beatles classics performed by members of R.E.M., Nirvana, Soul Asylum, Sonic Youth, Afghan Whigs and Gumball, was released March 22.

Invasion USA

Hitmakers Of ’64

The Bird: BESS COLEMAN

The Gig: EMI Records London press officer, 1962-63; Publicist on Beatles’ 1964 tour; journalist on Beatles’ 1966 tour

Quote: “During August and September [1964], the tour took in about 28 cities in 34 days. As press officers, Derek Taylor and I were in a no-win situation. However hard we tried to please radio, TV and print journalists and photographers, we usually ended up getting a little more off-side than on. Press conferences often got out of hand, with many of those invited moving further and further to the front, waving pens and microphones almost up to the noses of John, Paul, George and Ringo. As PR’s, we were expected on many occasions to ’deliver the Beatles,’ which, of course, was more often than not totally impossible. It was particularly difficult to placate the numerous civil dignitaries who thought their robes and titles gave them the right to appear at hotels at any hour of the day or night, frequently with encouragements in tow, demanding a personal audience with the group.

“A young fan named Fred Paul, who had tickets to every concert and who usually managed to wangle himself into the press conferences, always asked the same question: ‘What will you do when those bubble bursts?’ It still hasn’t. In retrospect, some aspects of that first tour were quite frightening. None more so, however, than the realization that all this happened 30 years ago. My God—are we all really that old now?”

Currently: After a public-relations career, became partner in a Sydney, Australia, company specializing in research and restoration of color schemes in historic buildings.

The Bloke: ANDREW OLDHAM

The Gig: Rolling Stones manager and record producer (through 1967’s “Between The Buttons”), discoverer of Marianne Faithfull, founder of Immediate Records (Small Faces, John Mayall’s Bluesbreakers, etc.)

Quote: “The Stones had that great ability of pushing things a little bit further. During a performance of ‘I’m All Right’ in Montreal [1965] is where we paid the piper, because, physically, the building couldn’t take it. It got so crazy that both of the tiers [supporting rows of occupied seats] on either side of the stage broke through the stage floor in one minute I’m lying flat on the ground and there’s five layers of bodies above me. Then, when we managed to get off stage, I was in the limo driver, so frightened because of the crowd, that he refuses to drive. By now there are so many fans on top of the car that it’s about to cave in on us, like in the movie The Swarm. Fortunately, Brian Jones is sitting in the front, and he reaches over and puts his foot on the accelerator, and we knocked at least 10 fans out of the way. The fortunate thing is that when people are that frenetic, they don’t feel the pain for a while: they get knocked down and it’s all part of the thrill. We got out of this Montreal tunnel and realized we’d lost Charlie [Watts]. He turned up, he was safe, he’d locked himself in the girls’ toilet, which was fantastic, because no one would have thought to look for him there.”

Currently: Producing Buenos Aires band Ratones Paranoicos’ second album for Sony Argentina. The first, the Oldham-produced Fieras Lunaticas, sold more than 120,000 units in 1993.

The Bloke: SHEL TALMY

The Gig: Produced the Who’s and Kinks’ first hits, as well as records by Manfred Mann, Easybeats, Creation and David Jones (aka Bowie)

Quote: “We did two versions of ‘You Really Got Me.’ The original was much slower and funkier, bluesy. We went back and re-did it because we thought we could do better. Dave Davies really kicked the shit out of his guitar. He had a nasty little amp he used to kick now and then, literally, so he could get it nice and fuzzy, and you can hear the result on the record. In their own way, the Kinks and the Who were a departure from the previous British sound. They were not polite English rockers... We did ‘My Generation’ in four takes. The method of recording, in terms of audio level, was to put the maximum amount onto tape... I’d come to believe that a record that was cut hotter would actually sound louder on the radio. I learned my records to stand out.”

Currently: Writing a book, negotiating a movie deal for his What Now, Bushcreek screenplay and “looking for bands to produce.”

—DOMENIC PRIORE
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past year. And, as Knox-Roberts points out, that’s cheaper than developing two new acts selling the same number.

But Knox-Roberts believes that catalog is also about enhancing a label’s overall credibility. “There are little-known but significant artists of the past like David Biddle, whose albums should be available on CD,” he says. “We may not sell many of them, but it’s important that they are available for people to hear.”

Sheer Tempestuous Tenor

Seemingly obscure artists can also be surprisingly successful. David Hughes, EMI’s VP of communications and external affairs, says that “Crazy Diamond,” the label’s four-CD Syd Barrett set, “surpassed all our expectations and attracted considerable overseas interest, particularly from America.”

A collection by Irish tenor Josef Locke has sold 200,000 units over the past three years. Locke, 1950s star purveyor of traditional Irish ballads, was later to have his tempestuous life story portrayed in the box-office hit once Four My Song. And EMI has started driving deeper into its unraveled recording archives to produce sets like Noel Coward’s “His Master’s Voice: 1928-1953,” which was nominated for a Grammy.

Hughes points out that looking at an album’s original sales is no guide to assessing its reissue viability. “People forget that albums in the 1950s never sold anything, although the music was widely popular.”

Reissues can always be updated and revived to take advantage of reunions and anniversaries, which often bring the added value can justify, he adds. A lot of them are in the reissue space — with Granz’s Norman Granz Jazz, for example, which is currently 50 years old.

Hughes believes that the advantage can justify a full-price reissue, although George McNamara, Polydor’s catalog marketing executive, believes that mid-price offers the best potential for growth. “The public and the retailers are beginning to expect that vintage repertoire should be on mid-price, and 90% of our reissues are in that area,” McNamara notes. “It’s like the difference between hardback and paperback. I’ve put out a dozen Van Morrisons at that price, and nearly all our imprints and Cream material is out at mid-price.”

The trend to mid-price has put something of a squeeze on the specialist companies, which often find that licensing and origination costs can threaten to make a mid-price reissue uneconomic. “It’s hard to justify a higher price unless you are providing something special,” says Seagull’s Bob Fisher. “But there are more niche markets opening up, particularly for 1970s and 1980s dance music, a lot of which hasn’t been out on CD before.”

Virgin Retail’s “Bootleg Boon”

On the retail side, Stuart Bonsdorff, Virgin Retail’s rock/pop product manager, confirms that the public expects mid-price “and most of it is.” He also welcomes the growing sophistication in the U.K. reissues market. “The Dylan ‘bootleg’ series was a great success for us. It was sensibly priced and had a great look. It was just what Dylan fans had been waiting for, and it’s surprising just how many of them there are.”

At HMV, Ian Ashridge, audio and visual product manager, doesn’t even think the market is approaching saturation point yet. “The fact that there’s still a flourishing import market for reissues proves that,” he says. “And it’s very broad-based. You can’t say that it’s driven by any particular era or by anything by a particular age group.”

The megastores are only too aware of the value of catalog. Virgin reckons it’s somewhere between a third and a half of their sales. At Tower’s Black Diamond store, they assess their portion as nearer to two-thirds of total sales. But it’s less in the smaller stores and local stores where reissue space is more restricted. The frustration is that there’s a much bigger potential audience out there but unable to grasp it. Drivers can’t get to them effectively, concludes Seagull’s Bob Fisher. “They no longer go into record shops. Some months we sell more through mail order than we do through retail.”

Demon’s Pete Macklin agrees that mail order is the major growth area in the reissue market, noting that “There are now companies specializing in reissue mail order, and they are ordering across the whole range of our catalog.”

Vital Reissues

Archiving in the U.K.

Continued from page 51

Wile much of the focus of this edition of Vital Reissues is on the 30th anniversary of the British invasion and the Beatles, there is an entire record company, Decca, that is twice as old as the Beatles. Decca shares with several other record companies the fact that it is larger or has been owned by the same people who owned it when the records were reissued were made. It also shares the fact that some records in its vaults made years ago as popular entertainers have turned out to be classics.

GRITS ‘N’ GRAYVY

If any one company was a model for the independent jazz label, it was Blue Note. Now part of EMI, and therefore reissuing material that was formerly on United Artists and Pacific Jazz, as well as Blue Note, the company has just released a four-CD set titled the “Pacific Jazz Years,” which, like the recent Joe Henderson box, is an anthology designed to showcase various aspects of the player’s talent and takes selected tracks from various contexts. Blue Note will also bring out—on LP—a 100-gram series, featuring the grits ‘n’ gravy releases of the ‘60s and ‘70s that proclamed rap and hip-hop. There will also be a series of two-CD packages called Duotone, featuring such classics as Joe Henderson’s “Swat Of The Tene” Village Vanguard sessions and Art Blakey and the Jazz Messengers’ “At The Jazz Corner Of The World.” In June, a Connoisseur series on both LP and CD will feature classic titles by such artists as Wayne Shorter, Ornette Coleman, Freddie Redd, Bobby Hutcherson and Andrew Hill.

Ellington’s “Togo Brava” and the “Legendary Charles Mingus Town Hall Concert” from UA will follow.

BMG has been strangely quiet on late, for a company that contains the vast classic catalog of RCA Victor. But they do have planned several CD releases of Glenn Miller material, centering on the Air Force band, in commemoration of the 50th anniversary of the disappearance of Major Miller’s plane.

The Japanese firm Denton now controls the Savoy catalog. Savoy is one of the great labels of the ‘40s and ‘50s. Charlie Parker, Miles Davis and the Modern Jazz Quartet made the first recordings under their own names for Savoy. Denton is starting out by reissuing selected albums on CD, with original notes and cover art, but in the future plans to launch out into compilations.

Evidence is a small company that licenses, buys and distributes small labels, many of them from Japan—Anago, Nippon Crown, Pathfinder and Trio, as well as Bethlehem and the late Sun Ra’s own Saturn label. Among the more unusual forthcoming releases is a two-CD set of Sun Ra’s Syms Singles 01 and 02, from a Japanese original, Gil Evans two-volume “Live At The Public Theater.”

30th STREET

Fantasy is the independent conglomerate that controls, aside from its namesake, Riverside, Prestige, Contemporary and Pablo. Fantasy continues its Original Jazz Classics re-release program of single CDs and plans two major boxes for fall, a four-CD Pablo set of “The Concert Ella” (no one will ask, “Ella who?”) and, on eight CDs, “Joe Henderson: The Milestone Years,” which now controls Decca Jazz, will celebrate the latter’s 60th anniversary in August with compilations by Ella Fitzgerald, Duke Ellington, Fletcher Henderson and Mildred Bailey, as well as piano, big band singer and 52nd Street anthologies. GRP will also release Impulse! CDs from John Coltrane, Shirley Scott, Johnny Hartman, Oscar Pettiford, J.J. Johnson, Clark Terry and Gary Bartz. The Chess Jazz Series, to be inaugurated in June by GRP and featuring material from the Chess and Argo/Chess labels, will be followed by the Fantastic Blues Ballads. The Library Of America. Mosaic’s release plans cover several different original labels—the Solid State recordings of the Trud Jordan Lewis big band (seven LPs, five CDs), the complete CBS recordings of Eddie Condon & The All-Stars, with Wild Bill Davidon, Pee Wee Russell, Curly Cutsdall, Edmond Hall, Billy Butterfield, Bud Freeman and Ralph Sutton (seven LPs, five CDs), the February, 1937 Jimmy Smith Blue Note Sessions (five LPs, three CDs), the complete Aladdin recordings of Charlie Parker, as well as George Shearing’s live Capitol sessions, Masary Ferguson’s Roulette sessions, Amos Milburn’s Aladdin recordings and Illinois Jacquet’s work from 1945-1950.

“PORTRAIT” OF ARMSTRONG

Rhino continues to reissue the jazz holdings of Atlantic, mostly in a series of handsome two-CD packages. Forthcoming is a Ray Charles package called “Blues + Jazz.” Allison Wonderland” with Mose Allison, “Evolution Of Man” with Herbie Mann, “Heart And Soul” with Hank Crawford, and a Charles Lloyd couple of two of his most popular albums, “Forest Flower” and “Dream Weaver.”

Sony, of course, is preeminent the vast Columbia jazz catalog. Many vintage jazz albums are being reissued singly on CD. But there are other several double-CD collections planned for fall. One is an Ellington set to be either two or three CDs. Another, being done in collaboration with the Smithsonian Institute, is a four-disc set of early Louis Armstrong recordings (1923-1934), which will include extensive notes by multi-Grammy winner Dan Morgenstern and will be called “Portrait Of The Artist As A Young Man.” Finally—alphabetically—there is Verve. Still a leader in new recordings, Verve has a catalog going back to the days when Norman Granz owned the company, and has music originally recorded on Granz’s Clef and Novam labels — even, in the case of “Charlie Parker With Strings,” on Mercury. Verve plans a series of Verve Jazz Masters CDs — another way of saying “best of.” But the label’s big guns will be a four-CD set of its complete Bud Powell holdings and the eight-CD box of Grant’s first great success—the “Jazz At The Philharmonic” concerts from the ‘40s, with Parker, Lester Young, Nat “King” Cole/Paul discus and a host of other wonders.

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also available:
Vol. 2
(The R&B Hits)
72392 75406-2/4

Vol. 1
72392 75404-2/4
also available:
Vol. 2
72392 75407-2/4

Recorded Live at the New Orleans Jazz Festival June 1969.
Previously Unreleased.

The Jazzfest Masters
Sarah Vaughan
72392 75244-2/4
Count Basie
72392 75245-2/4
The Traditionalists
(Al Simms, Tommy Newsom, Sunny Wigs)
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The Complete Artistry

Led Zeppelin
Atlantic

Billie Holiday - The Legacy
CBS

Crosby, Stills & Nash
Atlantic

The Judds Collection
Columbia

The Queen Collection
Hollywood

Gospel Spirituality & Hymns Vol. 1

Yes Years

Top 50 Boxed-Set Reissues

Little did Bob Dylan know what he was starting when "Biograph" was released in 1985. That boxed set led the way for hundreds of similarly-packaged multi-CD (or cassette) vital reissues on the leading artists of the rock era, with many more planned for release this year. At this pace, everyone will have a box set by the end of the century.

The top 50 best-selling boxed sets were determined by sales figures from SoundScan. Each week, the top-selling albums are compiled from a national sample of retail store and rack sales reports collected, compiled and provided by SoundScan. The top 50 was based on sales figures between January 1, 1991 and March 13, 1994.

To determine what qualified as a boxed set, parameters were established, starting with the simple fact that the set had to come in a box. Most collections come in boxes that measure 12 x 12 or 6 x 12, but some sets, including the four-CD "Lennon" set by John Lennon and "25 Years—The Chain" by Fleetwood Mac, come in boxes that are the same size as the CDs they contain. All of these qualify as boxed sets. The box sets on the top 50 range in size from 2-CD collections to 10-CD collections. But a two- or three-CD set in a giant box wasn't counted as a "boxed set."

Led Zeppelin's first boxed set on Atlantic tops the list with sales of more than 800,000 copies from January 1, 1991. Placing second is "Just For The Record" by Barbra Streisand, with sales approaching 404,000.

In addition to title, artist and label information, the top 50 includes the number of CDs in each box, year of release and suggested retail price or equivalent prices. CD prices for USA and BMG are suggested lists. All other CD prices are equivalent prices, which are projected from wholesale prices.

Fred Bronson

Billboard Boxed Set 50

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<th>Artist</th>
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* List prices indicate separate configurations (12 x 12 and 6 x 12).

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Bilboard April 23, 1994
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The Best Of Funk Essentials, Volume 2

Coming in June.
**Vital Reissues**

**Shopping List**
A Selective Guide To Forthcoming Vital Reissues

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**May**

- Capricorn Records
  - The Swingtime Records Story: R&B, Blues & Gospel 1946-1952, various artists

- Collector's Pipeline
  - The Runaways, The Runaways: Queens Of Noise
  - The Outlaws, Hurry Sundown
  - Uptown Horns Review

- EMI Group
  - Hearts And Hi-Tech: The Best Of Marty Balin
  - Peter Tosh
  - DEXY'S MIDNIGHT RUNNERS
  - C'est La Vie: The Very Best Of Robbie Nevil
  - The Ventures, Live In Japan
  - Vikki Carr
  - Brilliant!, The Global Dance Music Experience, Vol. 4

- Essex Entertainment
  - Mahalia Jackson, Apollo Sessions [Pair]

---

**Rhino**

- The Rocky Horror Picture Show: Shock Treatment
  - Finestones: TV Themes
  - Carl Reiner and Mel Brooks, The Complete 2000 Year Old Man
  - Songs Of The West, Vols. 1-4
  - Eric Burdon/Jimmy Witherspoon, Black And White Blues
  - Bob Mills, Classic Western Swing
  - Country Shots: Gear Jammin' Greats
  - Country Shots: Barroom Biggies
  - Disco Hits, Vols. 4-6
  - Hank Crawford: Heart And Soul
  - Gap Band
  - Joe Pernn, The Rise And Fall Of Third Stream/Money In The Pocket

- Sony Legacy
  - TONY BENNETT, I Left My Heart In San Francisco
  - Journey, Infinity
  - Johnny Mathis
  - Santana
  - Mose Allison, Sings And Plays The V-8 Ford Blues
  - Mose Allison Trio, I Love The Life I Live
  - Bob Dylan, Blood On The Tracks
  - Roy Orbison, Crying
  - Best Of Patty Austin
  - George Benson, Uptown; The George Benson Cookbook
  - EDDIE HARRIS
  - Mahavishnu Orchestra: John McLaughlin, Inner Worlds
  - Nina Simone, Baltimore
  - 'THEATRE REPORT', Tale Spinnin'
  - Louis Armstrong, Live At Newport 1958
  - Miles Davis/Thelonious Monk, Live At Newport 1958
  - Charlie Parker, One Night At Birdland
  - Dave Brubeck, Dave Digs Disney
  - Thelonius Monk, Big Band & Quartet In Concert
  - Max Roach, M-Boom
  - Billie, Ella, Lena, Sarah!

- Sire Records
  - Fleetwood Mac

- Sundazed Music
  - If You're Ready!: Best of Dunwich Records Vol. 2
  - The Chocolate Watchband, No Way Out, The Inner Mystique: One Step Beyond

- Warner & Warner/Reprise
  - Arthur Alexander, Rainbow Road (compilation)
  - Groove Divorce Songs... Her [Nashville] (compilation)
  - Great Divorce Songs... Him [Nashville] (compilation)

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**Billboard Spotlight**

- www.americanradiohistory.com

**Billboard** • April 23, 1994
IF NOTHING ON THIS PAGE INTERESTS YOU, ONE OF US IS IN THE WRONG BUSINESS.

The Doo Wop Box (71463)
The first definitive collection of Doo Wop includes 101 cuts of classic street-corner harmony plus an 80-page booklet explaining the history behind each and every one of 'em. Dip dip dip, oo mow mow.

Valley Girl: Music From The Soundtrack (71390)
Not content with simply reissuing this out-of-print but in-demand soundtrack, we decided to include tracks from the British soundtrack as well as songs heard in the film but not included in either issue. '80s music... '90s value.

Message From Beat Street: The Best of Grandmaster Flash, Melle Mel & The Furious Five (71406)
Grandmaster Flash was the first to bring social reality to rap music, and now we are the first to bring all of Grandmaster's full-length hits together, including "The Message," "White Lines (Don't Do It)," and "Freedom."

Carl Reiner & Mel Brooks: The Complete 2000 Year Old Man (71017)
If you don't remember the 2000 year old man, ask your parents. When they stop laughing, you'll understand why we decided to box up all four of Mel & Carl's original albums in grand Rhino style.

Rock Instrumental Classics Volumes 1-5 (1601-1605)
In order to demonstrate that a singer can sometimes ruin a perfectly good song, we've included every significant rock 'n' roll instrumental in this five-volume series, with separate volumes devoted to the '50s, '60s, '70s, soul, and surf.

Train N' All Of Fame 20th Anniversary Box Set
Soul Train Hall Of Fame 20th Anniversary Box Set (71418)
What better way to celebrate the 20th anniversary of Soul Train than with a three-volume collection of the best soul music of the past 20 years compiled by Don Cornelius himself, possibly the only person more qualified than ourselves.

Street Jams: Electric Funk & Hip-Hop From the Top - Parts 3 & 4 (71555-71558)
We've added four more volumes onto our Street Jams series, bringing you even more crucial cuts from the early days of rap, including "Surgery" by The Wreckin Cru featuring Dr. Dre, and the original "La Di Da Di" by Doug E. Fresh & MC Ricky D.

Big, Bad & Blue: The Big Joe Turner Anthology (71550)
We've put together 62 tracks covering 55 years on three CDs, making Big, Bad & Blue the first definitive anthology celebrating the giant of rhythm & blues in name, fame, and frame.

Celebrating 16 years of clearing up the blemishes in your record collection.
The second British Invasion from Europe's premier reissue labels

Motorhead
‘All the Aces’
The very best of Motorhead
CASTLE CD 125

The Best Of Shriekback
Their best recordings and chart singles all on 1 disc
KAZ CD1

Irish Rock
Ireland’s Beat Groups 1964-9
25 tracks, feat. The Skids, The Undertones, U2
Sequel NEX CD 262

A Shot Of Rhythm & Blues
The R&B Era, Vol. 1
Inc. The Kinks, The Drifters & many, many more
Sequel NEX CD 106

Misty In Roots ‘Live At The Counter Eurovision’
One of the best Reggae albums ever - John Peel’s personal favourite
KAZ CD 12

Abdulrahim Ibrahim & Ekaya
‘The Mountain’
Abdulrahim Ibrahim’s finest recordings - a must!
KAZ CD 7

The Complete Sandie Shaw
2-CD set with 56 tracks
Sequel NEX CD 230

The Complete Episode Six
The roots of Deep Purple
Sequel NEX CD 156

Selected releases are available from: Distribution North America, GOPACO, Basilic, City Hall, Dutch East, Bayside, Baja, Digital Waves, Sound Solutions, etc.
The Way It Was...

Jimi Hendrix: Blues
(MCAD-11060)
Hendrix Lives On With His First Complete Classic Blues Album Featuring 8 Previously Unreleased Tracks

Chess Blues
(CHD2-9348)
***** "Essential For Anyone Interested In Roots Music" CD Review 101-Song Retrospective Of The Classic Chess Sound (’47 To ’57) With 95 Artists And 46 Rarities (19 Previously Unreleased)

Citizen Steely Dan 1972-1980
(MCAD4-10681)
Digitally Remastered 4-Volume Set Containing Every Song From 7 Platinum Albums Plus 4 Rare Tracks

Bing Crosby: His Legendary Years 1931-1957
(MCAD4-10677)
***** This Set Makes It Clear That His Title Is No Misnomer" - Rolling Stone 50-Track Collection Including 19 Previously Unreleased Tracks

Bobby Bland: Turn On Your Love Light/ The Duke Recordings, Vol. Two
(MCAD4-10667)
"Stax" Recordings From His Prime: ’60 To ’64, Including 4 Previously Unreleased Tracks

The Buddy Holly Collection
(MCAD2-10783)
50 Classics From The Rock Pioneer Including Pre-Crickets Recordings, Demos, Early Decca Sessions And More

Curtis Mayfield & The Impressions: The Anthology 1961-1977
(MCAD2-10658)
***** "A Sincerely Recommended To His Music's Guiding Light" - Rolling Stone 40 Definitive Tracks From The Architect Of Chicago Soul

Celebrate: The Three Dog Night Story 1965-1975
(MCAD7-10586)
33 Songs From America's No. 1 Band Of The Early Seventies Includes Rare Singles And 2 Previously Unreleased Tracks

Howlin' Wolf: Ain't Gonna Be Your Dog/ Chess Collectibles, Vol. Two
(CHD2-9349)
41 Wolf Tracks, Including Every Unreleased Chess Recording From ’51 To ’69, Rare Acoustic Tracks And Studio Dialogue

Ain't Got No Home/The Best Of Clarence "Frogman" Henry
(CHD2-9349)
18 Tracks, Including Numerous Rarities, From One Of New Orleans' True R&B Masters

The Moonglows: Blue Velvet/ The Ultimate Collection
(CHD2-9345)
44 Tracks, 2 Previously Unreleased, From Their Early Days To Performances Featuring Marvin Gaye

Stone Rock Blues/The Original Recordings Of Songs Covered By The Rolling Stones
(CHD2-9345)
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*Courtesy Warner Special Products, BMG Special Products, Polygram Special Markets.*
**Vital Reissues**

**Shopping List**
Continued from page 62.

- THE REVELS, Intoxica! The Best Of, Feat. "Church Key"
- THE CHALLENGERS, Surfbeat!: Surfing With ..., Surfing Around the World; K-39
- MITCH RYDER, All Hits
- THE TOYS, Lover's Concerto/Attack!

**Warner and Warner/Reprise**
FRANK SINATRA, Watertown
SAMMY DAVIS JR. (compilation)
NEIL YOUNG (6 albums)
Warner Bros. Greatest Hits Vols. 1-3 (WB Nashville)
BOOTSY COLLINS (compilation)
GORDON LIGHTFOOT (4 albums)
BEAVER & KRAUSE
CRÉDIBILITY GAP

**Welk Music Group**
DOC WATSON, 4-CD boxed set (Vanguard)
P D Q. BACH, The Dreaded Bach Set (4-CDs) (Vanguard)
JOAN BAEZ, Blessed Are... (Vanguard)
ODETTA, My Eyes Have Seen; Christmas Spirituals (Vanguard)
RICHARD & MIMI FARINA, Memories (Vanguard)
CLAIRA WARD & HER SINGERS, Meeting Tonight (Vanguard)
IAN TYSON, Old Corrals And Sagebrush & Other Cowboy Culture Classics (Vanguard)
IAN & SYLVIA, Hang On To A Dream (Vanguard)
HAMA EL DIN, Al Quds: Instrumental & Vocal Music Of Nubia (Vanguard)
FROST, Rock 'N' Roll Music (Vanguard)
COUNTRY JOE & THE FISH, Here We Are Again (Vanguard)
NEW LOST CITY RAMBLERS & FRIENDS, At The Newport Folk Festival (Vanguard Newport Folk Festival Classics)

SEPTEMBER–DECEMBER

**EMI Group**
MANNFRED MANN

**Essex Entertainment**
Newport In New York '72 (4-CD box, feat. Stan Getz, Dizzy Gillespie, Milt Jackson, Roberta Flack, Clark Terry, etc.) (Essex)

**GRP Records, Inc.**
JOHN COLTRANE, Live in Seattle (Impulse!)
SHIRLEY SCOTT (Impulse!)
The Happy Harris of Clark Terry (Impulse!)
OSCAR PETTIFORD (Impulse!)
Chick Corea Live In Montreux (Stretch Records)
Jazz Live (Gold Encore Series)
Salute To Legends (Gold Encore Series)
Drummer Man (Gold Encore Series)
Jazz Exotica (Gold Encore Series)

**Heartbeat Records**
Jack Ruby Presents Black Foundation In Dub

**MCA**
Segovia (4 CDs)
LEROY ANDERSON Christmas Collection
The Andrews Sisters: All Time Greatest Hits (2 CDs)
PEGGY LEE, The Decca Anthology (2 CDs)
Broadway Gold box (4 CDs)
Chess Rhythm & Roll (4 CDs)
Lloyd Price's Greatest Hits

**Oglio**
Richard Blade's Flashback Favorites, Vols. 5-6

**The Right Stuff**
Harley Davidson "Road Songs," various artists
Hi Records: 3-CD boxed set, various artists
Emotions

**Sundazed Music**
The TURTLES, It Ain't Me Babe; You Baby; Happy Together; Battle Of The Bands
THE TRASHMEN, On Tour!
THE BEAU BRUMMELS, Introducing; Volume Two; Volume 44

**Warner and Warner/Reprise**
ALICE COOPER boxed set
EMMYLOU HARRIS boxed set
ELECTRIC PRUNES (compilation)
HERBIE HANCOCK (compilation)
Loma Records (compilation)
AMBROSIA (compilation)
CANDY STATON (compilation)
CLAUS OGERMAN & MICHAEL BRECKER
DUKE ELLINGTON
LARRY CARLTON
JACO PASTORIUS (compilation)
CHEECH & CHONG Anthology
DOOBIE BROTHERS Anthology
DAVID SANBORN (compilation)

**Welk Music Group**
CHARLIE MUSSELWHITE, Finger Lickin' Good (Vanguard)
The STANLEY BROTHERS, Live At Newport 1964 (Vanguard Newport Folk Festival Classics)
Even with all the manic activity on the reissue front, new reissue labels continue to pop up, some large, some small. Target Records in Melville, N.Y. kicked off in late '93 with its licensed Ruby & The Romantics package. L.A.-based indie Drive Entertainment established its Drive Archive line in March with premier releases from Ray Charles, Leadbelly, Lightnin' Hopkins and others. After just a year, K-Tel's Era imprint has already released the Brill Building box, three Mink DeVille albums and sets by Ray Buchanan, Mike Bloomfield, and others. Rhoda's Laurie catalog is being released by The Right Stuff.

Fever Tree and original Era artists Gogi Grant, among others. Another year-old start-up, CEMA Special Markets' The Right Stuff, has already reissued 40 albums in its catalog, by Hi artists Al Green and Ann Peebles (the product of a long-term license), Laurie Records' Dion (following its purchase of the label's catalog) and compilations like its CD of songs from the civil rights movement, "Movin' On Up."

"Thanks to Rhone [which was distributed by Cema before its current deal with Atlantic], we've probably adopted a more aggressive approach to the catalog," says Right Stuff director of product development Tom Carrvight.
They Still Rock You and

We're Glad All Over.
NEW YORK—Several thousand fans of Pearl Jam, Pantera and Nirvana received a nice surprise when their local record stores started displaying vinyl copies of the bands’ latest albums one or two weeks before the CD or cassette appeared.

The record companies are quick to say this indicates neither some larger trend nor a vinyl comeback. And they maintain that there is not much money to be made from this marketing effort. They also point out the unpleasant possibility of the vinyl serving as a master used to manufacture bootleg versions and cassette before the album is officially released in those formats. But music executives assert that early vinyl releases do build interest in the artists’ new albums and provide something extra and collectible for the bands’ most avid fans.

In most cases, the limited-edition early release comes in colored vinyl with special artwork and perhaps a bonus track not found on the CD or cassette.

Some labels and distributors are skeptical, though, saying that the number of vinyl copies being shipped is too small to create much excitement. And some retailers grumble that they don’t want vinyl in their stores because the record companies won’t take it back if it doesn’t sell.

But the trend seems to be picking up momentum.

Mercury Records plans to release special vinyl on the Kiss tribute album that will come out in June. Jeff Brody, senior VP of sales, says it will be a two-record set. One record will have the tribute; the other will be hits by Kiss and some previously unreleased tracks. Brody says, “It’s for the Kiss fans, to create a buzz.”

East West Records has shipped vinyl on the Pantera album “far Beyond Driven,” whose street date was March 22. Alan Voss, senior VP of sales at the label, says, “The Pantera vinyl is unique. It has different art than the cassette and CD. It’s art that Pantera fans will really like.” He estimates that only 8,000-10,000 vinyl copies of the Pantera album were shipped in March, but adds, “The fans are so incredibly active it may not be a limited run. We’ll manufacture some more if we need to.”

In the case of Pearl Jam’s “Vs.” album, Jim Seully, senior VP of sales at Epic Records says, “It’s what the group wanted to do. They’re somewhat oblivious to the problems that could come about, such as people taping.” But he says the response from retailers and one-stops was “overwhelming.” The first run of the vinyl sold out in two weeks at the suggested list price of about $7.98, he adds.

Mega plans to release a special vinyl edition of the Indigo Girls’ new album—a 7,000 copies personally autographed by the artists—but that will come out the same day as the CD and cassette.

AWARENESS VEHICLE

For Geffen Records, which did advance vinyl for Nirvana and U2, it’s a great awareness vehicle,” says Jason Whittington, national sales manager. He says there are plans to do the same for Sonic Youth’s “Experimental Jet Set, Trash And No Star,” whose street date is May 10.

A&M Records recently shipped a vinyl release of Soundgarden’s latest album, but says, “It’s a habit.”

The album, which comes in three different colors, was supposed to come out two weeks before street date, but the label says production problems prevented that from occurring. Last year, A&M did advance vinyl for a Therapy? album.

Richard Gallo, senior VP of sales and distribution for A&M, says of early vinyl, “I can’t cure it matters that much, but it’s a way to put some fun and some excitement back in the business. It’s a marketing tool.”

Some causes, though, this marketing strategy can go away. A spokesman at Interscope Records says that Nine Inch Nails’ new “The Fragile” was shipped early on vinyl, but it “wasn’t waterproof” commercial sale, it was for promotion.” The label sent out about 10 pieces each to about 300 different retailers, but, according to this spokesman, “Some retailers decided to sell it for $45-$50 apiece.”

Not all labels are doing early vinyl, but some are thinking about it. Warner Bros. has released vinyl versions of albums day-and-date with the other configurations. A source at the label says, “I don’t know what the advantage is. I think releasing vinyl is going to become ubiquitous. A lot of independent labels are doing it. The majors have discovered it, and we’ll probably ruin it.”

The trend seems limited to rock music at present. Walter Wilson, senior VP of marketing and sales at MCA Nashville, says, “We haven’t even thought about it. I don’t think it would be viable for country music. We haven’t heard a word from anybody.”

Retailers have mixed reactions to

Whoops. The National Assn. of Recording Merchandisers has announced that the correct winner of its annual Best Seller award for comedy is the “Jerky Boys” album from Select Records. At NARM’s recent convention, the award was inadvertently given to the EastWest album “Talkin’ Shit” by Martin Lawrence. The mix-up occurred, NARM says, because the SoundScan database, whose sales figures are now used to determine the winners, did not classify “Jerky Boys” as a comedy album. Receiving the new award from NARM executive VP Pam Horovitz is Fred Munao, president of Select. (Photo: Chuck Pulin)
ICHIBAN PROMO
(Continued from preceding page)
purchase materials such as posters, flaps, strips, floor stands, stickers, and T-shirts, WRAP put together CD and video samplers for in-store play and giveaway promotions. The recordings feature 12 new cuts by 10 WRAP artists: M.C. Breed, the Treacherous 3, Killa, M.C. Shy D, 96 South, SBO featuring Willie D, 5IVE-O, Nuff Finess, Out Uv Control, and Doc lee. “We covered 4,500 retailers with the CDs and gave the video to about 600 retailers with in-store video capabilities.”

RAP AUTHORITY
The company featured a free coupon for the CD sampler in its newly created “newspaper,” dubbed The Rap Authority, a free, four-color advertorial vehicle that touts WRAP product in articles and ads. “For the promotion, we printed up 100,000 copies to be distributed in 1,500 stores,” said Easton, adding that 600 of those were chains; the rest were independent retailers that tend to have strong rap followings. She said The Rap Authority will be published quarterly, and that coupons will serve a dual purpose, broadening WRAP artists’ exposure while allowing the label to build an customer database.

Other key elements of the promotion were in-store personal appearances by many of the artists featured on the CD and video samplers, opportunities to win dinners with acts, radio ads in 17 markets, and 10% discounts to the consumer on all WRAP titles throughout the month.

The promotion was strategically launched to coincide with the label’s March 1 release of “Old School Flava,” a Treacherous 3 recording for which the early rap group, defunct since 1986, reunited. The Treacherous 3 previously were signed to Sugar Hill records. “We felt that was a strong way to kick it off,” Easton said, “with a reunion record from some of the founding fathers of rap from the late 70s.”

VINYL PRESSINGS
(Continued from preceding page)
vinyl. Some have reported success with the program, while others say it presents more problems than it solves. It appears to have made its biggest impact at independent stores specializing in modern rock, according to label distribution executives. Chains are less enthusiastic.
A spokeswoman for Musicland Group says, “We're not carrying them. It's a one-way purchase. If you buy them, you own them, so we just haven't found it necessary to carry them. We just wish they'd release them at the same time as the street date of the other products.”
Steve Walker, senior VP at The Wall Music, says his stores are participating, but adds, “It's not a big seller. It's actually very difficult to merchandise. Our fixtures don't take to vinyl anymore. We order in very small quantities, because there is a very small demand.”

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HMV’s Expansion May Launch New Era Of Competition In N.Y.

HMV SPREADS WINGS: The reinvigorated HMV, fresh from its victory as small retailer of the year at the National Assn. of Recording Merchandisers annual convention in March, is about to double its presence in Manhattan, where it already has two superstores. Sources say HMV will open a 6,000-square-foot, two-level outlet in Herald Square and a similarly sized and configured outlet at the northeast corner of 56th Avenue and 46th Street. Both stores are slated to open in time for the Christmas selling season. HMV executives were unavailable to comment.

HMV’s two superstores in Manhattan are a 35,000-square-foot outlet at 72nd Street and Broadway and a nearly 8,000-square-foot outlet at 96th Street and Lexington Avenue.

In addition, HMV plans to open a 10,000-square-foot outlet in a strip center in Avon, Conn.—its first in that state—and a 12,000-square-foot store in Boston, its second in that city. The Boston store is likely to be in the city’s Downtown Crossing area.

SUPER BEAT: HMV’s expansion in New York will up the ante in that market, already one of the more competitive trade areas in the U.S. New York has long been home to some of the country’s top independent merchants, and during the last few years the city has experienced an explosion of chain store openings, courtesy of the Musicland Group and Trans World Music Corp.

Now look for a superstore battle to really jolt the market.

Until 1994, New York had three superstores—two from Tower, as well as the sole J&R Music World—and the city has been able to absorb the addition of the first two HMVs, even though one of them is only six blocks from Tower’s Upper West Side store.

But last year, the Upper East Side initially had a difficult time absorbing the 22,000-square-foot Tower outlet that opened in June at 86th and Third, right around the corner from HMV.

And if industry observers think the Upper East Side HMV/Tower faceoff is a flash point, wait until they see what will happen on the Upper West Side in the next two years.

The building housing Tower’s Lincoln Center store, which takes in 18,000 square feet, will be redeveloped, resulting in the closure of that store for about two years. When the new building opens, Tower will have a 50,000-square-foot, four-level store there.

To protect its turf, sources say Tower will open temporarily at 74th and Broadway, two blocks from HMV.

While that will heighten shoppers’ awareness of the competition between those two retail juggernauts, it will leave Tower’s flank on 66th Street unguarded. And Albany, N.Y.-based Trans World Music Corp. will be looking to exploit that opportunity with a 22,000-square-foot Coconuts store, which will open this year before the holiday selling season, company officials confirm, squashing rumors that it had pulled from the location.

Meanwhile, the Herald Square area is simply a Manhattan outpost of the Minneapolis-based merchant has two music stores and a Suncrest Motion Picture Co. in Ad’s Plaza, as well as a 12,000-square-foot store on 84th Street. Currently, its main competition comes from the feisty Record Explorers chain. HMV’s introduction should liven things up a bit.

In Midtown’s Rockefeller Center area, Musicaland (at 48th and Sixth) and Trans World (at 1st and Sixth) have been knocking each other over the head. But things will really heat up when HMV opens at 46th and Fifth, while Tower Records opens a 7,000-square-foot outlet in Trump Tower at 57th and 5th. And the rumor mill has Virgin putting a store in the Berwald Building in Times Square, with the deal all but signed.

Virgin also is said to be scouting other locations in New York. And don’t forget Barnes & Noble, which recently opened a superstore with a large music department at Sixth Avenue and 22nd Street. The next few years in New York should give new meaning to the phrase “going head-to-head.”

AROUND THE TRACK: Sources say K.W. Management, an investment group headed by Al Carter, has finally completed its purchase of One-Stop Record House. In addition to the wholesale operation, the acquisition includes 13 stores under the Peppermint logo. Carter previously was vice chairman of N.D.I. Video, a 25-unit Blockbuster franchise. Sources say current management will stay in place during a transition period, then be phased out. Sources further say K.W. C. wants to expand the chain. One-Stop executives didn’t return calls seeking comment.

Value Music Concepts, the company launched by Super Club alumni Brian Poehner and Rob Perkins, has opened its first store in an outlet mall in Ohio, under the logo Music For A Song.

In Shawnee City, Kan., two independent merchants—Suncoast Records and Village Records—are merging, with the former closing down while the latter absorbs its inventory. And its owner Village Records will now be co-owned by Bill Lavery and Corky Carroll. The move is intended to cut down on overhead while retaining the budget of Village Records to $55,000.

Corky’s catered to the adult alternative crowd, while Village Records was more a pop and country store. Explain- ing the difference between the two stores’ customers, Lavery says, “Corky’s customers tended to pur chase Iris DeMent, while the Village Record customers tended to buy Garth Brooks, and for some reason those two customers don’t overlap.” But now, if all goes according to plan, they will shop side-by-side.

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3.) THE READ-ALONG. A brief history lesson is in order. The Little Mermaid, Beauty and the Beast, Aladdin Read-Alongs have all left Platinum in the dust and continue to sell strong.

4.) THE PLAY-ALONG. Have our past Sound and Story Theaters been difficult to merchandise because of their size? Here’s all the fun and play value in a smaller package, designed to fit your shelf perfectly.

We look forward to roaming, new successes with you.

Look us up next week when we’ll be roaming about the largest marketing program ever!
## Berkeley Store Charts Its Own Course As Wherehouse Lets It Remain Independent

### BY DON JEFFREY

BERKELEY, Calif.—Just one block from the gates to the campus of the legendary state university here, which became a symbol of youth culture and defiance in the ’60s, stands a record store that was opened and nurtured by students in that time of free speech. Over the years, ownership passed to an entrepreneur and a small chain before it came to its present proprietor, a major retailer that has the good sense to allow the store to remain independent.

The indie is Leopold Records—or Leopold’s, as everyone here calls it—a 14,000-square-foot store on Durant Avenue. It’s a short walk from the main shopping thoroughfare of Telegraph Avenue, where two formidable indie competitors, Amoeba and Rasp-putin, do business, and just next door to a Tower Records outlet.

How does a music store survive in this town? One way is by occupying a special niche, and for Leopold’s that niche is R&B & Gospel.

To keep its R&B customers loyal, Leopold’s maintains deep catalog and a commitment to new, unsigned artists. Karen Pearson, the store manager, says, “What we hear from a large number of customers is, ‘My friend told me if you’re going to find it anywhere, you’ll find it at Leopold’s.’”

To promote unknown artists, Leopold’s takes tapes on consignment. “We’re really instrumental in breaking acts,” says Pearson. She recalls taking in Hammer’s original recording on his own label, Bust It, and tapes from the “early days” of Too Short. She adds that rappers from the East Bay area “shop and hang out here.” In-store appearances are frequent.“Cypress Hill was here very early in their career,” says Pearson, adding, “Everybody from Cypress Hill to Joan Baez has been here.”

Back in the pre-rap days of 1968, Leopold’s was operated as a student-owned collective. “It was a ’60s kind of thing,” says Pearson, who was hired in 1979 and became manager in 1989. The ideals of the ’60s, however, ran up against realities in the ’70s, and the business was bought by an entrepreneur named Billy Robbins. He closed it into a small chain, about six stores that was acquired by a larger chain, Record Factory, in 1985.

In a classic example of the fading cycle in business, that retailer was swallowed up in 1986 by a larger chain, Wherehouse Entertainment. Based in the Southern California town of Torrance, Wherehouse remains Leopold’s owner, but has pretty much taken a hands-off approach to the store. Leopold’s Wherehouse for back-of-the-house expertise, but, Pearson says, “When it comes to buying or sales or promotions, I work completely independently.”

Having a connection to a big retail chain allows Leopold’s to maintain its direct buying from the major music companies, though, and Wherehouse has gotten the indie to pay attention to a couple of product lines—used CDs and video games—that the chain has been developing.

Used CDs remain a small but “reasonable” part of Leopold’s business, although Pearson says she feels uncomfortable with some aspects of the trade. “The used business has its underbelly, its darker side,” she says, referring to the resales of promotional product. But she adds, “It’s a customer-service thing. People are able to trade in their old stuff and buy the new. It gets the bling going in the business.”

There are a couple of stores in the neighborhood that specialize in used product, but Leopold’s at least isn’t competing with their parent: The nearest Wherehouse is in Oakland.

Although she is unsure about expanding the used CD business, Pearson says she “wants to get into buying and selling used vinyl.” She adds, “It’s a weird thing to get into now, but it’s because of the DJs we serve.” In Leopold’s basement selling space where a DJ spins records on request.

### PICTURES

Pictured above are Roxanne Petersensen, left, Leopold Records’ product manager, and store manager Karen Pearson. (Billboard photo)

Leopold Records is located one block from the gates to the campus of the University of California at Berkeley. (Billboard photo)

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**Retail**

 боны JEFFREY

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### PICTURES

Pictured above are Roxanne Petersensen, left, Leopold Records’ product manager, and store manager Karen Pearson. (Billboard photo)

Leopold Records is located one block from the gates to the campus of the University of California at Berkeley. (Billboard photo)
New York—From now on, purchasing condoms need not be any more stressful than picking up a CD or cassette by a favorite band, thanks to a Florida marketing company.

“Rockdoms” are condoms “disguised” as key chains and mini-albums that feature the familiar graphics of more than 25 rock, metal, and rap acts.

Distributed by Bassin and RTI, the product is available at traditional condom outlets such as convenience and drug stores, but music retailers are the next obvious step for merchandise whose licensees include U2, Naughty By Nature, Arrested Development, Iron Maiden, Stone Temple Pilots, Firehouse, and Ozzy Osbourne.

Although they are already carried in approximately 10 Tower locations—with more stores under discussion—the largest chains carrying Rockdoms so far are convenience chain Dairy Mart, with 600 stores in the Northeast and Midwest, and novelty retailer Spencer Gifts, with 550 locations nationally.

The Boca Raton, Fla.-based Convenience Products Corporation is hoping Rockdoms’ presence in music stores will make the regular use of condoms more prevalent among 18-35-year-olds.

Rockdoms are “hot as a firecracker,” says Michael Zawaki, president of CPC.

Noting the premier quality of the Ramses condoms used, CPC VP and partner Adam Rubenstein says, “Rockdoms are an alternative musical accessory rather than a novelty item. They are not as presumptuous to have around, so a guy doesn’t have to feel embarrassed about being prepared.”

The condoms recently were reissued with redesigned four-color packaging and more efficient POS display. Wholesale prices for bulk orders are $1.08 for the single album variety and $1.80 for the refillable snap-open keychain. Suggested re-tail prices range from $1.99 to $2.39 for the mini-album and $3.99 for the keychain.

A double-album style also is available.

CPC has received unequivocal support from the surgeon general and Planned Parenthood, but perhaps its biggest supporters are the artists themselves. Nearly all of the artists involved who have gone on tour have purchased quantities to sell or give away, according to Rubenstein. “Meat Loaf has bought about 10,000, and Aerosmith has offered to do just about anything to help promote Rockdoms,” he says.

Belief in the product is so strong, in fact, that Rubenstein says RTI has set up a special company to take the product into nontraditional outlets such as liquor stores, malls, and hair salons.

Future goals include widespread expansion into Europe and South America, and adding R&B and country artists. “We stay very current,” says Zawaki, who notes that Rockdoms are starting to become collectors’ items on college campuses. CPC also is in discussions with a number of fan clubs.

The idea and initial licensing originated with the firm Condom Licensing And Merchandising, which continues to manufacture Rockdoms while CPC handles the worldwide marketing on an exclusive basis.

While not part of the marketing strategy, a portion of the artists’ proceeds from licensing fees will go to organizations fighting AIDS.
TOWERING CHANGES: Sources indicate that former Bayside owner Robin Wise will be taking a diminished role in the company, now owned and operated by Tower Records in West Sacramento, Calif., with the recent appointment of Glenn Devery as sales manager.

Devery, who formerly worked at the Sony branch in Los Angeles, joined Bayside April 4. Wise could not be reached at press time for comment.

Wise was the nominal sales manager following Tower's 1992 purchase of Bayside and E&P's unsuccessful bid to buy it from Tower. He retained the position after Bayside's merger with Tower's TIDP division and relocation from San Rafael, Calif., to Sacramento, but Wise himself never moved to the state capital from the Bay Area. "I don't think Robin was too happy after the deal went down," one source says.

A source indicates that Wise will continue to work with Tower in marketing and sales capacities, but that Devery will be running the show.

QUICK ONES: Ongaku Records in Lexington, Mass., has signed a deal for American distribution of its product with Cambridge, Mass.-based Distribution North America. The label features classical releases by clarinetist Jonathan Cohler. Restless Records in L.A. will now distribute ON-U Sound, the radical dub label founded by ace English producer Adrian Sherwood, known for his work with his own band Tackhead and such acts as Nine Inch Nails and Ministry...Restless also has signed Minneapolis band Nova Mob, which features former Hüsker Dü drummer Grant Hart. A new album is due in June...Philadelphia-based modern rock label Big Pop, the label founded by former Enigma and Alpha International exec Rick Winward, has signed a joint-venture label deal with Shanachie Entertainment in Newton, N.J., with distribution through Koch International. The arrangement begins with the release this month of an album by New Jersey's Melting Pot.

FLAG WAVING: Not the Rolling Stones, but a truly incredible simulation!

That may be the response of many listeners when they check out "Let's Go Get Stoned," a wonderful new homage to the English rock titans by Rochester, N.Y.'s Chesterfield Kings.

The album, released by Mirror Records—The Rochester label run by Armand Schaubroeck, who also operates that city's noted retail outlet House Of Guitars—shows remarkable fidelity to the Stones' sound circa 1966-67. Besides covers of such Jagger-Richards compositions as "Street Fighting Man" and "Can't Believe It," the record features a host of originals placed in the original, scuzzy Stones style.

Even the album art salutes the band: It duplicates the memorable packages for "Aftermath" and "Through The Past Darkly," right down to a Mirror logo that parodies the '60s logo of London Records, the Stones' original American label.

"Over the years, we were always getting compared to the Stones," says Chesterfield Kings vocalist Greg Prevost. "We were playing shows in Europe, and everybody wanted to hear Stones stuff. We just got inspired."

The idea for "Let's Go Get Stoned" naturally evolved over the course of time, Prevost says. "We were writing a bunch of stuff over the years, and it was all in that kind of sound. Consciously or subconsciously, it ended up sounding like that."

Prevost, who also works at House Of Guitars, says a chance meeting resulted in the appearance on the album of ex-Stone Mick Taylor, who guests on the band's cover of Mose Allison's "I'm Not Talking."

"He came in the store," Prevost says. "We happened to run into him, and he was into the idea of thing it." Prevost says that his band, which has released six other albums on Mirror since forming in 1978, draws a varied audience. "Fourteen-year-old girls buy it, and then older guys who like the Stones buy it. We have a really weird crowd."

He says that the band—which also includes bassist Andy Rabiuk, guitarist Paul Rocco, and drummer Brett Reynolds—is in the planning stages for a spring tour of Europe and Japan and midsummer dates in Canada; he hopes that the group will play shows in major eastern and midwestern markets beginning in May.
To pop Although album has already begun its setting resembling Angel is proves After 74 (Israel, isn't PRODUCERS: Pat Metheny & Steve Rodby KIRI II nothing & R &B THE NIGHTS just like an beautiful. Nonetheless, he is no<br> wenig von 55050 the incendiary axe of is no by royalty & Jack Feldman. Beautiful. Nonetheless, his singing, less<br>Arkansan Iris DeMent My Lifeatever it for is no<br>labeled country, and punkish fury of Davis' seasoned power of Davis' seasoned

JULIET ROBERTS New Traditional Thing PRODUCER: Tullie Vera Specialty 4412 A valuable addition to any serious library, this 130-track, five-disc compilation of the specialty-catalog features hits that were either commercially successful or historically significant, or both, like Larry Williams' "Bad Boy," "Dizzy Miss Lizzie," and "Caribbean Woman" (later covered by the Beetles). Other artists represented are Little Richard, Lloyd Price, Art Neville, Joe Ligon & His Honey drippers, and Sam Cooke with and without the Soul Stirrers. Two groups feature the selections are arranged chronologically, and the well-annotated booklet includes an alphabetical list of titles cross-referenced to CD and track number. Also, sound quality is far superior than that of other reissues of this material.

LANCE DREAM Turn of The Tides PRODUCER: Enrico Fraser

TANGIERINE DREAM A Man Like Me

BRUCE SPRINGSTEEN The Night" with

RODNEY KENDRICK The Secrets Of Rodney Kendrick Verve 517 556

Kendrick's debut as a leader/arranger-

A-Area after working as pianist for Abbey Lincoln, among others—is a solid,<br>
troubadourelished by Roy Hargrove, Kenny Garrett, and Houston Person. Among its standout tracks are the mid-60's Miles Davis suggestions of Kendrick original "Slide The World Into Place," the Monkish inflections in his version of Miles' "Dig," and two Randy Weston compositions: the<br>
emotive Afro-Jazz of Ganawa In Paris and a soulful trike on "Berkeley Blues."

REGRAM<br>

FRED DION GRIGOR "Carry Go Bring Come"

PRODUCERS: Apostol Tzitzikas, Michael Plant & Aino

crescentic "I Want You," a recent club smash that has begun to stride up the Hot 100, is awash in playful, tongue-in-cheek lyrics and "eyes Of A Child." It adds up to an album that is armed with multiformal potential.

JAZZ<br>

RODNEY KENDRICK The Secrets Of Rodney Kendrick Verve 517 556</div><div> </div>
**MEAT LOAF** Objects to The Rear View Mirror
May Appear Closer Than They Are (4:55) PRODUCER: Dan Gilmore, Mecca Writers: Meat Loaf, Jim Steinman, Bernard Etkin, Michael Stone PUB: Epic 11745 (7-inch single)

For decades Meat Loaf has been a forceful presence, but it's been a while since he's been as relevant as this, from his original 10-minute-plus album length, leaving a radio-friendly and concise power ballad that goes straight for the heartstrings. Top 40, AC, and album rock formats alike will stop, listen, and add this tasty load.

**MOTLEY CRUE** Misunderstood (4:48) PRODUCER: Bob Rock, Michael Beinhorn, Andrew Stroud, Mecca
WRITERS: Taylor Hawkins, Tommy Lee, Vince Neil, Nikki Sixx PUBLISHERS: Capitol Dome/Meek, BMI, EMI Chrysalis (7-inch single)

An expected, impressive pop-rock offering from the band that many presumed would go the way of the ever-growing pile of 70s poser-rock poster boys. The new Motley Crue has a lofty task at hand, convincing modern-am

**COUNTRY**

**VANCE GILL** Whenever You Come Around (4:17) PRODUCER: Brad基金, Vassali Gills, Steve Nightingale PUBLISHERS: Rounder/Showtime (chart single); PBBC M48383 (10-inch single)

His last single has not quite faded away, but here comes another with the lead single status. Greatly solidified to add her chops as a soul/novel mama, single also comes with a somewhat more adult persona. She's ready to rock his new one, which is another of his gorgeous ballads. It is beautifully written and...impressive performance. But then again, what did you expect?

**MARY-CHAPIN CARPENTER** I Take My Chances (3:16) PRODUCER: Jim Archibald, Mary Chapin Carpenter Writers: M.C. Carpenter, D. Simon PUBLISHERS: Warner Bros. (singles/promotional); Warner Bros. (7-inch single)

She's started to sound a little pre-jaded of late, but with tracks like this, she's got all—what she wrote with Nashville pal Don Schlitz—Carpenter achieves the perfect balance of intellect and accessibility.


Although her association with the red-hot R. Kelly will no doubt be a major boost, it is worth noting that this newcomer has the vocal charm and range to war the hearts of panthers on her own. While her credentials may be questioned, she should succeed well...for a few years. Kelly frames her with pillow pop synths and warm backing vocals, making this an instant pop and urban smash.

**DANIELLE BRIDESOS** What If God Fell From The Sky (3:41) PRODUCER: Don Was Writers: Danielle Bridesos, K.C. Groves PUBLISHERS: EMI (7-inch single)

Remember that cute little girl from the TV sitcom "Who's the Boss"? Well, she's all grown up and belting...with a vengeance on this pensive rock ballad. Rising slightly above a sexy whisper for the verses which are underdressed with rhythm patterns that are right off Donna Summer's "She's Out of Love" (AKA Brat), Brenda's breakthrough into a perching vamp that is shrouded in dark and promiscuous garb. At the same time, she deserves attention at album rock and alternative formats.

**HECTOR ZARDU** Ft Stangie You (4:13) PRODUCER: Stangie Writers: Rumbond, Octavia, Lassiw, Zardu, Hector Zardu PUBLISHERS: Smirking/Yellowbird/Seven Days Of The Week (7-inch single)

How's this for a quirky line? Actor Gerard Depardieu and Anneli Drecker chat and vamp atop a rhythmically textured funk and hip-hop groove...with a few ambient rhythms. The song's vibe is extremely off-beat but...it's something old and wildly successful. It's the best, funniest groove you've heard at a time when Enigma and Deep Forest are grabbing the eyes and ears of MTV viewers with their acoustic...and mastered by revered French composer Zanou, who has more than a bit of a thing to say. Here...and marked with the ears of a hitmaker, not to miss.

**INDIGO GIRLS** Touch Me Fall (No Loving Me) (5:29) PRODUCER: A. Ray, John Jennings Writers: Marcia Davis, A. Ray, John Jennings PUBLISHERS: 429 (7-inch single)

The marriage of Mr. G's sax with Neville's familiar voice is a match made in AC heaven. There isn't a single surprise to be found on this R&B/hip-hop ballad, but that won't stop programmers and...you're a...great balance that complements both Kenny G and Neville.

**BETTE HIGGINS** Blue Moon Looked Good On You (4:37) PRODUCER: not listed
WRITERS: Denny Zeitlin, Eva Cassidy, Ron Frisell, Steve Winwood PUBLISHERS: Northern Lights (7-inch single)

You can only find her from his '70s hit "Key Large." He returns in engaging form on this career-spanning pop ballad, laced...with a subtle jazz band backdrop that...any flaws, it is in the incredibly heavy, full-bodied production, which some listeners...a shelf worthy performance. For a pleasant memory or two, check his new recording of "Key Large" on the flipside.

**R&P**

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**MUSEA'S DAY OUT** We All Bleed Red (3:53) PRODUCER: Bob Rock, Michael Beinhorn, Andrew Stroud, Mecca PUBLISHERS: Capitol Dome/Meek, BMI, EMI Chrysalis (7-inch single)

This rap/rast ENTRY with its steady Down, titillated with drunken tribal chants that boldly break out of the typical rap braggadocio. Riffing home riffs out of this...the rascally, pop-inspired, chic soul, rhythmic propeller by clever lyrical foreplay that teases with a better-than-usual ratio of expenditure-per-minute. The "clean" version is a shell by comparison, filled with so many beep, beep, beep, beep tokens of unintentional, chaotic rhythm, chaotic rhythm is created.

**POPPY DOO** Walk Like a Pigeon (7:54) PRODUCER: P. Do PUBLISHERS: EMI Chrysalis/1030 (7-INCH SINGLE)

Rap starts piddling into its own mouth—and comes out hungry,unterget. A rough-edged rapt describes the consequences of street life ambitions, as a piano pokes along to a slow-pared groovy. Rap mix shows and harmonized rhythm crossover rap mix will rein the entire flavor of this anxious track. Disturbed listeners might miss the lightly preached moral message, confined to one line burst at the end and each of three gangsta confessional. Even so, the supposed amendment is not so much disturbingly insensitive. Right rhythm, wrong attitude.


But it is cool, precious, musical...with their signature twang, which teases the listener's...and...mind of a better tomorrow." Determined and cow, this is gangsta rap with a heart.
CD-ROM Retrospective Explores The Rock’N’Roll Of Heart

By Marilyn A. Gillen

NEW YORK—Heart begins marching into an interactive beat this month with the release of a CD-ROM retrospective that also marks the launch of a new interactive record label, the New CD Music Show.

"Heart: 20 Years Of Rock 'N' Roll" contains a full five hours of audio along with text, video, photographs, and interviews that chronicle the personal and professional lives of rock siblings Ann and Nancy Wilson. It's due out this month at $49.95.

"If you sat down and experienced every single bit of everything on the disc, it would take you about 12 hours," says label founder and president Bob Hamilton. "This literally is their whole life story—it's a complete multimedia biography of the band.

Hamilton says the title is the first in a planned series called "LifeWorks" that will chronicle the careers of other artists with "good stories to tell," he says. No others have been set yet. Yet other label titles will experiment with different approaches, he says, but all will focus on music.

The New CD Music Show is a Compton's NewMedia affiliate label that falls under the new Compton's Entertainment umbrella. Compton's will distribute "Heart," according to executive VP/GM Norman J. Bastin, and will help in the promotion and marketing. "We're certainly looking to exploit any opportunity to cross-promote with the [current Heart] album," he says of marketing approaches in the works.

Additionally, the members of Heart were scheduled to play at a launch party in Los Angeles. "We'll be there to answer questions about this, and to give it a plug," says Ann Wilson. "We're excited about it, and want to get that excitement over to people."

However, she adds, the party is nearly the extent of Heart's promotion, due to other demands in preparing for a new album and tour. The disc's audio—not CD-quality, but good, Hamilton says—includes 60-second clips of more than 125 Heart songs, including some of their latest Capitol album, "Desire Walks On."

"We managed to get all their songs cleared except five," Hamilton says, acknowledging that doing so was no walk in the park. "When we started the process of approaching publishers we had to do a lot of explaining. But I'll say that changed over the course of the year, as suddenly people began to understand what multimedia was all about. And the songwriters are the ones who seem most tuned in right away to the opportunity for plus dollars."

Sammie Hagar, for instance, spurred the effort to get his song included when other avenues proved fruitless, Hamilton says.

Although consciousness is being raised, so are a number of still-thorny issues regarding multimedia licensing. Hamilton says, since there is no definitive multimedia product.

"Unlike video, where it's one type of product so you can set one kind of license, or audio, where an album is an album, every multimedia product is different," he says. "You can't really say, 'this is what it costs to use this.' because there's something like my title, with 125 songs using only 60 seconds, you couldn't afford to do it."

(Continued on page 84)

Ratings Body Spawns Assn.
IDSA Gives Voice To Interactive Biz

NEW YORK—There's a new association on the multimedia block and its first order of business is an industry ratings system.

The Interactive Digital Software Assn. officially came into being April 7, but is actually an outgrowth of the previous Interactive Entertainment Industry Rating System Committee. The latter body was formed earlier this year by seven leading software companies to sketch out a video game ratings plan to present at the March 4 Senate subcommittee hearing on violence and video games (Billboard, March 30).

Charters members of the new IDSA are Acclaim, Atari, Capcom, Crystal Dynamics, Electronic Arts, Konami, Nintendo, Philips, Sega, Sony, Vascom, and Virgin. The acting chairperson of the board is Jack Heistand, senior VP of Electronic Arts, who also headed the earlier body. He says that staffing details and location of the association's offices haven't to be decided, but should be announced soon.

The only announcement thus far is the appointment of Dr. Arthur Pober as executive director of the association's ratings board. Pober currently is director of the children's advertising review unit of the Better Business Bureau, according to an IDSA spokesman, and has extensive experience in

(Continued on page 84)

LIBRARY OF THE FUTURE. 3rd EDITION
World Library (Windo/DOS CD-ROM, $45)

One of the most impressive features of CD-ROM is its ability to store vast quantities of text, as the formal's 650 megabytes of memory can hold roughly 300,000 words. One disc that fully utilizes this prodigious capacity is "Library Of The Future," which includes the complete texts of some 1,770 literary titles and houses a staggering collection of novels, poems, short stories, essays, plays, religious works, historical documents, and scientific books.

Here you will find the entire King James Bible, Koran, Bhagavad Gita, Magna Carta, and U.S. Constitution, not to mention Darwin's "Origin Of Species," "Don Quixote," "Heart Of Darkness," "The Hound Of The Baskervilles," and "Robinson Crusoe." Also included are most of the crucial writings of Shakespeare, Joyce, Dostoevsky, Plato, Kant, Voltaire, Steinbeck, Chaucer, Descartes, Dickens, Euripides, and hundreds of other leading lights of Western civilization. The works can be accessed either by title or author, and a powerful search feature allows one to find words and quotes in any or all of the texts within seconds.

An "auto scroll" function turns pages automatically at selected speeds, should you so desire. And you can print out any text they choose—which isn't too practical in the case of Tolstoy's "War And Peace," but could be a breath of fresh air for a poem like "Ozymandias" by John Keats.

"Library Of The Future" is one CD-ROM that certainly lives up to its name—just this one disc contains a better selection of classic works than exists in many community libraries. World Library is based in Garden Grove, Calif.

Chris McGowan
Game Makers Quizzed At VSDA Confab
Retailers’ Concerns Similar To Early Vid Days

By Eileen Fitzpatrick

CHICAGO—Although game manufacturers don’t like to be compared to the cassette business, most retailers expanding their game sections are confronting the same problems that cropped up 15 years ago when home video became a hot consumer product.

Changing street dates, how to order product, how much to buy, and what to buy were a few of the items on a laundry list of retailers’ questions presented at VSDA’s first Videogame and New Technology Conference, held in Chicago April 10-11.

“It’s so much like the video industry was, right down to future formats,” says Randy Ruord, president of Randy’s Music and Movies in Edmond, Okla. “It’s all the same risk-and-reward questions we asked back then.”

A majority of the 500 retail and supplier attendees have seen their game rental businesses jump 50%-200% over the last three years, according to both Fairfield and Alexander & Associates studies. Research indicates that video stores are expected to conduct 95% of the rental transactions that will reach $1.5 billion in 1994. Total revenues are predicted to top $8.2 billion.

But in order to capture a piece of the market, retailers and distributors skilled in the structured world of video must enter uncharted territory.

Topping the list of complaints are the nonexistent, or changing, street dates for nearly every game title. “Street dates are going to continue to change except for big titles, like Mortal Kombat,” said John Dekets, multimedia buyer at Ingram Entertainment. “There’s no way this issue is going away, and the best thing to do is keep in constant contact with your distributor.”

One reason the issue will remain, said the panel of six distributors, is that changes in the development and approval processes often delay manufacturing. The multistep process from concept to retail often takes 14-18 months, and any glitch at one level can delay release for several months.

“We do the best we can, but any little thing that goes wrong [with the development end means delays],” said Mike Conyers, Video Products Distributors games sales director.

Unlike video suppliers, who rigorously enforce adherence to street dates, representatives from Sega of America, the most visible manufacturer at the conference, appeared unconcerned with widespread violations in game deliveries.

“We ship product on the same day to everyone,” said Richard Burns, senior VP of sales at Sega. “And for those who are not direct retail customers, it is up to the distributors when their accounts get product, and the most competitive ones will see that it’s in stores as soon as possible.”

Another common complaint is the general lack of information about product, in terms of printed materials and informed sales reps. “There are just not enough knowledgeable people in distribution,” said Paul Adams, video game specialist at Video in Motion in Aurora, Ill. “Today’s industry needs game people.”

Panelists encouraged dealers to read as many consumer game magazines as possible to keep up to date on new product, and to present product to ensure delivery. The kibitz: Once dealers take possession of a turkey, they’re stuck—there’s no return policy on video games.

Attendees heard from a number of Sega executives that the cost of finished goods, roughly 40% versus a 60% retail price, makes it economically impossible to take back product. Game cartridges alone run $15-$18, compared to about $4 for a packaged cassette. The out-the-door expense is also used as an excuse for the lack of F.O.S.P. to support in-store merchandising.

“It’s really a lot of extra expense [for manufacturers] just to make us happy,” said Bob Tonielli, senior VP of marketing at Major Video Concepts. “Besides, the mass merchants don’t use P.O.P.?, so game manufacturers (Continued on page 50)
A**Vision Set To Take Over 'Rangers,' 'X-Men' Distrub? 

MUMS THE WORD: Executives at PolyGram Video and Saban Entertainment aren’t talking, but the word on the street is that A**Vision Entertainment will begin distributing Saban’s ‘Mighty Morphin Power Rangers’ and ‘X-Men’ by this summer. Retail accounts get the news from PolyGram at last month’s National Assn. of Recording Merchandisers convention, on the heels of Saban’s distribution deal with A**Vision for rental product under the Libra Home Entertainment banner (Billboard, April 2). At that time, Libra president David Goodman wouldn’t discuss anyvid issues and praised Poly- Gram’s performance.

“With any licen- sure there are time limits, but at this point we’re not ready to discuss what’s happening with kids,” Goodman said. “Right now, we’re happy with PolyGram.” With sales for the first five titles topping 4 million units, they should be ecstatic.

PolyGram has just released five more titles in the “Green Ranger” se- ries. Those could be its last. Sources familiar with the pending A**Vision deal say the company is paying an “enormous” sum against a “tiny” distribution fee. In most cases, distribution fees range from 10%-20%, but A**Vision is said to be somewhere around 5%.

Those who passed on the project say the financial risk was too high and A**Vision’s pockets are too deep.

“We’re Back’ has performed two or three times above what we’ve ex- pected,” says Target’s Bob Busch. “It’s the third divisional merchandise manager of music, movies, and books. ‘Fox And The Hound’ is still No. 1, but ‘We’re Back’ is running a close second.

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FOREIGN AFFAIRS: Sight & Sound Distributors will launch a new consumer publication aimed at foreign film buffs.

The debut issue of the monthly, called Works Of Art, will be included in May sales kits mailed to Sight & Sound’s 4,000-plus Marquee dealers. Consumers may receive the publication directly by filling out a subscription form in the magazine. Dealers also receive bulk copies through a similar subscription form.

“Foreign films are an area that’s often neglected, but they have a huge following,” says PR coordinator Lynn Petersen.

Dealors who sign up for “Works Of Art” also will be part of a marketing campaign that will target P-O-P ma- terials directly to them.

“A lot of times, a dealer will get a poster for a foreign title and throw it away,” says Petersen. “But dealors who get this magazine will be the ones most likely to use this type of P-O-P, and we’ll be able to target them.”

In other Sight & Sound news, Hallmark Card marketing executive Renee Josheu has joined the company as VP of sales. She fills the spot vacated by John Jump, who jumped to senior VP a few months back.

NAT GEO SPINS SALES: After struggling in the documentary sec- tion, National Geographic Video has (Continued on page 80)
GOODTIMES
(Continued from page 77)
to take advantage of the image Disney creates for its full-length cartoons," Cayre adds. "We try to stay with the tried and true."
That applies to tried-and-true packaging as well. GoodTimes' clamshells mimic the Disney look, which prompted a lawsuit the studio pursued and lost in 1993. However, one trade source thinks Disney might be on firmer ground with an original release such as "The Lion King." The courts have ordered changes in copycat products in order to protect "something totally new," he says.
Cayre, meanwhile, is refining the GoodTimes look to further identify "Pimachi," "The Little Mermaid," "Beauty And The Beast," and the like as its releases. Boxes now bear the GoodTimes nameplate inside a border of stars, in the case of "Alice," the front cover bears the legend, "video exclusive never seen in theaters," to differentiate it from you-know-who.
In the past, GoodTimes acquired rights to animated versions of fairy tales that had languished in obscurity until Disney made a splash with them. Now the company is confident enough about its position with direct accounts such as Wal-Mart to produce 25 children's and family titles budgeted at $3 million-$5 million each. GoodTimes senior VP Andrew Greensberg says seven titles are out, and the rest are 75% completed. Cayre says these in stores "have given us a very nice return on our investment."
Privately held GoodTimes should be garnering a nice return overall. The company, as noted earlier (Billboard, Dec. 35, 1993), had sales of approximately $500 million last year, "exceeding all expectations," Cayre told a news conference in New York earlier this month. He's anticipating a 45% gain in 1994, for a total of more than $700 million: only a few program suppliers, including Disney and Warner Home Video, will do better.
Prerecorded cassettes comprised about 70% of 1993 revenues and the bulk of profits, but home video's dominance will drop below 50% of sales this year as GoodTimes spreads into new entertainment media.
GT Interactive Software, established a year ago, has had the fastest start, becoming the exclusive supplier of floppy disks and CD-ROMs to Wal-Mart. Distribution of some 300 titles is expanding to include other mass merchants, wholesaler chains, and video specialty music, and toy stores, say managers Jack Cayre, senior VP, and Ron Chaimovitz, executive VPAM.
GTIS has begun producing proprietary CD-ROM titles based on cassette releases from fitness gurus Richard Simmons and Fabio. Currently, they're being replicated by third parties. However, output eventually will be shifted to the CD-ROM plant GoodTimes plans to build near its tape duplication and warehouse units in Bayonne, N.J.
Cayre plans a $10 million-$12 million investment in systems capable of churning out 60 million-100 million titles by Christmas 1995 for GoodTimes and other programmers. The attractions, says Cayre, are fat margins and rampaging demand—$28 wholesale list for a CD-ROM vs. $7 for a mid-line cassette.

THE FUTURISTIC THRILLER OF THE '80's, IS NOW THE CLASSIC OF THE '90's.

- COLLECTIBLE DIRECTOR'S SPECIAL EDITION!
- Includes an exclusive interview with Director John Carpenter (In The Mouth Of Madness, Halloween), never-before-seen footage and the original trailer.

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  Lee Van Cleef
  (For A Few Dollars More, The Good, The Bad And The Ugly)
  Ernest Borgnine
  (Marty, The Dirty Dozen, The Wild Bunch)
  Donald Pleasence
  (The Great Escape, Halloween)
  Isaac Hayes
  (Oscar® Winner, Best Original Score - Shaft)
  Harry Dean Stanton
  (Wild At Heart, Allen)
  Adrienne Barbeau
  (The Fog, Cannonball Run, Back To School)

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- The precursor to Blade Runner.
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- Digitally remastered and available in both wide-screen (letterbox) and full frame editions.
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Critical acclaim:
Richard Corliss, TIME MAGAZINE: "IT'S A TRIP WORTH TAKING."
Vincent Canby, NEW YORK TIMES: "ONE OF THE BEST ESCAPE (AND ESCAPIST) MOVIES OF THE SEASON."

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Approx. Running Times: 106 min. (Feature) 25 min. (Interview) 2 min. (Trailer)

ACADEMY AWARD® is a registered trademark and service mark of the Academy of Motion Picture Arts and Sciences.
NEW YORK—Home video did not exhibit the punch in 1993 that it has in years past, but it remained a mighty force on behalf of Hollywood’s bottom line. And rental and self-own will regain their strength in 1994 as the studios’ heaviest hitters, according to Goldman Sachs’ latest look at the movie industry.

Veteran analysts Richard Simon and Stephen Abraham estimate worldwide cassette revenues increased only 5.4% last year, well below the 1988-89 compound annual growth of 29%. Video’s portion of total revenues decreased to 48% from 49% in 1992.

It was “the first year that the home video industry lost market share,” say the authors, attributing the decline to “weakness among a few studios, continued sluggish growth in the rental segment, and greater-than-trendline box office growth.” Goldman Sachs figures theatrical home video revenues last year at nearly $7 billion, $4.4 billion domestic and $2.6 billion foreign.

However, in 1994 the gain is expected to accelerate to 33.4%, with total cassette revenues of $7.9 billion, $5 billion domestic and $2.9 billion foreign. The report credits the projected renewal of vigor to hit titles like “Jurassic Park,” “Snow White,” and “Mrs. Doubtfire,” more focused self-owned ad campaigns; and ever-higher demand for reprinted features.

The analysts believe prospects for pay-per-view and video-on-demand are good, but revenues won’t be “meaningful for the next several years,” until the subscriber count competes with VCR households.

—Seth Goldstein

GAME MAKERS QUIZZED AT VSDA CONFAB

(Continued from page 77)

don’t need to make them,” noted Dave Lowry, Baker & Taylor special markets director.

Sega, however, did announce that it will set up “Sega Direct,” a toll-free hotline, and will supply P-O-P material to dealers as well.

Distributors and Sega encouraged stores to stock bread of copy rather than depth, a familiar strategy to any video store operator. A minimum of 50 titles was recommended as start-up inventory.

“If you dabble, you’re going to get hurt,” said Burn’s at his session on building self-own. “You have to make a commitment and go through a cultural change from video retailing.”

Although most attendees were already renting games, only a fraction had dedicated buyers or open-to-buy budgets to manage their game inventories. And despite strong research indicating that rental games often become best-selling games, few, including Blockbuster, have been able to turn rentals into sales.

“It’s a much tougher challenge to convert in retail to rental purchasing,” said Tim Pivrcny, game buyer for Blockbuster. “We really haven’t figured out the best way to do that, and it still needs a lot of work.”

Pivrcny said Blockbuster run a promotion in which consumers got a $5 bill for a game purchase with a game rental. Results were mixed. “We had a high rate of redemption, but we’re not sure if discounting is the right way to go,” he added.

Dealers on the panel said they relied mainly on used-game sales or trade-in programs to encourage purchases. On the other hand, David Pomiye, president and CEO of Funland, a 123-store self-own chain, opposed rental.

“Renting games could add 10% to our revenues, but it’s not enough,” he said. “I’d rather send a customer down to Blockbuster and pick up the sale later.”

ENTRY NO. 1

<table>
<thead>
<tr>
<th>WEEKEND</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<tr>
<td>1</td>
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<td>JUDGMENT NIGHT</td>
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—TPI gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. —TPI platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994 Billboard/BPI Communications.
The Two Mrs. Doubtfires; Pioneer, Redford Are Going Green

THX DOUBTFIRE: This month Fox Video launches a THX laserdisc of “Mrs. Doubtfire” (widescreen, Dolby Surround Digital Stereo, $39.98), the hit Chris Columbus comedy (THX, wide, extras, $39.98) with additional footage and abundant supplementary materials.

PIONEER ELECTRONICS is teaming with Robert Redford to create an environmental-based interactive program for Pioneer’s LaserActive system, due for early 1995 release. “I believe the enormous potential of new technologies can revolutionize the way we and our kids learn, and enjoy learning,” says Redford. The title is being developed by software firm New Learning Project, and will be a wilderness adventure with players confronting ecology-related mysteries in a ragged, Native American setting. "WALT DISNEY will release its first THX laserdisc, “The Three Musketeers” (wide, $29.99), May 11. Charlie Sheen, Kiefer Sutherland, Tim Curry, and Rebecca De Mornay are featured. Image distributes both Fox and Disney on laserdisc. And fear of video piracy will not prevent “Ariadne: The Return Of Jafar” from debuting on disc May 20 ($29.99).

PARAMOUNT has mined its vaults for two more THX releases: “Beverly Hills Cop” and “Beverly Hills Cop II” (both wide, THX, $39.95), due May 25. Paramount also is bowing “Addams Family Values” (wide or pan-eanamorph, $34.95) May 11.

Pioneer, which distributes Paramount on disc, recently released “Tenchi Muyo! #3 (Hello Baby Ryo-o-hii)” (CAV, $34.95), which features splendid animation from Japan.

THE LONG CUT: On June 1, Voyager will bow a special edition of Rob Altman’s “Short Cuts” (wide, extras, $29.98), which include deleted scenes, an audio commentary track, and a video “making of” documentary. Image, which distributes Voyager, also is releasing a movie-only disc of the New Line film for $29.99. The cast of “Short Cuts” includes Andie MacDowell, Matthew McConaughey, Fred Ward, Lily Tomlin, Tom Waits, Jack Lemmon, Lyle Lovett, and Buck Henry.

And due this month from Voyager: Michael Powell’s “Peeping Tom” ($49.95); Derek Jarman’s “Edward II” (extras, $48.95), an unrated edition of Spike Lee’s “She’s Gotta Have It” ($49.95), with extra footage; and Michelangelo Antonioni’s classic “L’Avventura” (CLV, $99.95).

MG MUA has just released several notable new laserdiscs. “License To Kill” (wide, $39.98) is the 1989 James Bond film with Timothy Dalton, and it rocks the house with digital sound. “The Magnificent Seven/Return Of The Seven” (1960/1966, wide, $29.98), an outstanding double bill, has Yul Brynner, Steve McQueen, and Warren Oates battling bandits. Rob Altman’s “The Player” (“Short Cuts”) directs “Brewster McCloud” (1970, wide, $34.98), an offbeat comedy with Bud Cort and Sally Kellerman.

“Fugitive” (1993, $34.98) is a hilarious tale about two rather deadly spinsters, and includes Cary Grant and Peter Lorre in a memorable scene. “Francescatt’s Arsenic And Old Lace” (1944, $34.98) is a hilarious tale about two rather deadly spinsters, and includes Cary Grant and Peter Lorre in the cast. Franco Zeffirelli’s “The Champ” (1979, wide, $39.98) is a sentimental and stylish take on pugilism and broken dreams, with Jon Voight, Ricky Schroder, and Fonzie Dunaway. And “Geronimo” (1972, wide, $34.98) features Chuck Connors as the legend... (Continued on page 88).
**MUSIC**


**DOCUMENTARY**

“Eisenhower,” Shanachie Home Video (201-579-7763), 120 minutes, $39.95.

Two-part documentary, which used a PBS TV special, probes the obscurity-to-vanginig military career and the presidential prowess of Dwight David Eisenhower. Narrated by David McCollough. Eisenhower’s life story is recreated in vivid detail via a cascading tale of black-and-white archival film footage and more than 200 still photos that bring viewers onto the battlefields and bunkers of World War II as well as into the campaign trail and into the White House with various advisers during several pivotal decision-making moments. The historic context is lived with current interviews with such notable as historian Arthur Schlesinger, members of the Eisenhower family, Ike’s orderly in Europe, and Winston Churchill’s biographer, each of whom puts another piece of the puzzle into place. Shanachie also has just released another fine PBS documentary, “Amelia Earhart: The Price of Courage.”

**INSTRUCTIONAL**

“The Fundamentals of Bicycle Touring.” Elliot Bay Film Company (715-383-5200), 60 minutes, $29.95.

A five-day bicycle tour by four buddies in Washington’s North Cascades National Park serves as the control set in this guide to the essentials of a two-wheel road trip. Although the video will appeal only to a somewhat narrow audience, interested participants who pick it up will discover plenty of useful information about how to map out a route, pack up the bike (the term “travel light” takes on a new meaning), and eat on the road. Safety tips also are covered, as are group dynamics and “street smarts.” Elliot Bay has recently released “The Fundamentals of Bicycle Maintenance” as a fine complement to this new program.

**EDUCATIONAL**

“Dr. Solomon’s Virus Video: Security and Procedures.” Computer Security Corp. (711-814-1656), 60 minutes, $29.95.

Just when you thought you had a handle on all of the computer-related illnesses floating around out there, along comes a whole new strain of little known insidious disease that takes the form of the computer virus. Strictly for the technologically savvy, Dr. Solomon’s opus is a no-frills treatment check full of detailed technical explanations and PC-speak. The good doctor, chairman, and chief virus researcher (how’s that for a title?) at Britain’s S.A. Information Corp. is joined by a select group of computer hardware and software intelligences who offer tips about how to combat computer viruses and, perhaps more importantly, how to avoid them all together.

**FILM**


The music is classical and the scenery that of the classic American West, complete with forests, flowing streams, desolate deserts, and majestic mountains, in this narrationless video journey to some of the spectacular and diverse sights of Utah. A scant few captions (all viewers where a particular sequence was filmed, but that’s as far as the video goes in terms of disseminating information. Which calls to mind the question of why, for all of Utah’s natural glory, the footage is limited strictly to that state in the first place. Nevertheless, those who enjoy relaxing to the sights and sounds of the outdoors via their television sets likely won’t care.

**MADE FOR TV**

“The Jack Benny Collection.” MCA Universal Home Video, approximately 60 minutes each, $15.95 each.

If timing is everything, then it’s no surprise that Jack Benny ruled the comedy roost during television’s golden age. Benny, whose genius glimmers in the work of several current comedians, kept his audience in stitches with his on-the-money delivery of wisecracks and saccharine spoofs. MCA’s Universal series comprises six videos (two black-and-white episodes each), Joining Benny in some of the highlight episodes are guests such as Carol Burnett, who joins Jack in a hilarious rendition of “Tannen and Jane;” Raymond Burr, showing Benny a new spin on his courtroom melodrama; Johnny Carson; Jayne Mansfield; the Smothers Brothers; and Mr. and Mrs. James Stewart. Fans thirsting for Benny’s unique brand of comic relief, or simply a trip down memory lane, will flock to purchase them.

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![Billboard](www.americanradiohistory.com)
LASER SCANS
(Continued from page 81)

Polar Palin: Monty Python alum Michael Palin dodges bears, consults with witch doctors, watches the tropical sun melt his luggage, drinks 23 glasses of vodka, smear

|self with black mud, and faces the absurd with aplomb in both hemi-
spheres in Lumarsion's "Pole To Pole" (boxed set, 400 mins, $129.95),
which just may be the most original, engag-
ing, and honest travelog ever made.

Columbia Tristar has just bowled a stellar group of Oscar-winning films on laserdisc; all letterboxed and/or remastered for the first time. Included are "From Here To Eternity," "All The King's Men," "On The Waterfront," and "It Happened One Night" ($34.95 each); "Oliver!" and "You Can't Take It With You" ($39.95 each); and "Gandhi," "The Bridge On The River Kwai," and "Lawrence Of Arabia" ($49.95 apiece).

Due May 11 is "Orlando" ($34.95) with Billy Zane and Tilda Swinton in an adaptation of the Virginia Woolf novel. "Look Who's Talking Now" ($34.95) with John Travolta and Kirstie Alley bows May 18, and "Rudy" ($34.95) May 25.

Shelf Talk
(Continued from page 78)
a retail hit with "Really Wild Animals.")

Trade sources indicate that the ini-
tial three titles of the kid series shipped
200,000 units last month.

"It's our most successful series to date," says Nat Geo manager of retail sales Joanne Held, "mainly because it's filling a gap in the children's mar-
ket."

Held says the 45-minute programs, which combine live animal footage with music videos, appeal to 4-to-10-year-olds. "For children that age, there's not much out there that's educational and entertaining," she says.

The series also has an animated globe character, Spin, that received an enthusiastic welcome at the White House Easter Egg Hunt.

Titles in the series include "Swing-

Nat Geo plans to follow "Really Wild
Animals" with a toddler series that in-
corporates live footage, animation, and puppets. Debut releases will be in stores in September.

Picture This
(Continued from page 77)

broadcasting aired earlier, and "The Civil War," making a return engage-
mant on cassette in June. Everything, "Baseball" included, is pegged for sell-through, at prices still to be de-
termined.

As part of acquisition agreements, the partners retain direct-response rights that will be exploited via bill-
bords and ads on PBS and the Turner cable channels and mailings to sub-
scriber lists. However, "Baseball" may be more than a one-shot for BMG Di-
rect, which starts taking orders during the September telecasts. "We hope the relationship will continue," Burns said.

The Sonic Wrist Game will drive your video sales at Super Sonic Speed!

When your customers buy any Sonic or Double Dragon video, they can get a Sonic Wrist Game for only $5.99!

$19.99
VALUE!

- Sonic is hypersonic with kids! Top Character Q scores. Two too-rated TV series. Over 100 licensed products!
- Double Dragon comes to video right off the streets of the highly rated TV show! Chart-topping video game with lots of popular licensed products!

$12.99
Suggested Retail Price

New!
Sonic's Song
Stock #2279
7-633623903-3
Road Hog
Stock #2351
7-633623610-9
The Legend Begins
Stock #2860
7-633623601-2
Deadly Mutants
Stock #2861
7-633623610-3

Sonic Wrist Game
Offer good on these 4 new videos and 4 existing Sonic videos.

24-Unit Prepack includes:
6 of each new title, Stock #2815
12-Unit Shelf Extender includes:
3 of each new title, Stock #2816
6-Unit Sonic Clip Strip includes:
3 of each new Sonic title, Stock #2817
6-Unit Double Dragon Clip Strip includes:
3 of each new Dragon title, Stock #2862

Prebook: May 17 NAAD: June 10
Approx. 44 mins, each/Color

*With the purchase of Sonic Song, Road Hog, Guruino the Series, and/or Sonic's Song.
The 60-second audio clip cutoff also underlines Hamilton's intent that the Heart disc be a complement to, rather than a replacement for, the band's albums. "This will make people either pull out their albums—or go buy them," he says.

A unique database feature in the disc is designed for exactly this purpose. Via a proprietary technology called "the player," users can click on a picture of any Heart album and then replace the CD-ROM with an audio CD from their own collection, Hamilton says. The computer then displays on the screen the history and lyrics of each song as it plays from the audio CD.

As would be expected in something tagged "definitive," the process of assembling the disc's information was intensive, Hamilton says. "I think they had to be sick of me when I finally made the last trip home from Seattle," he jokes.

"Really, though, they were willing to open themselves up completely for this. We sat around Ann's dining room and went through hundreds of slides and pictures, and then we had a wonderful evening—one of the great memories I'll ever have—over at [their] mom's house with microphones [fed into a DAT machine], just sitting around their dining room table from about 5 p.m. until about 1 a.m., telling old stories on tape."

Ann Wilson, who describes her computer IQ before this project began as "minus 50," says the experience was emotion-packed. "We let him root around our pictures, our past, our memories," she says. "I'm a real documentary buff, so I'm used to the format, but it's strange to have me be the subject. You feel kind of vulnerable—I just hope people like it."

Wilson, currently writing songs for an upcoming solo album, says she would be open to other interactive forums if the right one presented itself again. "I think everyone feels like this is going to be the future, and that it's something we all will want to be a part of," she says. She sees interactive video albums along the lines of Todd Rundgren's as more like games than albums, though. "It's just a different animal," she says, noting that she's not opposed to the idea—as some artists are—of having her work tinkered with by the public.

"The way I feel about that is, it's not that much different than bands in the garage learning how to play your song, or in a club when they play it their own way and they sometimes even rearrange it. You have to let go some time."

"Heart: 20 Years Of Rock 'N' Roll" won't let go of Ann and Nancy, however. Hamilton says he plans to update the disc over the years, in the vein of encyclopedias. "There's no ending to the CD-ROM," says Ann Wilson, "because there's no ending to the band. We plan to keep on putting out music, and so the story will keep getting expanded."

INTERACTIVE ASSN.
(Continued from page 76)

education.

Poher, who will be based in New York, is charged with setting up the industry's review board and getting it up and running.

Heistand reiterated the earlier body's commitment to establishing a ratings system that included some form of prior review at an April 7 meeting with software publishers and developers, at which the association also was announced. "Congress, consumers, and retailers have made it clear to us that the benchmark of a credible, reliable ratings system is independent review and ratings prior to a product's arrival in stores," he said.

Heistand also underscored that the system must, and will, encompass all platforms—including cartridges, CD systems, and PC systems.

IDSA spokesman Doug Lowenstein says the association has set no formal agenda yet, but that other issues it plans to tackle may include state legislation concerns as they crop up, intellectual property questions, and piracy issues.

"We are coming at this from the perspective that this is a 60 billion industry that is facing a whole host and variety of issues that will impact it dramatically—from legal issues on down. And we think it ought to have a body to speak with one voice on these issues."

Reach For The STARS! MOVING? RELOCATING?
ARE YOU INTERESTED IN RESIDENTIAL COMMERCIAL SPACE?
MAKE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
From its preproduction rooms to its producers' lounges, the remodeled complex’s new mastering suites, two recording studios, and comprehensive facilities offers a state-of-the-art experience, keeping it at the forefront of emerging recording technologies.

Under the EMI Studios Group’s portfolio since EMI’s acquisition of Virgin Records, the new complex will continue to offer world-class production services and facilities, complementing the Townhouse Studios to create a powerful production hub.

In a letter to the ProAudio community, producer Colin D’Arcy explains that the new facility is designed to be “the best in the world,” reflecting the high standards set by its predecessor.

“A massive refurbishing effort that will keep the state-of-the-art facility in the forefront of Britain’s recording scene,” D’Arcy states.

The new complex includes a new Solid State Logic 72-channel SSL G Plus console and a Townhouse Studio One, set up to handle a diverse range of recording projects. The Townhouse Studios, which has a long history of working with the likes of David Bowie, Queen, and Elton John, is renowned for its high-quality production.

The Townhouse Studios has been the go-to facility for many of the world’s top artists, including Duran Duran, UB40, and Bryan Adams. It has hosted projects for artists such as The Rolling Stones, Elton John, and Bryan Adams, among many others.

With the new facility, EMI aims to continue its legacy of excellence in recording and production, offering producers and engineers a world-class environment to create musical masterpieces.

For more information on the new facility and its services, please visit the EMI Studios Group website.
### PRODUCTION CREDITS FOR BILLBOARD’S NO. 1 SINGLES (WEEK ENDING APRIL 23, 1994)

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<td>BUMP &amp; GRIND R. Kelly</td>
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<td>PLAYER’S BALL Outkast</td>
<td>BEAUTIFUL PEOPLE Barbara Tucker/Little Louie Vega</td>
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Bay Area band the Phantom Surfers have issued vinyl LPs on New York’s Norton Records and Seattle’s Estrus Records.

Lake & the Cosmonauts are among the surf bands coming from the sunny locale of Finland.

Between aquired certain stylistic hallmarks: encencemades ago, your favorite “Surfin’ lawn of the “Since rock, of riding British invasion," in says then in instrumental rock, performed by such young acts as Dick Dale & the Del-tones and the Belairs. Beachfront listeners adopted the style as their own, believing it replicated the experience of riding a fast wave.

Through time, the music acquired certain stylistic hallmarks: reverberating solo guitar lines (the product of portable outboard reverbs, units introduced by Fuller-ton-based manufacturer Leo Fender in 1962), deafening high volume (charged up by Fender’s super-powered Showman amps), and high-velocity, double-picked aban-don in two’s "Miserable" (and the Chantys' more languid "Pipe-line").

While Dale, the Chantys, and others like the Astronauts and the Surfaris enjoyed charted hits between 1961 and 1963, the style was mostly marginalized.

"The whole genre got cut short by the British invasion," says Tommy Klein, guitarist in Chicago’s Spies Who Surf. "Now it’s making a resurgence and is trying to complete its natural life span.

The music, which enjoyed a brief peak in the early ’60s, has risen phoenix-like. No longer a regional phenomenon in Southern California, instrumental surf has developed a healthy scene in San Francisco and is heard in cities around the country. Surf music also flourishes in Canada, Europe, and Japan.

"Surf bands" are coming out of the hills all over the place," says former Surf Riders guitarist and genre chronicler Robert Daley, author of the 421-page "Surfin’ Guitars," a bio-disco-graphical study of 41 instrumental bands from the ’60s.

Daley is working on a sequel that will profile post-1979 revival bands. "I’m getting backlogged on the amount of information I’ve got here," he says. "So I’m approaching 100 bands for it.

Why the sudden explosion? Some note surf’s absorption into the popular mainstream, via commercials for Taco Bell, Toyota, and Firestone, among many others. "It’s surfin’ up everywhere," says Klein. "It’s a sound that never got exploited to the fullest."

Other observers cite the wide availability of classic surf reissues and significant activity by indie labels as contributing factors.

If it wasn’t for proper reissues of the stuff, it wouldn’t be alive," says Domenic Priore, who edits L.A. ’60s fanzine the Dumb Angel Gazette. "That’s what fueled the mod scene, the rockabilly scene, the garage scene.

Robert Rhino Records has the most visible package, a volume of its five-CD "Rock Instrumentals Classics" series devoted to surf music; the label also has a Dale anthology and a surf "Legends Of Guitar" volume in print. Cox’s Sound of Surf Records has issued two "Surf & Drag" compilations, three Trashman albums, and the Tornadoes and the Chantys.

Last year, L.A.’s Icky Records re-released its Belairs set "The Origins Of Surf Music 1960-1965" on CD, with an essential 72-page booklet by the band’s guitarist, Paul Johnson. Other important domestic reissues include "Dingin’" by the Births, "Classic Surf Rockers" by the Two-Tone Surf Creatures and "Surfer’s Mood" on L.A.’s Romulan Records.

Local radio shows have kept the surf flag flying. In the L.A. area, Jim DeRogatis’ "Surf’s Up" on NPR outlet KCRW Santa Monica for 15 years, plays instrumental as well as vocal music. The show’s annual "Surf Band Week," celebrated for a year-old "Saturday Night Surf Party," which also mixes vocal and instrumental sounds, airs weekly on brokendown KFWZ-FM Pasadena, Calif.

"The vinyl indie thing has been important," notes Philip Dietz, host of the weekly instrumental show "Surf’s Up," a 10-year-old fixture at Pooshil Inglewood’s RJ’s Los Altos Hills, Calif. He also acknowledges the importance of reissues.

Indeed, many of the crucial cornerstone bands have issued reissue vinyl-only propositions. San Francisco’s Phantom Surfers have issued a 10LP box on Norton and Seattle’s Estrus Records; that band’s guitarist, Johnny Bartlett, operates a Daly City, Calif.-based label, Hillsdale Records, which releases surf 45s. Last year, Dionysus Records in Burbank, Calif., released an LP by L.A.’s Finks. The Halibuts, also from L.A., issued "Live At Toke Tren," on their flat Fish Records.

Icky anthologized contempo-rary surf bands on three "What Surf" LPs.

Several other labels have gone the CD route: Heyday in San Francisco (with the Aqua Velvas’ self-titled release), Chicago’s Monsterisc (with Spies Who Surf’s "Call Of The Wild," Atlantic Records in Cambridge, Mass. (with Laika & the Cosmonauts’ "Instruments Of Terror").

Daley also is releasing an album by Austin, Texas’ surf-influenced guitarist Teisco Del Rey (better known as longtime Guitar Player magazine contributor Dan Forte), plans a compilation called "The Halibut’s are one of L.A.’s longest-

running surf groups, with 14 years of playing and five albums under their cummurbands.

While surfers haven’t pilled onto the surf bandwagon as yet, at least one L.A. outlet is catering to the genre’s fans: the Ruxton Store, a tiny, 6-month-old West L.A. store operated by Icky Records’ Chris Ashford. Surf is featured prominently in Ruxton’s eclectic product mix of punk rock, hot rod music, and kung fu movies, and several local surf musicians shop there regularly.

The ready availability of surf music has helped to spawn a whole new school of instrumental bands.

In Southern California alone, the list of combos is staggering. Groups include the Hillbilly Soul Surfers, the Insect Surfers, the Bomboras, Dead Men Don’t Surf, the Sultans Of Surf, the Sliders, Dal Noah & the Mt. Ararat Finks, the Reef Riders, and the McGlown Brothers.

One of the oldest L.A. groups is the Halibuts, a sextet that has been in existence continuously for 14 years and has released five albums.

"I think all the [regional] bands pretty much sound totally differ-ent," says Halibuts guitarist Peter Curby. "We’re the only guys who use ukuleles and mandolins."

More surprising is the rapid development of the San Francisco Bay Area groups in the genre include the droll, be-masked Phantom Surfers; revivalists unit the Woodies; neo-surf original the Aqua Velvas; the post-punk, nontraditional Mermen; and the Ultras, a more generalized instrumen-tal band with heavy surf leanings. Representing the punk/garage end of the surf spectrum is all-girl trio the Trashwax, which has cut an album for Estrus and a single for Hillsdale.

San Francisco surf shows are pulling diverse crowds, according to the Phantom Surfers’ Bartlett. "The last six months, when we play a club, it’s been jammed with yuppies. It’s not just the alternative crowd," he says.

"Dick Dale had a lot to do with it, [by] getting national attention," says Woodies guitarist Rick Escobar. "There are more people getting interested in it. In the local area, people are getting into it. People are getting into it across the nation as well. Continuing in the tradition of landlocked ’60s surf units like Colorado’s Astronauts and Minnesota’s Trashmen are Washington state’s Boss Mar- tians, and Miami, Florida’s Kuhuna Chris & the Woodies' revivial surf group from the San Francisco Bay Area.

Daly ex-bassist Reed Diamond of Shad-owy Men, whose most recent album was produced by Steve Albini of Nirvana and F.J. Harvey fame, says "We reserved our spot on the surf band, and to not be a surf band. It would be totally boring to do a whole album in a purist way.

But many view performing this 30-year-old style in its original form as an act of pleasure, and also as something of a mission, regardless of the financial rewards.

Says the Woodies’ Escobar, "This kind of music, you play it ‘cause you like it, and if it succeeds, awesome."

SURF’S UP AS INSTRUMENTAL BANDS WORLDWIDE CATCH THE WAVE

(Continued from page 1)

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(Continued on page 89)

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NEW YORK—When the new age sounds of Yanni met the contemporary jazz of David Sanborn and the sophisticated vocals of Al Jarreau back in 1987, programmers of the fledgling adult alternative format were united on two theories: The format could thrive as a niche, and listeners would not tolerate mainstream pop tracks.

Seven years later, programmers are again united in their conviction that neither of those assumptions was on the mark.

Adult alternative stations, which are now found in most major markets, have developed a flavor more mainstream pop acts in an attempt to branch out of the niche arena and offer broader appeal.

Selected cuts by singers such as Bonnie Raitt, Sting, Bruce Springsteen, Paul Simon, Michael Bolton, Tina Turner, and even Janet Jackson are finding additional radio homes at adult alternative.

### Baby Boomers May Be Burning Out On Classic Rock Format

NEW YORK—Baby boomers’ musical tastes are changing, and those changes could spell trouble for classic rock, according to the results of ongoing music studies by Haver-town, Pa.-based Kelly Research.

“Across the country the Woodstock generation is discovering a fresh brand of rock music from new artists, and is growing tired of overexposed classic rock from veteran performers,” says company president Tom Kelly.

Kelly Research’s weekly national opinion studies that measure music’s appeal and fatigue levels among listeners suggest that there is “a significant increase among the 25-49 demo for new music from artists such as Pearl Jam, Counting Crows, Gin Blossoms, and Soul Asylum,” Kelly says. “At the same time, overexposure of older material has led to a sharp rise in audience fatigue for classic staples such as "Stairway To Heaven," "Aquarius," and "Day Tripper."

Those results are consistent in markets ranging in size from Philadelphia and St. Louis to Lansing, Mich., and Little Rock, Ark., Kelly says.

The two primary reasons for classic rock “burnout” are the popularity of CDs, which encourages many classic rock fans to replace their old vinyl recordings with new gasp; and the growing fatigue of the classic rock format, Kelly says. According to the M Street Journal, classic rock has grown from 202 outlets in 1986 to 230 today.

A sharp rise in audience fatigue for classic staples such as "Stairway To Heaven," "Aquarius," and "Day Tripper." These results are consistent across a wide range of markets.

### ‘Brazilian’ Makes Her Presence Felt on L.A.’s KMXZ

LOS ANGELES—After spending nine years working at three of Rio de Janeiro’s four top 40 stations, Adriana Riemer decided she needed a bigger challenge. Her dream was to do radio in another language in a large market in the United States.

Riemer moved to California in search of that perfect radio gig and landed at KMXZ Monterey, Calif., in February 1992.

OM Linda Roberts, who was then PD at the station, hired Riemer based on a demo tape in Riemer’s native tongue, Portuguese.

“Her presence and persistence [are] what made me hire her,” says Roberts. “Her English wasn’t that good then, but her energy was great.”

Riemer started as KMXZ’s local host of Hot Mix Radio Networks’ syndicated show, “Hot Mix,” until she took over the station’s weekday shift six months later. She recently was named assistant MD.

“She has had some difficulty with the language, but she could laugh about that on the air,” says Roberts.

“We have a good percentage of listeners who speak Spanish and know what she’s going through, so she’s more real to those listeners.”

Riemer flipped back and forth from three top 40 stations in Rio—Trans America, RPT, and Cadida—before making the move to the U.S.

The jock’s first few days on KMXZ were plagued by language problems. While reading a PSA on lead poisoning, the Rio native pronounced the element lead as one would pronounce the root of “leader.”

“I knew words, but I didn’t know how to be cool on the air,” says Riemer. “You can call a woman a girl in Brazil, but if you call her that here they get mad. People view me as the crazy Brazilian.”

Roberts recalls when Riemer told her that she had some new jokes she wanted to try out. “I thought, ‘Oh no, not another joke jock.’ But she meant bits, not jokes... She’s made a good impact with our listeners. She’s real recognizable out there and has a good presence on the air.”

Riemer, who also has worked in television in Rio—as host of two video music shows, “Video Clip” and “Som e Energia,” and the talk show “Sem Censura”—says the biggest difference from being on the air in Brazil is that here she has to keep her energy level down a bit.
### Billboard Hot Adult Contemporary

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>Now and Forever</td>
<td>Richard Marx &amp;journey</td>
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<tr>
<td>2</td>
<td>Everyday</td>
<td>Phil Collins</td>
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<tr>
<td>3</td>
<td>Power of Love</td>
<td>Celine Dion</td>
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<td>4</td>
<td>Without You</td>
<td>Mariah Carey</td>
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<tr>
<td>5</td>
<td>Breath Again</td>
<td>Tony Braxton</td>
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<td>6</td>
<td>Streets of Philadelphia</td>
<td>Bruce Springsteen</td>
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<td>7</td>
<td>Love Is Going On</td>
<td>Bonny Raft</td>
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<td>8</td>
<td>The Sign</td>
<td>Ace of Base</td>
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<td>9</td>
<td>Completely</td>
<td>Michael Bolton</td>
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<td>10</td>
<td>Please Forgive Me</td>
<td>Bryan Adams</td>
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<td>11</td>
<td>Said I Loved You</td>
<td>Michael Bolton</td>
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<td>12</td>
<td>Because The Night</td>
<td>10,000 Maniacs</td>
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<td>Having A Party</td>
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<td>Close To You</td>
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<td>The Angels Dreams</td>
<td>Billy Joel</td>
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<td>17</td>
<td>Walkin' Love</td>
<td>Expose</td>
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<td>18</td>
<td>No One</td>
<td>Billy Joel</td>
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<td>19</td>
<td>I'll Remember</td>
<td>Madonna</td>
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<tr>
<td>20</td>
<td>Jessie</td>
<td>Joshua Kadison</td>
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<td>21</td>
<td>What Might Have Been</td>
<td>Little Texas</td>
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<td>22</td>
<td>I Love Your Way</td>
<td>Big Mountain</td>
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<td>23</td>
<td>All For Love</td>
<td>Bryan Adams/Rod Stewart/Sinéad O'Connor</td>
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<td>24</td>
<td>All About Soul</td>
<td>Billy Joel</td>
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<td>25</td>
<td>Beautiful In My Eyes</td>
<td>Joshua Kadison</td>
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<td>26</td>
<td>Rock And Roll Dreams Come Through</td>
<td>Meat Loaf</td>
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<td>27</td>
<td>The Ones You Love</td>
<td>Rick Astley</td>
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<td>28</td>
<td>Don't Make Me Be Lonesome Tonight</td>
<td>Ray Charles</td>
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<td>29</td>
<td>All That She Wants</td>
<td>Ace Of Base</td>
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<td>30</td>
<td>Will You Be There In The Morning</td>
<td>Heart</td>
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<td>31</td>
<td>Mean To Me</td>
<td>Toni Braxton</td>
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<td>32</td>
<td>In The Meantime</td>
<td>Beth Nielsen Chapman</td>
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<td>33</td>
<td>For Whom The Bell Tolls</td>
<td>Bee Gees</td>
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<td>34</td>
<td>Linger</td>
<td>The Cranberries</td>
</tr>
<tr>
<td>35</td>
<td>Because Of Love</td>
<td>Janet Jackson</td>
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### Hot Shot Debut

- **Heart**
- **The Woman In Me**
- **Gin Blossoms**
- **Dan Hill With Irie Franks**
- **Celine Dion**

### Radio

**Doug Baker**

**WSIX Nashville**

The challenges of programming any radio station are great enough, but imagine the pressure of programming the top-ranked country station in the central US country music market, where Music Row and stations around the country are monitoring your every move. Add to this equation a legendary competitive and some high-profile talent, and you've got the makings of a pressure-cooker job.

Oddly, WSIX Nashville PD Doug Baker, who is in the situation described, doesn't view it that way. Although he concedes that it "does sometimes seem like we're under the microscope," he also admits to being "flattered that everyone pays attention to us. I've heard a lot of radio stations follow us. We just try to cut a new path.

As for the station's location, Baker sees only advantages to being in Music City. "It's true a bonus to be in Nashville," he says. "You're on the cutting edge of everything that's going on. Sometimes you know, sometimes more people don't. Probably our public knowledge." The station takes full advantage of this "bonus" by working out of offices right on Music Row.

Having been in Nashville for just about as long as country has been red-hot, Baker has been able to watch the business grow, but he thinks it has much further to go. "The music industry has changed so dramatically in the last 20 years, with the influx of new artists and new people at the labels," he says. "There's still so much growth potential for country music. I think we haven't even begun to see the growth. It's exciting because it makes everyone work that much harder, but the music just keeps getting better and better."

WSIX currently is No. 1 in the market's 12-plus Arbitron ratings. After a 15-18 1/2 dip in the summer, the station made a huge rebound, all the way up to an 18.4 share in the fall. WSIX has beaten legendary competitor WSM-FM (12.7-13.3) in every book since the winter of 1982.

Despite being an FM station, WSM-FM's format is one of the few left in the country. For the last few years, Baker refuses to write off the challenger. "It will always be a battle," he says. "I feel very honored that in the last two years we've been very successful, but we never take that for granted. They are the heritage radio station... We're taking the approach we've been using for the little engine that could. We try to pay close attention to the quality of the product."

Baker says the WSIX staff was "never really concerned" about the summer ratings dip, attributing it to a "transient" drop during the summer months. As for the fall, the station runs its usual "birthday truck" contest, although without the benefit of the usual television campaign to support it, and also did a little bit of musical adjusting. Mostly, Baker says, "We seemed to hit a level of execution that came at a perfect time. We are personality-oriented, and we're doing just a better job of saying who we are and what we do than we have ever done in my years here."

WSIX is focused on new music, and has been since the late '80s, when few other stations were doing that. Baker says, "People all over the country told us we were crazy. Since then, the station's attitude has been "new is good and interesting is good," Baker says. "We just feel that we are going to be current, young, what's happening." That attitude, he says, is a direct result of the air personalities, which include legendary jocks like nationally syndicated morning man Gerry House and afternoon host Carl P. Mayfield, as well as midday host Hoss Burns and night jock Hollywood Hendrix.

Baker believes country radio is suffering a bit now from not having invested in training talent to be personalities. "It seemed like country music for so long did not invest in personalities," he says. "Now we're evolving into a situation where people are saying personality is important. That's why we're seeing so many guys coming from Top 40 and album rock, because they know what they're doing and the country guys can only give time and temperature."

"Choosing what music to play is the easiest part of my job," Baker adds. "It's what's between the records that we put an emphasis on."

Musically, the station remains about 75% current, rotating approximately 45 current records during a typical week. One or two records go back to the late '80s, but the majority of the "oldies" on WSIX are what most listeners would consider recent.


Like many programmers, Baker got into radio while attending high school. His first job was at AM daytimer WBAR Bantam, Ct. (in the Lakeland, Fla., market). From there, he made a huge leap to legendary country station WMXW in Binghamton, N.Y. He first worked his way up to production director, then promotion coordinator. In 1989, while based evenings on the AM for six years. After a brief stint at WMFS Indiana, Baker joined WSIX as afternoon jock in 1986, and eventually worked his way up to production director, APD, and finally PD.

**Pitts Stark**

### PROMAX Lists Rules Of PD, MD Conduct

**LOS ANGELES—PROMAX International, the promotion directors' trade association, recently released its first-ever list of "Principles Of Professional Conduct." Although the list was comprehensive, radio promotion and marketing directors were able to come up with a few additions of their own.**

The PROMAX list included the following six principles: uphold truth and integrity; have a clear consci-ousness; only take credit for what is our own; avoid conflicts of in-terest; comply with applicable laws and regulations; don't manipulate images and abuse the public's trust in what they see; and don't exploit the trust of children by the imposition of harmful or misleading mes-sages.

After reviewing that list, WXXS AM-FM Boston VP/marketing Beverly Tilden checks in with her own addition, "Disregard all of the above and go with your gut." On a more serious note, Tilden suggests adding, "Have fun, and don't do any-thing illegal."

Natalie DiPietro, promotion di-rector at WBZ The Blazo Chi-cago, agrees with Tilden. "A good promotion director knows most of this stuff. But we have no time to think; we just have to set and go with our gut. We also need to pay more attention to contest rules."

She recommends reading the Na-tional Assn. of Broadcasters' updated contest and lottery guide. At the same time, VP/marketing at KIIS Los Angeles, suggestions being "honest and accurate in all presen-tations, avoiding false or misleading impres-sions, unfair compar-isons, derogatory comments, and...

(Continued on next page)
Recurrents

1 2 3 4
KEEP TALKING
3 weeks at No. 1.
PINK FLOYD
COLUMBIA

2 2 2 11
NO EXCUSES
ALICE IN CHAINS
CAPITOL

3 3 3 7
THE CALLING
YESTERDAY
MCA

4 6 5 6
HIGH HOPES
SAMMY HAGAR
Epic

5 4 6 8
SPOONMAN
SUPERVISION
A&M

6 5 4 15
DEARIES ARE WILD
AEROSMITH
GROOVE

7 7 8 7
AREA 51
ZZ TOP
CAPITOL

8 11 15 7
DISSIDENT
JANET JACKSON
PICTURE

9 10 11 8
BACKWATER
MEAT PUPPETS
UNION SQUARE

10 8 7 17
MR. JONES
COUNTING CROWS
RELATIONSHIP

11 16 22 5
SHINE
THE ALLMAN BROTHERS BAND
LIVE

12 13 9 9
HARD ACT TO FOLLOW
BROTHER CROW
COLUMBIA

13 13 9 9
TOO OLD IN THE WINTER
CREDON
SONY

14 19 20 6
DISAPPEAR
SMASHING PUMPKINS
INTERTAPE

15 14 14 22
LOW
CRACKER
SIRE

16 18 18 4
WAKE UP WITH A MONSTER
CHEAP TRICK
VIRGIN

17 20 19 19
ALL APOLIGIES
NIRVANA
OFFSET

18 9 9 10
HIGH ROAD EASY
SASS JORDAN
ATLANTIC

19 15 10 9
NOBODY'S HERO
VAGABOND MUSIC
DEF I

20 17 16 9
HOW'S YOUR HOLIDAY
MOTLEY CRUE
MCA

21 22 21 25
MARY JANE'S LAST DANCE
TOM PETTY & THE HEARTBREAKERS
MCA

22 30 27 2
WHAT YOU WANT FROM ME
PINK FLOYD
COLUMBIA

23 24 24 26
DAUGHTER
PEARL JAM
V2

24 23 23 21
YOU MAKE ME FEEL LIKE A MAN
CANDLEBOX
MONUMENT

25 26 27 4
MMM MMM MMM MMM
CRASH TEST DUMMIES
A&M

26 32 34 4
EVERY GENERATION...
FURY IN THE SNEAKER WARS
NO

27 25 26 4
KEEP YOUR COMPOSITION
STONE PELT PILGRIMS
NO

28 29 31 5
LOVE SNEAKIN UP ON YOU
BONNIE RAITT
CAPITOL

29 28 28 25
FOUND OUT ABOUT YOU
GIN BLOSSOMS
ATLANTIC

30 27 30 23
MOTHER TONGUE
DANZIG
GROOVE

31 NEW 1
FAR AWAY
CANDLEBOX
MONUMENT

32 NEW 1
BAD THING
COLD CHERRY
MCA

33 NEW 1
BIG EMPTY
BLUE NOODLE
SIRE

34 NEW 1
ALL AMERICAN GIRL
ALL AMERICAN GIRL
SIRE

35 NEW 1
TAME IT BACK
THE DIVISION BELL
NO

36 33 25 13
DAY IN THE SUN
PETER FRAMPTON
ATLANTIC

37 35 32 9
PRISON SEX
TOOL
MCA

38 NEW 1
MILES FROM NOWHERE
THE SMITHRITERS
NO

39 21 17 8
SHE'S MY MACHINE
DAVID LEE ROTH
MOTEL

40 NEW 1
MORE WINE WAITER PLEASE
THE POOR
SIRE

** Hot Shot Debut **
CANDLEBOX
MONUMENT

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Drug for a "Community Immunity" campaign during National Infant Immunization Week (April 24-30). The campaign involves providing free immunizations for preschool-age children at area CVS/Peoples' Drug stores and educating adults about the importance of child immunization and health care. WPCC will be broadcasting live from some immunization locations throughout the week. WMMR Philadelphia is soliciting listener submissions for a section of its new monthly listener newsletter. The column is titled "What I Think." Submissions used in the newsletter earn the author a byline and $80.

KSSK-AM/FM Honolulu's "Safeway Kool Aid Day-Flyway" is under way. Listeners pick up a game piece at Safeway stores and listen to KSSK to hear the names of different combinations of jocks five times a day. The listeners whose game pieces match the announced jock combination win a Safeway shopping spree and qualify for the monthly flyaway, which includes a seven-day Caribbean cruise and three days at Walt Disney World.

---

Modern Rock Tracks

1 2 3 4
THE MORE YOU IGNORE ME...
MORRISSEY
VERVE

2 2 2 9
RETURN TO INNOCENCE
ENIGMA
VIRGIN

3 4 4 11
DIE ALLE VIEC
ALICE IN CHAINS
COLUMBIA

4 3 3 13
UNDER THE PINK
TOM WAITS
ATLANTIC

5 5 5 14
MMM MMM MMM MMM
CRASH TEST DUMMIES
A&M

6 12 12 13
POSSESSION
SARAH MCLACHLAN
ATLANTIC

7 6 11 16
CAN'T GET OUT OF BED
THE CHARLATANS
REPRISE

8 12 13 16
LONGVIEW
GREEN DAY
REPRISE

9 7 7 18
LOSER
BECK
REPRISE

10 16 23 4
SELLING THE DRAMA
RHADIA
SIRE

12 16 24 3
BIzarre LOVE TRIANGLE
FRENTE!
MCA

13 8 6 13
13 STEPS LEAD DOWN... THE VICE VERSA
ELVIS COSTELLO
SIRE

14 19 20 25
CUT YOUR HAIR
NEW YORK
PROMISING

15 13 14 10
BACKWATER
MEAT PUPPETS
FRAGILE

16 14 9 7
SPOONMAN
SUPERVISION
A&M

17 18 21 3
ROCKS
DISARM
SOUNDTRAX/EPIC

18 11 8 19
SHOULD HAVE MADE A DIFFERENCE
PRIMAL SCREAM
SIRE

19 15 10 11
LEAVING LAS VEGAS
DEAD EXPRESSES
SIRE

20 23 30 3
KIM THE WAITRESS
HUMOROUS
SIRE

21 22 15 22
MR. JONES
COUNTING CROWS
GROOVE

22 21 17 21
ALL APOLIGIES
NIRVANA
OFFSET

23 25 2 2
ROUND HERE
SOUNDTRAX/EPIC
SIRE

24 NEW 1
OLD LADY WOMAN BEHIND THE COUNTER...
PEARL JAM
EPIC

25 NEW 1
BLACK HOLE SUN
SOUNDTRAX/EPIC
SIRE

26 NEW 1
DISTANT SUN
CROWDED HOUSE
SIRE

27 NEW 1
MISS WORLD
HOLE
SIRE

28 24 25 14
GET OFF THIS THING
CRACKER
SIRE

29 29 29 25
DREAMS
THE CRANBERRIES
REPRISE

30 27 18 10
EVERY GENERATION...
FURY IN THE SUICIDE SQUAD
SIRE

---

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AP TO BOW PAIR OF 24-HOUR NEWS SERVICES
Feeds Will Offer Programming, Price Flexibility

BY BILL HOLLAND
WASHINGTON, D.C.—The Associated Press announced April 12 the program launches of its 24-hour radio network. As the largest news gathering service in the world, the AP has a strong edge coming into the territory with its June 1 startup.

Its turnkey, commercial-free net- work will provide two program ser- vices from the AP’s Broadcast News Center in Washington, D.C.

AP will use digital compression technology to deliver the program- ming via GTE Sprints III and Sat- Com C-5.

The network will be available on a basic; rates are based on mar- ket size. The rates, estimated at $65,000 a year for large markets and somewhere around $10,000 for small markets, would be the same way it assesses regulatory fees.

NAB, in coordination with the FCC, said the commission user fees for radio stations are “particularly un- fair,” adding, “As FCC fee schedule de- veloped by Congress that charges radio stations in a certain class the same fee ‘whether they are li- censed in Chicago or in a small community in South Dakota.”

The broadcasters are urging the commission to base the radio station fee structure on the same scheme used for TV stations, which is ad- justed to reflect the size of the mar- kets.

Such a change could be put in place by October, the NAB said.

The NAB also suggested clearing up red-tape aspects of fee pay- ments, urging use of a “postmarked by due date” rule rather than the current “received by due date,” which can cause late penalties even if fees are mailed in good faith.

NO FAIRNESS DOCTRINE FOR QUELO
Commissioner James Quello, no stranger to telling people what’s on his mind, gave attendees at a Ra- dio-Television News Directors Assn. dinner an irreverent reason why he doesn’t want the imposition of the fairness doctrine, as some law- makers would have.

Quello, referring to the radio sta- tion he used to manage, said, “If we editorialized for God, mother, and country, we would have had to pro- vide reaction time for atheism, bas- tardry, and subversion.”

Quello also took another public swipe at syndicated jack Howard Stern, saying that broadcasters “have the right to criticize and ridicule government officials, even a right to be insufferable asses... But no one has the right to violate established decency and obscenity laws.”

CHURCH WINS NPT’S ELDSON AWARD
Tom Church, president of the Ra- dio Research Consortium, was giv- en the Edward E. Elsdon Award by National Public Radio at the Public Radio Conference in San Francisco April 11.

Church founded the nonprofit RRC in 1981 to facilitate the use of Arbitron data for the public radio in- dustry, and helped initiate the use of audience research tools among public radio programmers.

ADULT ALTERNATIVE EMBRACES AC HITMAKERS

(Continued from page 90)

‘speak much faster [in Bra- zil],’ she says. ‘Here you have to slow down and be more relaxed. I’ve had to work on talking slower and holding back my energy a little bit. The other big difference is the mu- sic. Here you play one kind of mu- sic; there you play everything from rock to top [to top 40] to Brazilian music.’

The amount of comedy on top 40 radio differs in the U.S. and Brazil as well, according to Riemer. ‘Here the morning shows are funny, but it gets much more serious during the day. In Brazil, the humor is bal- anced throughout the day.’

Tommy Boy raising cassette list price

(Continued from page 6)

less flutter. Also, we are trying to get WEA to use the zip strip on its pack- aging.”

Account reaction to the price in- crease is mixed, ranging from dis- cussion to disgust.

Lew Garrett, VP of purchasing at 360, North Canton, Ohio-based Camelot Music, says, ‘I am willing to roll anything out and see if the price is warranted, and the market will tell us, as it always does, how our customers will react.”

John Artale, purchasing manager at 117-unit, Carasige, Pa.-based Na- tional Record Mart, says, ‘I guess [the price increase] was inevitable. Am I pleased? Of course not. Years ago, when they said cassette and CD pricing would meet, I was one of the few who thought CD pricing would go down.’

Artale suggests that Tommy Boy’s motivation for the cassette price in- crease may lie in the fact that the la- bel is mainly urban, which does more cassette business than other genres of music. Pop labels sell more CDs than cassettes, allowing them to gar- ner a higher dollar volume than a rap album would on the same sales to- totals, several have made impressive gains. Many stations such as WNUR Chicago, KKSF San Francisco, KOAL, WNWW Cleveland, and KFEM, have been firmly entrenched in the 3.0-3.6 range among the 12- plus Arbitron-measured audience. In the fall Arbitron book, WQCD (CD112.3) New York enjoyed one of the format’s biggest jumps, moving 3.0-3.6 12-plus.

With more accessible playlists comes more record label interest. O’Connor reports that Virgin has target- ed adult alternative to help break the new Box Scaggs release.

Peterson Anderson, buyer at Miami- based Bassin Distributors, a unit of the Alliance One Stop Group, says, ‘This [price increase] is another rea- son why I am happy I am not in re- tail. If I was in retail I’d have to ex- plain, ‘Lady, I don’t know why [House Of Pain] is a boat but why he adds, ‘I don’t know why the la- bels don’t come to my desk with a mask and a gun. If there is to be made, the labels) will make it. I have to salute these guys. I am a firm believer that P.T. Barnum is the fa- ther of the music industry.’
**Radio**

**WWL Reorganizes Its Network Operations; La. Station Draws Fire For KKJ Broadcasts**

_In the wake of its recent merger with Unistar Radio Networks, Westwood One has reorganized its network operations into two new divisions: Westwood One Entertainment and Westwood One Networks._

**WWL's Greg Batusic** has been named president of WWL Entertainment, and Unistar president Bill Hoag has been named president of WWL Networks. Both will report to company CEO Mel Karmazin.

The new divisions are expected to be in place in the next few weeks. Each will be self-contained with its own sales, affiliate relations, programming, engineering, and research departments. The sales departments of both divisions will include a staff devoted to new business development.

In other news, controversy erupted at KTLD Alexandria, La., as a local grand dragon from the Ku Klux Klan was invited on a morning talk show and proceeded to make racist remarks.

**Station owner Terry Dermus** said the station had been broadcasting 30-minute shows put out by the Klan for a few weeks. That was done, he says, in an effort to educate the community about the organization. Soon, a grand dragon from the Klan walked in the door of the station, asked to be on a morning talk show, and Dermus agreed. The dragon reportedly told an on-air caller that non-Klan members had to be "in line." That, says Dermus, "was not in keeping with the Christian-based station we run here." Nonetheless, an up-an-closer report followed, complete with a threat-ened station boycott.

"It got out of hand," says Dermus. "That station has since stopped airing the 30-minute Klan tapes."

In the aftermath of KYG Dallas's library stunt, in which overzealous listeners, encouraged by the station, tore through a public library searching for hidden cache (Billboard, April 9), the station management has offered to pay for damages and the cost of replacing approximately 100 burned books; pay the employee expenses needed to clean up the library; throw a party for library staff members; donate $30,000 to the library and donate $10,000 to local charities. PD Dan Pearman says the station has re-examined its spontaneous promotions policy in order to "avoid situations like this in the future." The station's quick response apparently did not lead on an FCC complaint filed by city officials.

**Programming: A New KSOL**

**KSHY** San Francisco faces a new competition to its hot-R&B format, according to Allen Shaw at KSHY's new parent company, Crecent Communications. Shaw will take over sister KSOL (Wild 107)'s call letters, and Wild 107 will become KLYD. Karen Yamamoto, who has worked with KSLY FM (Patty O'Brien) at the station before, is named APD/M. KJDA San Francisco late-night jock Nick Harper joins for mornings. KJAI San Francisco midday jock Leslie Stovall joins for middays. Wild 107 late-nighter Doug Lee joins for afternoon drive.

**WLS-FM** Chicago's long-runned "Starburst" format... 

**by Philis Stark** with reporting by Eric Rochert, Carrie Bosillo, and Brett Atwood.
PEARL JAM TRIES TO REWRITE RULES FOR CONCERT TICKET SALES
(Continued from page 1)

ing its 1993 release, "Vs.," Pearl Jam's 20 shows routinely sold out in minutes, sometimes in single-digit minutes.

Some who follow the act closely knew better than to close the book on the band's nationwide swing. Sure enough, at the last minute the band announced a Sunday (17) show at New York's Paramount Theatre. Local fan club members were given the first shot at tickets.

The move was characteristic of the band's response to the challenge of public sales access, increasing with delivering what they think loyal fans deserve: access and reasonably priced music. As the band's manager, Kelly Curtis, says, Pearl Jam's members were themselves the kids standing in line for concert tickets not so long ago. Now, thanks to their enormous clout—the band has sold 4.5 million copies of its latest album, "Vs.", plus in-store SoundScan—they want to fix what they see as cracks in the system—a system that passes bloated ticket prices on to the fans.

Many acts fret over how longtime fans are treated when sudden success swoops down on them. But it seems that few spend as many hours as Pearl Jam mulled over the top. I've never seen an act this sensitive to their fan base," says Harvey Leeds, VP of promotion.

Most of the performers today who exhibit such sensitivity toward their listeners call Nashville home. Pearl Jam does not sign autographs out of its tour bus after shows. Many country stars do, but the band is among the few rock acts that, like their country colleagues, actively court loyalty.

For Pearl Jam, that courtship includes trying to change some business practices of the industry.

During its just-completed tour, Pearl Jam:
• Sold pre-service charge ticket prices at $18;
• Sold concert T-shirts for $18;
• Played surprise, small-venue shows for fan club members got first dibs on seats;
• Refused to sell limited-view tickets;
• Bought its own satellite time and offered a live concert broadcast, available to any interested stations; and
• Auctioned the touring suite, a deal with TicketMaster so that fans did not need credit cards to buy Pearl Jam tickets.

The strategy is a forum from hours of planning by band members. "[Lead singer] Eddie [ Vedder] is obsessed with showing one point to the band, "It's part of his character and makeup. He doesn't like being on the road that much, so he puts up these barriers and struggles with jumping over them.

Pearl Jam's pass through Chicago in March was typical for the band and displayed its penchant for the unusual. Rather than playing the Rosemont Horizon, the preferred modern arena located northwest of the city, Pearl Jam chose downtown Chicago's Chicago Stadium, which hadn't hosted a rock show in a decade.

It sold out instantly. "They could have camped out there for a week," says Andy Cirzan, senior talent buyer for the Chicago All Stars, the syndicator which handled the show. Instead, the band asked JAM to scout out an unusual venue for a top-secret show for what it builds foot traffic and The Chicago All Stars. The All Stars, a refurbished South Side R&B joint that hadn't hosted a mainstream pop or pop act in more than 10 years.

Fan club members were tipped about the show via a mailing from the band. The band's manager, Kelly Curtis, says, Pearl Jam's members were themselves the kids standing in line for concert tickets not so long ago. Now, thanks to their enormous clout—the band has sold 4.5 million copies of its latest album, "Vs.", plus in-store SoundScan—they want to fix what they see as cracks in the system—a system that passes bloated ticket prices on to the fans.

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According to Curtis, if promoters that Pearl Jam can break the grip of service charges. At press time, executives from TicketMaster were unavailable for comment.

Curtis says the cord is undaunted. Last year, when Pearl Jam refused to play venues that pocketed 30%-40% of the shirt profits (up from the $1.50 shirt prices), industry players told the group it would never be able to pull off the move. "We haven't played a venue that takes more than 30% in six months," says Curtis. "And we'll probably knock that [30%] down next time, too."

The next Pearl Jam target is adversitement on tickets. The band's management has sent out letters informing promoters that the practice is a no-no. "Somebody's making money off that," notes Curtis.

MORE GOOD INTENTIONS
A month after the Regal show in Chicago, Pearl Jam gave its fans a gift in the form of a live syndication deal from Atlantic's Fox theater April 3. Rather than align itself with a radio syndicator, the band—with help from the group's publicist, who put in the show's middleman and produced the show itself, commercial-free. The program cost tens of thousands of dollars to produce, according to Leeds. Unlike most radio network agreements, the broadcast was non-exclusive. That meant that anyone wanted to could air the concert, including NPR outlets, Voice Of America, and shortwave stations. More than 500 U.S. stations took the band up on the offer, including five in the New York City area alone.

Pearl Jam's good intentions don't always work according to plan, though. Some radio programmers grumbled about not having market exclusivity. And in Miami last month, city police were called to a Pearl Jam show at the Forum amphitheater. Sixteen arrests were made, most for disorderly conduct, when fans became unruly when the group stopped playing.

The delay, says an amphitheater executive, was caused by the band's refusal to go on a stage that had three AT&T constant rate signs visible to the audience. Ira Katz, executive director (Chicago), says, "The band was totally unreasonable."

Curtis disagrees, claiming that the troupe did not want when local radio stations encouraged fans, even those without tickets, to come down to the theater and listen in on the outdoor show. Thousands of ticketless fans showed up.

No matter what was to blame, overseeing Pearl Jam's added details remains a challenge. The band was extremely high-maintenance and on my end," says Cir-

zan of the Chicago Stadium show. "I gave them more time on that than anything else all last year. And I handled Lollapalooza ... They compi-

late their excruciating demands by being so concerned with how they present themselves. But I admire them for it."

Curtis says he is also casts a skeptical eye toward videos. The band never did a video for "Vs.", even though Martin Scorsese was contacted early on about working on a video. Curtis did not have a video budget. "I just don't think it's a video," says Curtis. "It's a conversation with the industry and the general public. Whatever it is, we'll see."

MTV RADIO 'REVOLUTION' (Continued from page 9)

MTV associated with the show increases the stations' opportunities to play the music that's really on target.

MTV has ventured into radio in the past with syndication deals (such as "3-Ladybug" which has simulcast the network's "Unplugged" concerts and which continues to air a two-and-half-minute "MTV News" feature twice a week). But "MTV's Weekend Revolution" marks the network's most significant foray into the medium to date.

"We have creative producers who know how to talk to this audience; developing MTV in radio is a natural ex-

tension for us," says Paul Fennell, who formerly was PD at the top 40 outlets WAVA Washington, D.C., and WAPW Atlanta (now WAVE). "But at one moment's notice, kids wouldn't have access to a credit card. The band worked out a deal with TicketMaster so fans could reserve their tickets by phone and pay cash within 48 hours.
Hot 100 Airplay

<table>
<thead>
<tr>
<th>WEEK ENDING APRIL 23, 1994</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL/GROUP</th>
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<td>WARREN G</td>
<td>EPSILON</td>
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<td>GROOVE THANG</td>
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<td>4 MUSIC</td>
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Hot 100 Singles Sales

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<td>ANYTHING</td>
<td>SUGAR HILL</td>
<td>57</td>
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<tr>
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<td>SEND IN THE WEAPON</td>
<td>SUGAR HILL</td>
<td>56</td>
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<tr>
<td>4</td>
<td>HOW YOU CHEW</td>
<td>SUGAR HILL</td>
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<tr>
<td>5</td>
<td>SOMETHING TO BELIEVE IN</td>
<td>SUGAR HILL</td>
<td>51</td>
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<td>COME ON</td>
<td>SUGAR HILL</td>
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<td>7</td>
<td>BROTHER SISTER</td>
<td>SUGAR HILL</td>
<td>49</td>
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<tr>
<td>8</td>
<td>NOW OR NEVER</td>
<td>SUGAR HILL</td>
<td>47</td>
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<td>9</td>
<td>BABY</td>
<td>SUGAR HILL</td>
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Hot 100 Recurrent Airplay

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<td>SWEET CHARITY</td>
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<td>YOU CAN'T RUN AWAY FROM ME</td>
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<tr>
<td>PLEASE FORGIVE ME</td>
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<td>BABY I'M COMING</td>
<td>23</td>
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<td>ACCIDENT</td>
<td>25</td>
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<td>IN YOUR EYES</td>
<td>28</td>
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<tr>
<td>ALL FOR LOVE</td>
<td>30</td>
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<td>YOU CAN'T RUN AWAY FROM ME</td>
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<td>68</td>
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<tr>
<td>I'M READY</td>
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break new radio formats for the artist with its first single, "Wild Nights," on which Mellencamp duets with folk artist Me'Shell Ndeg'Ocello. "You're sardonically fond of the album," says Mellencamp, "and I have a very strong faith in the album so I'm very happy with the response from fans and critics alike, and I think it's going to be a big hit across the board." Mellencamp's second single, "Mellencamp's "Dance Naked," has been a huge success so far, with airplay on radio stations nationwide and strong sales in record stores. "I think this album is really important to a lot of people," says Mellencamp. "It's a very personal and honest album, and I think it will resonate with a lot of people who have been going through tough times." Mellencamp's next single, "The Breakout," is expected to be released in April 2023, and he is currently working on new material for his upcoming album. "I'm really excited about what I'm working on," says Mellencamp. "I think it's going to be really different from anything I've done before." Mellencamp's new album will be released on May 30, 2023, and he is looking forward to sharing it with fans around the world.
This page contains a list of albums and their positionings in the Billboard 200 chart for the week ending April 23, 1994. The chart is a ranking of the best-performing albums in the United States, published by Billboard magazine. The list includes album titles, artists, and their corresponding positions. The chart is used to gauge the popularity of albums and is a key indicator of album sales and airplay success.
**Billboard 200™ continued**

**FOR WEEK ENDING APRIL 23, 1994**

| WEEK 150 | WEEK 149 | WEEK 148 | WEEK 147 | WEEK 146 | WEEK 145 | WEEK 144 | WEEK 143 | WEEK 142 | WEEK 141 | WEEK 140 | WEEK 139 | WEEK 138 | WEEK 137 | WEEK 136 | WEEK 135 | WEEK 134 | WEEK 133 | WEEK 132 | WEEK 131 | WEEK 130 | WEEK 129 | WEEK 128 | WEEK 127 | WEEK 126 | WEEK 125 |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| **156**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **157**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **158**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **159**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **160**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **161**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **162**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **163**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| **164**  |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |

**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

12 Gauge 154
Frasier 177
Seal 180
Big Head Todd & the Monsters 143
Black 114
Smashing Pumpkins 146
Michael Bolton 146
The New Heavens 107
Tom Bosley 14

12 gauge 164
Pharrell Williams 15

12 Inch Wonder 162

12 Inch Wonder 162

12 Inch Wonder 162

12 Inch Wonder 162

12 Inch Wonder 162

12 Inch Wonder 162

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Cobain Mourned By Fans, Industryites In Memorials, Music Stores

SEATTLE—In the days following the death of Nirvana front man Kurt Cobain, a 20-year-old, self-taught, breakdancing musician flooded radio stations here with calls, hoping to find a way to lend his support to Cobain’s suicide and flock to record stores to buy Nirvana’s albums.

At a private memorial service held in Seattle Sunday, some 250 people gathered to mourn Cobain. Among those in attendance were singer/songwriter Ed Rosenblatt, GM Bill Bennett, national college director Rochelle Fox, director of artist and media relations for MTV and A&R executive Mark Gates; Gold Mountain Entertainment’s John Silva, John Cutcliffe, and Michael Wold; Capitol president/CEO Gary Gersh; Atlantic president Danny Goldberg; R.E.M.’s Peter Buck, whose item yet[?]; Bruce Pavitt and Jonathan Poneman.

Radio responded rapidly to Cobain’s fans. Even Seattle talk stations such as KJR and KLJX held open phones to discuss Cobain, suicide, drugs, and hopelessness.

Rival album rock stations KISW and KXRX joined forces with modern rock KNDD (the End) for a special program. On Cobain’s April 10 at the Fleet Pavilion in the Seattle, the small amusement park and shopping area where Space Needle is located.

SEARCH FOR COLLECTIBLES

The most sought-after Nirvana title in the city was “Blach.” The band’s first album, released by Sub Pop in 1989, went out of print after Cobain’s death, a teen-age customer asked a clerk at the Seattle Cellophone Square store if “Blach” was in stock. Most of the store is.

Hugh Jones, marketing director at the three-store Cellophone Square, which carries Nirvana, said three stores sold about a few hundred CDs, singles and video by the morning of April 9—$15 a.

“It’s a pathetic scene,” said Chris Simmons, a buyer at the Tower Records on Mercer Street in Seattle. “Everything is going out the door. If people were really fans, they’d have this stuff already.

“Blach” sold out at the Mercer Street Tower and the Tower in Seattle’s U-District April 8.

A few hours after the King County Medical Examiner confirmed Cobain’s suicide April 8, the科创mark “All Apologies” was being performed by Nirvana on April 10 in memory of the band’s front man, Kurt Cobain. (Billboard photo)

let it flow out of your heart. That’s where the music will always be," said Novoselic.

The vigil included comments from Reverend Stephen Twobles, the minister who conducted a private memorial service for Cobain; Smith, Cobain’s uncle by marriage; a representative from the Crisis Clinic in Seattle; and three Seattle Police Department’s Det. Bob Collins, KISW’s Damien Stewart, and KXXR’s Scott Vanderpool.

Fans leaned into the fountain at the Seattle Center’s Flag Pavilion as Nirvana music played on the P.A.

Forswans of fans then dived into the fountain at the Seattle Center as Nirvana’s music was played on the P.A. A representative at a Seattle radio station said Love showed up at the Seattle Center after most of the crowd had gone home.

Subjects, Pop’s sixth an— As for the late-famed Crocodile Cafe wasn’t as solemn as most expected.

Velocity, and Portland Real Estate, opened to the crowd, which included retailers, journalists, radio personalities, and members of Cobain’s bands such as Love Battery, the Posies, Silkworm, Young Fresh Fellows, and the Walkabouts.

At the beginning of the party, a news crew was sent out front, interviewing guests about the me- die snatched up that for Cobain’s death.

But inside, talk of Cobain suic- ide was at a minimum, perhaps out of respect; Poneman said a few words in memory of the artist at the beginning of the party.

RETAILERS

OF RUN ON PRODUCT

Independent retailers catering to the punk-oriented audience noted a run on Nirvana product the weekend of April 8.

“It’s all kids,” Ron Jackson, co-owner of Wenlow Bop in Las Vegas, says of the buyers. “The posters and collections were in good demand. CDs also are like people are saying, ‘Hey, maybe this stuff won’t be around. It’s almost like an infant leg- end.’ It’s like, ‘Wow’.” Smith’s suicide.

Gay Cronley, manager of Magnolia Music in Columbus, Ohio, says, “They’ve bought every- thing—T-shirts and posters, too. Everybody’s trying to cash in, make sure they get everything, because they think it’s going to be worth something.”

At the Sunset Strip Record store, Nirvana’s remains are being sold out. The store was that the band’s front man,

Cobain’s original jobs were na- and “All Apologies,” as well as a number of covers. Cobain was backed by the Meat Puppets’ Chris and Kurt Kirkwood on their songs “Plateau” and “Lake Of Fire.” Also covered were David Bowie’s “The Man Who Sold The World,” Ledbei- rry’s “Where Did You Sit Last Night?” and “Jesus Don’t Want Me For A Sunbeam,” by Cobain favorite the Vaselines. When Nirvana performed Dec. 30 at the Great Western Forum in Los Angeles, he dedicated the latter track to deceased actor Riv- er Phoenix.

The band music was featured performing electric on MTV’s “Live And Loud” series in its early days and broadcast on New Year’s Eve. Also, Nirvana has been the subject of several Woodstock One live concert spe- cial.

According to Steve Albini, who re- cords the “In Utero” sessions, there are six to eight incomplete songs that were not recorded on the album.

One song, “Marigold,” written by Nirvana drummer Dave Grohl, appeared on the import version of the “Heart-Shaped Box” single. Another track, the eerily titled “I Hate Myself And Want To Die,” featured on the advance cassette of “In Utero,” was pulled from the album, but later ap- peared on Geffen’s “The Beavis And Butt-Head” soundtrack.

Prior to the release of “In Utero,” Nirvana bassist Krist Novoselic said the track was pulled from the album because it didn’t fit the mood: “Things are kind of loose and screwy at that point but now, I would tighten things up a little bit.”

Another track, “Verse Chorus Verse,” appeared, unlisted, on Arist- a’s “Alternative”.

There also may be unreleased ma- terial and several alternate takes from the “In Utero” sessions, as well as earlier sessions with producer Butch Vig. In a September 1993 inter- view with Billboard, Novoselic said that “some songs never made it” on “Nevermind.”

NO ALBUM PLANNED

A source at Geffen says another Nirvana album is “something that we haven’t even considered . . . To throw another collection together right now would be inappropriate.”

So far, there have been no U.S. commercial singles from “In Utero,” although songs have been released on the sides drawn from the “Unplugged” session, but those plans are in limbo. At the moment, the band is focusing on anything with the ‘Unplugged’ ma- terial,” and ultimately that’s going to be up to management and the band,” the source says.

Regarding the possibility of a Nir- vana album of uncollected material, the band says, “We collected a lot of that for ‘Incesticide,’ so there’s not really a lot around.” He added that while some in “In Utero” outtakes exist, “Those were all considered really minor tracks— in fact, Kurt didn’t even want them out in the United States.”

While many of Nirvana’s scattered singles and assorted recordings were released on “Incesticide,” some mate- rials remain uncollected.

The Sub Pop track “Span Thru,” heard on the out-of-print “Sub Pop” album, is unavailable, as are those DGC-era recordings as “Even In His Youth” and “Curtainjohn.” The group also released a variety of single sides and album tracks for such indie labels as Touch And Go, Commun-ion, OZ, Kill Rock Stars, and The Kers of All.

Two live tracks recorded at the Paramount Theater in Seattle on Hal- loween 1991 surfaced on the “Come As You Are” commercial CDs, but the rest of the concert is still unis- nered.

The discovery of Cobain’s body came four days before the April 12 release of the debut DGC album by his group Soundgarden, the band’s lead singer, and Cobain’s musician’s wife, Courtney Love. In a chilling irony, the album is titled “Live Through This.”

Assistance in preparing this story was provided by Carrie Borzillo in Seattle and Deborah Russell in Los Angeles.

DEALERS URGE HOME VIDEO RETAILERS TO PUSH SALES OF VIDEO GAMES

(Continued from page 9)

Samanas, president of Video In Mo- tion in Aurora, Ill. “It was supposed to be about retailing video games—but it was about retailing Sega video games,” added Cathy Massaro of Your Video in Medina, N.Y.

Kapel said all game manufacturers had been invited, and that with the success of the conference he expected that more would actually come to fu- ture affairs; the conference may be re-sponsored by the same group with a focus on sharing information about the video gaming industry.

“Wow we’re hoping is that people will attend and tell other compa- nies about how well it was attended,” he said. “And that will make it a lot easier to go to other companies that don’t know us.”

Dealers also seemed particularly

Concerned about the Sega Channel, due to launch this spring. Dealers are worried about cannibalization of rent- als and sales when 50 games per month become available for about $15 a month over cable lines.

Glen countered that the channel ac- tually would help drive sales. “Indi- vidual games will be on for only one day, and only about one year,” he said, “and then it will be gone. So the idea is that you have to get out and buy that title.”

Glen also said Sega will be conduct- ing extensive research on 1,400 sub- scription cards, track retail and pur- chase activity. He promised to share those results with VSDA members.

For additional conference coverage see page 77.

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count the essence of Alton’s amendment on psychological harm and role models; tighten up its censorship procedure (which is already the strictest in Europe); and threaten store owners who rent or sell videos to customers younger than the age by the rating with prison sentences of six months to two years.

The implications for the video industry are that strict censorship will become stricter, borderline films will be banned, and that the video market will be split into smaller, more specialized segments. While industry movers and shakers, the latest outcry had a feeling of déjà vu. Preceding the House of Commons debate on the Video Recordings Bill in 1984, a paper titled “Video Violence And Children” was published by a Professor Hill, who used a survey of school children to indicate the wide availability and detrimental effects of violent videos. The report later was disregarded for use in the UK video industry’s VSDA-style consumer awards.

The Mirror’s front-page headline April 1 read VIDEO NASTIES: “horrors of violence” experts admit: Movie NASTIES do KILL.” Inside, the paper started a campaign that called for the banning of the “Video Nasties That Shame Britain.” Included in a list of 18 videos were “Falling Down,” “Child’s Play,” “Henry: Portrait Of A Serial Killer,” “The Last Boy Scout,” and “Silence Of The Lambs.”

In addition to the Bulger case, “Child’s Play 3” was cited as evidence in the December trial of the murderers of Suzanne Capper, a 16-year-old who was tortured over a weekend period then burned alive. One of the killers apparently repeated the line, “I’m Cheucky, wanna play?” before torturing the girl. According to reports, the killer who did not have a VCR, had heard the line from a record that sampled the film. Ernest Dickenson’s “Juice” was also referred to during the March trial of four youths in Cardiff who repeated the line, “I got the juice,” which they apparently sampled from the film, according to press reports.

In earlier U.K. court cases, the ""Child’s Play"" case was cited as evidence in the November 1986 shooting of a family in Yorkshire, who watched a video of “The Last House on the Left” while the family was killed.

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WASH. STATE STATUTE INVALIDATED  

The Washington State Supreme Court April 14 unanimously affirmed a lower court’s decision to declare a 1965 “erotic music” statute unconstitutional on due process and First Amendment grounds. The law held the state to minors of unlabeled sound recordings deemed “erotic” by a local judge. Label group RIAA argued against the VP title before the Supreme Court.

FOOD’S ALL ON EMI’S PLATE  

Britain’s indie Food Records label, home to successful U.K. bands including Jesus Jones and Blur, has been sold to its financial partner, EMI Records U.K. EMI has had the option to buy out owners David Haffe and Andy Ross for the last few years. Ross will continue to run the label, based in north London.

U.S. UNIT FOR U.K.’S CHINA  

British indie China Records is setting up a U.S. office, to be helmed by Rob Kne of Metropolitan Entertainment. He will work on Green Day and acts that are placed with American labels, and also will look to sign U.S. talent.

STESSEL TO EMI RECORDS GROUP  

Larry Stessel, who recently left Mercury Records as its executive VP/GM, has moved to the EMI Records Group with the same title, reporting to label president/CEO Daniel Glass. Barry Knittel, an ASCAP exec since 1971, has left the performance rights society as director of licensing, a post he had held since 1987. There is no replacement as yet; the four licensing section chiefs now report to CEO John LeFrumento . . . After ASCAP names its new CEO, expected at the end of this month, the society will give the post of president (held now by Marilyn Bergman) to chairman of the board, the senior managers will take on the VP title, currently reserved for board members.

SOME STUFF BY GEORGE  

Mercury Records plans a fall release of “The Glory Of Gershwin,” featuring contemporary artists such as Sting, Jon Bon Jovi, Elton John, Elvis Costello, Sinead O’Connor, Meat Loaf, Robert Palmer, and Peter Gabriel, among others, singing songs with melodies by George Gershwin . . . As a counterpart to EMI Sinead O’Connor release of George & Ira Gershwin show scores, a series of printed editions of Gershwin musicals will be launched by the Leonore S. Gershwin Library of Congress Recording And Publishing Project next year with an edition of “Strike Up The Band.” Working on the edition is orchestrator/conductor Steven D. Bowen.

Los Angeles: Billboard Specials

APRIL ANNIVERSARY

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GERMAN MARKET DODGES RECESSION
(Continued from page 6)

Gerd Gebhardt commented that when dealing the German market, "We still have problems with German-speaking artists when they are not already known," adding that the industry would continue to seek new ways of exposing talent, such as the Echo Awards.

Dr. Norbert Thurov, senior managing director of IFPI Germany and of BPI, was pleased to report that the European Community’s decision last year that all European citizens would be treated as German nationals had thinned the flow of bootleg product from European performers. The market would have to wait until 1995 for the introduction of legislation from the TRIPS agreement from the GATT treaty, until all performers were protected.

The exchange rate used in this article is $1 = 1.65 marks.

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"SARAH McLACHLAN WRITES FUMBLING TOWARDS ECSTASY"

**ON TOUR**

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<td>18 Victoria BC</td>
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<td>30 Chicago IL</td>
<td>20-21 Vancouver BC</td>
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</tbody>
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Tour continues throughout the summer
"Beneath the placid surfaces of SARAH McLACHLAN's songs runs an emotional torrent. Now 26, McLACHLAN cuts a refreshingly lyrical path against the rage pervading society by suggesting that the answers to life's emotional earthquakes can come through perseverance and passion. McLACHLAN creates exquisitely poised songs that resist anger or pathos. FUMBLING TOWARDS ECSTASY is gorgeous. SARAH McLACHLAN is Joni Mitchell's heir."

TIME MAGAZINE
March 21, 1994

"SARAH McLACHLAN establishes a consummate counterpoise of vocal fire and reportorial flow. McLACHLAN has made a record unlike any one will hear this year."

Timothy White, BILLBOARD
January 8, 1994

"An honesty and wisdom way beyond her 26 years. The result is sublime. GRADE: A'

ENTERTAINMENT WEEKLY
February 25, 1994

"Vocally, Ms. McLachlan is an heir of the young Joni Mitchell. Singing in a clear, pristine folk-pop voice, she conveys the pained sensitivity of a dreamer idealist whose life is one continual loss of innocence."

Stephen Holden, NEW YORK TIMES
March 28, 1994

"McLachlan's music is ethereal with a wallop. FUMBLING TOWARDS ECSTASY establishes her as a forceful, original Pop performer."

NEW YORK NEWSDAY
March 25, 1994

"If Sinead O'Connor and Joni Mitchell had a love child, she would sing like Sarah McLachlan. Her shimmery vocals have just enough of a Rock bite to turn into sexy, confessional Pop ballads."

NEW YORK MAGAZINE
March 21, 1994

FUMBLING TOWARDS ECSTASY
The acclaimed new album from SARAH McLACHLAN.
#1 HEATSEEKERS DEBUT ALBUM, now soaring from 109*.95*-78*.65* on the BILLBOARD Top 200! Featuring "Possession," "Good Enough" and "Hold On."
I've been making records for nearly a decade now.
It's been about a year and a half since my last studio album.
When I finished this project, my producer, manager, and I all agreed that, for the first time in quite a while, without hesitation, we could say:

This Is Me.
I hope you like it.

Randy Travis

THIS IS ME
67-39284
The new album from Randy Travis. On Warner Bros. Cassettes and Compact Discs.