House May Force Fee Disclosures

By Bill Holland

WASHINGTON, D.C.—A panel of the House Energy and Commerce Committee held a Sept. 29 hearing on the "Ticket Fee Disclosure Act of 1994" (H.R. 4916), a bill that would require Ticketmaster and other ticket distributors to print individual surcharge prices on tickets.

The hearing before the House Transportation and Finance Subcommittee, chaired by Rep. Al Swift, (Continued on page 105)

‘Woodstock ’94’ Gets A&M Push

By Paul Verona

NEW YORK—"Woodstock ’94," the album, is coming to a theater near you. And to a television set. And to a record store, a video store, a bookstore, a college campus, a military base, a newsstand, and pretty much any other place where people connect with the outside world.

It’s all part of A&M Records’ massive marketing campaign for its "Woodstock ’94" double-live album, recorded at the Aug. 12-14 festival in Saugerties, N.Y.

The 146-minute program—the exact lineup of which has yet to be determined—will open with a performance by the band that won the competition for the best band out of those that were invited to play at the festival—The Grateful Dead. Then, the album will feature rockers of every shade, from the Rolling Stones to the Red Hot Chili Peppers.

(Continued on page 112)

German Enjoy Exotic Sound Of Hybrid Turkish Pop Scene

By Adrian Higgs and Dominic Pride

BERLIN—Mixing the smell of the vegetable stalls and the tasty gyros and doner snacks in the Kreuzberg district here are the strains of oriental-flavored pop music drifting from cassette recorders, making it obvious why the area is called "Little Turkey.”

Official statistics say close to 2 million Turkish citizens live in Germany, making them by far the largest ethnic group in the country. Add on the naturalized German citizens of Turkish descent, and there are upwards of 4 million Turkish-speaking people living in Germany. While a late-night kebab or Turkish snack is almost a standard feature of a night out on the town, until now Germans have shown little appetite for the music they’re likely to encounter while assuaging the munchies.

Music, like many other aspects of life, is fluxing through the German consciousness. (Continued on page 63)

Hits Set Mines Stingy’s Gold

2 New Tracks Debut on A&M Collection

By Carrie Borzillo

LOS ANGELES—A decade has passed since Sting left the seminal modern rock trio the Police. On Nov. 8, A&M will commemorate the occasion with the release of "Feasts Of Gold, The Best Of Sting, 1984-1994" and an accompanying home video and laserdisc box set collection.

"They’ve been saying that now is the time to do a greatest hits,” Sting told Billboard during a tour stop in South Africa. "I actually resisted it, because in a way I was thinking, ‘Well, is this capitalism? Shouldn’t I really just do another album? Then I thought about it, and thought about the 60-year landmark,” Al Cohn, president/CEO of A&M, says that now is a nice time to reassess, then we do it. He’s one of those artists who will be making relevant music for decades to come. You never know when you find a start with an artist who’s making creative music in this; it’s only happening for a few.”

The 14-track collection, which carries a suggested retail price of $16.98 for the CD and $19.98 for the cassette, includes two new Hugh Padgham-produced songs. All of the previously released tracks have been digitally remastered.

The romantic "When We Dance," will be released as a cassette single Oct. 18 and will be serviced to top 40, AC, modern rock, album rock, and album after (Continued on page 16)

Regional Distrib System Reeling

By Ed Christman

NEW YORK—Separate moves by Blockbuster Music and Camelot Music to reignite the way they buy indie product are seen as further erosion of regional distribution, once the backbone of the indie sector.

Last month, Fort Lauderdale, Florida-based Blockbuster sent out a letter to its indie vendors, telling each one which labels it would buy from them. The end result of those assignments, according to sources, is that San Fernando, (Continued on page 108)
featuring the smash single and video **WHEN A MAN CRIES**

His two previous albums sold 850,000 copies and charted six Top 10 R&B singles, including the #3 smash *She's Fly*, and the Top 5 hit *With You* and the chart-topping *Lovey Dovey*.

With his Virgin Records debut album **HEART OF A MAN**, Tony Terry proves himself ready to hit the charts and break hearts again, starting with the tender first single **WHEN A MAN CRIES**.

*When A Man Cries* produced by Jerry Barnes and Katreese Barnes for Jareese Music, Inc.

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J.B.'s, Byrd, And All That Acid Jazz

To riff on an old Zen proverb, when the students are ready, the masters will appear. Such was the case for the England-Germany axis of acid jazz, the get-down aggregate of traditional jazz, '60s/funk jazz and the cutting '60s edge of the house/hip-hop dance pendulum. Hot acts like US, the Young Scientists, the Disciples, the Brand New Heavies, Galaxy and Carleen Anderson have helped intensify fans' appetites for the exploding scene's parent sounds, and you can hardly get closer ancestry-wise than the J.B. Horns featuring Fred Wesley, Pee Wee Reese, and Macaco Parker, or the full-bore blast of Boz & Byrd and ball.

As a result, no self-respecting acid jazz DJ in London, Hamburg, or Tokyo dares face a packed dance floor these days without a turntable loaded with the latest "New You Know Soul" (Boyz II Men, Records, 1973) or Fred Wesley & the J.B.'s "Doing It To Death" (People Records, 1973).

"I'll all go back when the 'rare groove' thing was first happening in London around '88-89," says Crispin Taylor, Galliano's drummer extraordinaire and a favored fusilier on the acid jazz scene scene. "People in the clubs were crazy for obscure American funk, like J.J. Johnson's 7-inch single from the '70s, especially B sides. That's why it was called 'rare groove.' The punctuation and punctuation of those records was maxy-minded and turn-mixing, and the breaks in hip-hop were getting people back into that early funk-fusion by Byrd and the J.B.'s."

"Unfortunately," adds Crispin, "the musicians themselves were left out of the club scene in the '80s, because live music was never important in dance the way it was in rock. But now, the live band feel that was pioneered by James Brown's top players is back in a big way.

And luckily, the battle-tested musicians of Brown's original soul band are now arms and swell on Byrd's "On The Move" and the J.B. Horns' "I Like It Like That" (Instinct Records). Two in-espair new installments of the Manhattan-based label's ongoing "The Acid Jazz Series." To be blunt: There can't be a new-bohemian club anywhere that couldn't wait to accommodate the two albums for an entire evening, since nothing so beautifully bathed as Byrd's, J.B. Enough or the title track of the J.B.'s record (which features Taylor) could possibly put a cramp in any dancer's cool.

Instinct Records, founded in 1988 by journalist Jared Hoffman, features those latest acid jazz jazz jams from Germany's kindred Sacoulet label, which sponsored the London/Hamburg/Nashville studio dates that resulted in the exhilarating releases. For Galliano's Taylor (whose group recently worked around New York's Studio Date with a set from their new Talkin' Loud/Mercury record, "The Plot Thickens"), the chance to play with Fred, Macaco, and Pee Wee "was an unbelievable honor."

Crispin Taylor

"I grew up in New London listening to their old James Brown tunes with those R&B and jazz horns against that loud, acoustic snare drum," explains Taylor. "So when the Young Scientists helped get Byrd and the J.B.a to come over to England to play to the late '80s, it was madness. They were so ready with their new music, still do summon up a mood that's deeper emotionally than the usual pop." Bobby Byrd concurs as he speaks from his own experience on the British-German acid jazz circuit. "I hadn't heard the term 'acid jazz' until a few years back, when my band and I were playing a club in Kassel, Germany. Byrd recalls with a raspy laugh.

"This young man came up after the show, asking me about my days singing with James Brown in the Famous Flames. And he said, 'Your stuff has got pop, jazz, rhythm and blues, and funk in it, just like this record—and he showed me an EP that said 'acid jazz' on the cover. I said, 'Well, if those are the ingredients, that must be us too!'"

The validation appears of the multi generational acid jazz acid world was further crystallized for Byrd during a 1989 gig with the J.B. All-Stars at London's Town's Town & Country venue, during which his wife and vocalist, Vicki Anderson, revealed their daughter Carleen Anderson at the age of six of Vicki's acid-scoring spot. "Basically, I turned my solo slot over to her," says Vicki. "cause I wanted people to hear what her daddy and I had been hearing at home."

Afterward, Fred Wesley came over to meet and said, "Only a mama would do what you just did" but it paid off, "cause my baby just slaughtered them, killed them." Indeed, such rites of passage paved the way for Carleen's performance on the Young Scientists' smash international single "Apparent Nothing.""}

"While sitting at the statehood release of her acclaimed "True Spirit" U.K. solo album (due Oct. 18 on Virgin), Carleen Anderson contributed guest backing vocals beside her mom and sister Keisha for "On The Move," a rollicking family affair that also boasts a rhythm section composed of Byrd's four sons and a horn phalanx that includes three tubas.

"I like it like that" (one of the finest acid jazz sides since US3's "Cantaloop"), which finds vocalist Jaye Ellen Ruth, formerly of the Brand New Heavies, lending lovely support. Byrd's album also shows a blend of the schooled expertise and youthful exuberance that are the crux of the acid acid jazz experience. There will always be a place in the funk canon for pulse-crashing euphoria like Byrd's "Try It Again," a sweat-drenched close-order drill no dancehall should be without. Similarly, no lover fosters an ornamented household with a set from Fred Pee Wee's sax or the elastic purr of Fred's tenor on "On New York and "Hop U" from the "I Like It Like That" album, they remain forever fresh.

"You really gotta hope for the international future of this kind of music," says Byrd. "when you think that I got signed to record for Sacoulet by two German guys while I was on tour in Paris. Then the next thing I know I'm doing a London show and I look down and see every kid in the audience knows the words to the tunes!"

"And now," adds Byrd, "the same week on 'The Move' comes out in America, my phone starts ringing off the hook! The song on the album that says it all for me is 'Try It Again,' which I wrote back in '73 in Houston, Texas. I was very frustrated at the time and I gave advice from a preacher that when things you be-

"in don't always go your way, try 'em again. If what you're shooting for really is a part of who you are, you don't have a choice but to keep yourself pointed towards it!"

"Oh, and if you fancy another chunk of Zen wisdom, "Fundamentals, the marksmen aims at himself."

**FRATERNIZING WITH THE ENEMY**

The purchase of top 40/rhythm WIOQ Philadelphia by EZ Communications, parent of arch rival WUSL, gave WUSL PD Dave Allan a chance to do something rare indeed—take over his chief competitor.
An All-Star Tribute To Country's Greatest Artist
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For over 30 years, his voice and music have shaped Country Music and spoken for the conscience of America. Now, hear their truths speak like never before.

Second Harvest, the nationwide network of food banks, would like to thank Arista Records, Inc., Sony Tree Music Publishing Co., Inc., and the participating artists and individual producers for their generous donations of net proceeds and royalties from this album.

Executive Producers: Bruce Bouton, Tim DuBois

The classic songs of Merle Haggard performed by
ALABAMA
JOHN ANDERSON
CLINT BLACK
BROOKS & DUNN
DIAMOND RIO
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LORRIE MORGAN
WILLIE NELSON
LEE ROY PARNELL
MARTY STUART
PAM TILLIS
RANDY TRAVIS
STEVE WARINER

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COMPOSERS MUST BARGAIN WITH INTERACTIVE DEALS

By JAMES G. FIFIELD

The potential of the Mexican music market is considerable. Per capita Mexican spending on music is high. Music is a rich, diverse cultural musical tradition, drawing on and influencing music cultures throughout North and South America. Latino music is experiencing a boom in the United States, with releases by Janie Secada, Gloria Estefan, Selena, Luis Miguel, Barris Bayza, and many others enjoying unparalleled success in the United States. The Mexican economy is expected to grow at average rates, fueled by post-NAFTA investments. The Mexican government has plans to increase copyright enforcement provisions on the books.

What we need now is greater follow-through on Mexico's copyright enforcement. There is currently a great deal of un regulated music piracy that accounts for more than 60% of Mexican unit sales.

That's the message I am delivering—along with senior representatives of the major record companies, the Recording Industry Assn. of America, and the IFPI—at meetings in Mexico City Oct. 3-7. We want the Mexican people to understand that we are serious about investing substantially more in Mexican culture and the music economy, provided that piracy can be brought under control.

There is cause for optimism. Most importantly, the current Mexican government is demonstrating concern about piracy and its impact on the preservation and growth of Mexican culture during its tenure as Secretary of Public Education. The piracy issue was brought to his attention, along with the fact that little was being done by relevant authorities. He developed a plan that led to the formation of an interagency task force for the protection of intellectual property—an unprecedented action in Mexico.

The Mexican government has also legally enforced to oblige its copyright laws effectively under the terms of NAFTA. This should be viewed not so much as an "obligation," but rather as an opportunity for Mexican music to flourish in a growing worldwide music market.

The experience of Southeast Asia is illustrative of the market growth that can follow a successful anti-piracy effort. Between 1987 and 1992, Singapore, Malaysia, Thailand, and Korea slashed their piracy levels from more than 150% of sales, and legitimate music sales more than tripled, according to IFPI. Local talent benefitted the most from this increase, and the explosive growth continued. In 1993, legitimate music sales in Mexico reached 62 million units with a retail value of more than $572 million. In that same year, Obregon's "Kika" topped the charts, selling 240,000 units—representing nearly $1 billion in lost revenue, royalties, and taxes. In terms of sheer number of pirated units sold, Mexico's plague of piracy has been exceeded by only one other country, China.

It is not unreasonable to assume that with a renewed anti-piracy campaign comparable to what has been achieved in major Southeast Asian markets, Mexico could shoot from No. 8 to No. 4 among international music markets. With music sales in excess of $82 billion, Mexico could become the biggest music market in the world outside the U.S., Japan, and Germany.

There is clearly export potential for Mexican talent in the U.S. market. The phenomenal growth of Latino music in this country has been spurred both by the growth of the U.S. Spanish-speaking population—which already totals 25 million and is set to become the nation's largest minority in the next decade—and by the popularity of today's Latin artists—sound to attract non-Spanish-speaking fans.

With freer trade between Mexico and the United States as well as greater economic integration throughout Latin America, up-and-coming recording artists in both nations should be able to gain easy access to a larger, hemisphere-wide audience than ever before. In addition, they stand to gain greater recognition throughout the entire world, enhancing their prospects of joining the global superstars of tomorrow.

While piracy remains rampant in Mexico, the biggest losers are the artists, whose music accounts for the overwhelming majority of pirated sales. The Mexican government looses too, with the pirates stealing substantial tax revenue that would otherwise come from legitimate sales. The biggest winners are the pirate kings—criminals who operate on a large scale, making obscene profits from stealing and exploiting the work of others. The pirates do not reward artists, do not in new talent, and do not pay taxes.

Elimination of piracy would not simply mean greater royalties for established artists. It also would provide greater incentive for the recording industry to invest in marketing music to Latin America, helping to ensure that the widening audience for Latino music will continue to grow. In addition, it would encourage greater investment in recording and production facilities, creating new job opportunities in an industry that already employs tens of thousands of people in North America.

The international music industry is firm in its commitment to Mexico—all of the major record companies have subsidiaries there, and they fund nationwide anti-piracy operations in partnership with the rest of the Mexican record industry. Still, the industry cannot beat the pirating problem. We need a concerted, cooperative effort from the Mexican government to prosecute the music pirates and educate the public about the damage that piracy is doing to the nation's economy and culture.

As a means of building appreciation for a musical genre that has truly global growth potential, of taking a major music market to a new level of prosperity, and of ensuring that talented artists and performers are rewarded, the expansion of Mexican anti-piracy efforts are of major importance to everyone concerned with the recording industry.
NEW YORK—This week, barring an 11-hour calamy, MCA/Universal Home Video may have accomplished every studio’s dream: holding retailers to the date for “Jurassic Park.”

Until then, stores were not permitted to sell the title in stock for as long as two weeks. With a few days to go, only eight outlets reportedly had broken the date for MCA’s biggest title, which accounts for sales of top 20 million units through early 1995. It’s available in 90,000 locations, MCA estimates.

“Jury” practices.

Defendants engaged in pre-production meetings for “Jurassic Park,” MCA sent field reps into offending outlets as soon as they were identified to take the title off the shelves. The studio won’t comment, but MCA is said to have logged the names of violators since the release of “We’re Back” earlier this year, and now uses its records to spot quick-release trends.

In the case of Kay-Bee Toy Stores, the studio “was on it like white on rice,” according to one trade source, who called the appearance of “Jurassic Park” in two outlets “an honest mistake.” MCA had the copies removed in a matter of hours.

Kay-Bee, based in Pittsfield, Mass., made it relatively easy to pinpoint the street-date jumpers. The chain’s 1,100 stores report transactions electronically via a point-of-sale system that immediately flagged the purchases, says senior VP Craig Kurlan. “It was well under control.”

Earlier, the chain had taken the kind of precautions that MCA prefers to punitive measures, such as holding back delivery of cassettes until just before street date: Kay-Bee management twice notified stores in writing that violating street date could cost the store its four weekly receive hot releases in the future. In a Sept. 22 memo, Kay-Bee reminded staff that it was “extremely important” to adhere to the next day’s 4 date. “Jurassic Park” and Disney’s

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Col/TriStar Boosts Russian Video Biz

LOS ANGELES—The Russian video industry has moved one step closer to legitimacy with the announcement that Columbia TriStar Home Video plans to distribute more than 100 films there over the next year.

Varus Video, a Russian-Greek company, is distributing Columbia as well as Orion Home Video in the 16 Russian states, as a result of a two-year pact that began Sept. 26. Varus also started distributing Varus Home Video material in Russia in February.

Columbia’s participation in the venture will “significantly contribute to reducing the huge losses of revenues” from widespread video piracy in the former Soviet Union, according to Columbia executive VP Christoffer Deering.

At one point, video piracy was so severe that the Motion Picture Assn. of America issued a product boycott of the region from 1991 to 1993. In 1993, the Russian government founded an intellectual property agency and drafted laws to control video piracy.

Columbia’s strategy is that consumers will be more likely to purchase and rent tapes that are digitized on high-quality equipment, rather than those duped off movie screens or bootleg tapes.

The company also is committed to working closely with the Russian government to enforce the new anti-piracy laws.

Initial Columbia releases now in Russian stores include “The Fisher King,” “Flatliners,” “FX,” “Platoon,” and “Back To School.”

Eventually, Columbia plans to release new product to Russia in the same time frame as it does to other international territories—usually six months after a domestic release.

Despite the Russian government’s commitment to make its country entertainment-friendly, some video distributors are skeptical.

“The burning issue is the copyright agreement, because the tapes are digitized on high-quality equipment, rather than those duped off movie screens or bootleg tapes,” says Slicht & Sound Distributor president Larry De-Voss. “You have to accept that there will be high levels of illegal duplication, or else you’re going to be playing cards and robbers.”

In 1991, the St. Louis-based distributor opened a video store in Moscow but was unable to turn a profit because of widespread counterfeiting.

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Wholesaler Sues, Alleging Cutout ‘Conspiracy’

NEW YORK—Smith & Alster, a wholesaler that has long questioned music industry procedures for selling cutout product, filed a lawsuit Sept. 29 alleging that five major record companies and two wholesalers are engaging in antitrust violations and a racketeering scheme.

Named as defendants in the complaint are EMI Records Group N.A., Sony Music, BMG, PolyGram, and MCA Records, as well as 24 wholesalers, Surplus Records and Tapes and Countrywide Record Distributors. The Warner Music Group, which apparently has sold cutout product to Smith & Alster, is not named.

Rudnick & Partos, the law firm representing Farmingdale, N.Y.-based Smith & Alster, filed the suit in California Superior Court, Los Angeles County.

Smith & Alster ran a series of trade advertisements in an attempt to breathe life into the cutout business last year (Billboard, Oct. 30, 1993).

The filing contains 10 causes of action, including the allegation that the defendants conspired to maintain “an unfair cutout price practice.” Six of the actions ask for $25 million in damages apiece, while the others ask for treble damages of $75 million and demand a jury trial.

(Continued on page 156)

For The Record: Chart Data Revised

An error transmission by one of the major accounts that supplies sales information to SoundScan caused numerous errors in the music sales charts that appeared in the Oct. issue of Billboard. The faulty data caused the unusually high number of re-entries that appeared on some of last week’s charts.

SoundScan discovered the mistake too late to process the correct data in time for Billboard’s print deadlines. On Sept. 22, SoundScan released revised lists to its subscribers.

To ensure that the sales histories of titles on Billboard’s charts correspond with the amended SoundScan lists, the correction was fed into Billboard’s computer archives. Thus, the “last week” numbers that appear on this week’s charts reflect the positions from the revised charts, rather than the ones that were published in last week’s Billboard.

Further, the sales totals that SoundScan released Sept. 22, instead of the ones originally issued Sept. 21, will be counted in the tabulation of Billboard’s 1994 Year In Music standings.

The Billboard charts that were affected by the error were: The Billboard 200, Top Pop Catalog Albums, Heatseekers, Top Country Albums, Top Country Cuts, Top Jazz Albums, Top Contemporary Jazz, Top Movie Videos, Top Classical Albums, Top Classical Crossovers, Top Off-Price Classical, and The Billboard Latin 50.

China Drops Quotas On Foreign Music

BY MIKE LEVIN

HONG KONG—China’s restrictive quota system for foreign repertoire has been all but eliminated following Premier Li Peng’s September decision to put international music under the scrutiny of the Propaganda Department.

The government has always had de facto control of all aspects of Chinese culture, but IFPI negotiations to control piracy forced the government to publicly appoint its propaganda bosses as guardians of the music business.

Until this summer, China had an unofficial yet rigid quota system that restricted foreign titles to about 20 a year. By last year that level was raised to 250. Under its new plan, the government will let in all music that passes the department’s censorship regulations.

As with all such proclamations, the quota abolition is “unofficial,” say sources, who add that it’s unlikely to last. They fear that if the country is flooded with foreign music, record foreign companies say they will not increase exports to China if the government abases that market-access victory.

The policy change is one step in China’s efforts to become a legitimate part of the worldwide music industry. In fact, during the

OmniBox To Offer Pay-Per Taping Of Albums, Videos

BY STEVE TRAUMAN

A Connecticut firm has begun field tests of a “transactional TV” system that will allow consumers to record complete albums and home video programs off their television sets.

The OmniBox system will enable subscribers to access an archive of titles by credit card and record them in real time onto audio and videotape, Mini-Disc, or DCC.

The preliminary tests are expected to be completed by late fall, according to OmniBox president Thomas Bush.

The Stamford, Conn.-based company believes it can reach an agreement with the Harry Fox Agency last December; the deal will allow OmniBox to license musical compositions owned and controlled by Fox’s music publisher clients on a pay-per-view basis.

The company hopes to license programming from music, video, and video game companies to create proprietary programming with various partners, but it has yet to reach any such agreements.

Bush says the first two OmniBox services to launch in early 1995 will be pay-per-album music-delivery and home-shopping channels. OmniBox subscribers will receive a home set-top box that allows for the direct credit-card sales.

Other OmniBox services to roll out later in 1995 will include access to first-run movies, current concerts, and sporting events, as well as home video sales from a database of past concerts, movies, and sports. Bush says OmniBox will broadcast pay-per-view programs on “video-on-demand,” which means a subscriber would wait 15-30 minutes before a select program begins, compared to limited pay-per-view times.

All programming will be stored in a database at OmniBox headquarters, and will be transmitted via wires to the cable companies, which will then offer the service to subscribers for a monthly fee of about $8.95. The company has yet to finalize any deals with cable operators.

Because it is equipped with digital encoding/decoding technology licensed from VCOM, the OmniBox

(Continued on page 112)
The soundtrack that just keeps getting HEAVIER.

Dazed and Confused
It's like, CERTIFIED GOLD.

Even More Dazed And Confused.
Even more songs from the film—out October 25.
MetaLife Challenges Elektra Contract

Group Says Label Reneged On Joint Venture Proposal

By MELODY NEWMAN

Following in the footsteps of Luther Vandross and Don Henley, Metallica is attempting to get out of its record contract via California’s so-called seven-year statute.

The multiplatinum hard-rock band filed suit Sept. 27 against Elektra Entertainment in San Francisco County Superior Court, asking to be dismissed from its contract with the label. Similar to the suits filed in recent years by Henley and Vandross, the band asked the court to invoke California Labor Code 2955, which prohibits personal service contracts from being enforced beyond seven years after their inception.

However, the courts have not had a chance to rule on the implications of the California statute as it relates to the music industry, because Geffen’s Henley and Elektra’s Vandross settled out of court and remained with their respective labels.

Although not stated specifically in the suit, Metallica’s discontent with the label stems from its thwarted attempts to formalize a joint venture negotiated with Elektra’s former chairman, Bob Krasnow. Krasnow resigned in 1994 following a shake-up at parent company Warner Music Group (Billboard, July 23).

According to drummer Lars Ulrich, the band has never renegotiated its contract in the 10 years it has been on the label. Despite selling millions of records and becoming one of Elektra’s hottest acts, the band has been receiving a royalty rate of 14% of its retail sales since the beginning of its Elektra tenure.

Despite their success, Metallica was recently forced to change its name in the United Kingdom after a court ruled that the “Metallica” name was too similar to that of a local band. The group has been forced to drop the “Metal” from its name in the UK, and now performs as “Metallica.”

The group’s quest to sever ties with Elektra highlights the difficulties that even the most successful artists can face when negotiating contracts with major record labels. Metallica’s decision to sue Elektra is just the latest in a string of high-profile legal battles between artists and record companies.

In the meantime, Metallica continues to tour and record, with plans to release a new album later this year. Despite the legal uncertainties, the band remains committed to continuing its successful career, with no plans to settle for less than what they believe is their fair share of the profits from their hard work and dedication.

(Continued on page 105)
Tim McGraw
not a moment too soon

Three Million Sold
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Three Billboard Awards
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Top New Male Artist - #1
Top Album Artist - #4

Three CMA Nominations
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Artists & Music

Charge Me Up, Say Rolling Stones
Mick & Co. Are Issuing ‘Value-Added’ Credit Cards

BY DON JEFFREY

NEW YORK—As there was any doubt remaining that rock’n’roll has become the heartbeat of corporate America, here’s further proof: The Rolling Stones are now issuing their own credit cards.

Once billed as the bad boys of rock, the Stones are now lending their name and their well-known tongue-and-lips logo to MasterCard and Visa for their latest “value-added” credit cards. Applications for credit are now being given out at Stones concert sites. Fans can also call an 800 number to apply. After the process is completed, holders will have cards that grant them the same credit privileges as any other MasterCard or Visa.

Participating as a music retail partner is Camelot Music. Mike Stephens, marketing director for the 405-store chain, says the applications feature a business-backup coupon that is good for $2 off the price of any Stones CD or cassette at a Camelot.

“It makes good sense for a music retailer to be tied in with the Rolling Stones,” says Stephenson.

He says that no decisions have been made on other promotional aspects of the credit-card campaign, but the plan is to have “special offers for consumers who use the card” in 1995.

“We’ll give people special offers via the inserts in the monthly statement for the card,” says Stephenson.

Card users will earn frequent-buyer award points toward discounts on Rolling Stones Rock & Roll, which is marketed by Brockum Global Merchandising, the exclusive licensee for Stones merchandise.

The card will carry no annual fee, at least for the first year. The introductory six-month interest rate on purchases will be 12.9%. After that, it will be a variable rate equal to the prime interest rate plus 7.0%.

Cheryl Chase Bank is the financial institution issuing the cards.

As asked about expectations for the card, Stephen Bartell, VP at MasterCard International, says, “Value-added cards tend to have a positive reaction in the marketplace.”

Credit cards are not the only form of plastic popular with recording artists. At least two acts—Michael Bolton and God Street Wine—are issuing telephone debit cards (See story, page 89).

Tickling The Ivories. Blue Note president Bruce Lundvall and Capitol president Gary Gersh announce the signing of pianist Jacky Terrasson to Blue Note Records. Terrasson recently won the 7th annual Thelonious Monk Piano Competition. His Blue Note debut album is due out in January and features his trio, comprising himself, bassist Ugoffa Okeke, and drummer Leon Parker. Shown, from left, are Lundvall, Terrasson’s manager, Pamela Haylock; Terrasson; and Gersh.

Island Appoints 4 Top Executives For New Structure

NEW YORK—Island Records, continuing its reorganization into a full-fledged, stand-alone label under PolyGram, has announced the four-man layer of senior management that will report to new president Johnny Barbis.

Promoted to new positions are Homan Majd, senior VP of the Island Records label; Sky Daniels, senior VP of promotion; and Gerry Kopecky, senior VP of sales and field marketing. Matt Stringer, who retains the title of senior VP of marketing, completes the quartet reporting to Barbis, who in turn reports to Island’s founder and chairman Chris Blackwell on creative.

RECORD COMPANIES. Island Records in New York names Homan Majd senior VP of the label, Sky Daniels senior VP of promotion, and Gerry Kopecky senior VP of sales and field marketing. They were, respectively, VP/GM of Polydor, VP of promotion at PLG, and VP of sales at PLG. Matt Stringer remains senior VP of marketing, but will now be responsible for marketing of London Records and Def Jam as well as Island releases. (See story, this page.)

Sheilagh Macloned is named senior VP of legal and business affairs for EMIS Records Group International in London. She retains her position as director of legal and business affairs for the Virgin Music Group.

Peter Napoliello is appointed VP of promotion for EMIS Records in New York. He was VP of promotion for Geffen in Los Angeles.

Patricia Bock is promoted to director of singles promotion at Epic Records in Los Angeles. She was local promotion manager.

Marc Wolfe is named director of marketing and creative services at Priority Records in Los Angeles. She was head of marketing and special events at WFAG, Los Angeles.

DISTRIBUTION. John Murphy is promoted to senior VP of sales and distribution for Sony Music Distribution in New York. He was senior VP of national accounts.

PUBLISHING. David Elnberg is appointed VP of finance, North America, for EM Music Publishing in New York. He was VP of finance and operations for PolyGram Video.

Danny Bannai is promoted to senior director of film and television for the PolyGram Music Publishing Group in Los Angeles. He was creative director of film and television.

RELATED FIELDS. MTV: Music Television in New York promotes Rich Eigendorf to executive VP of business operations, Doug Herzog to executive VP of production and programming. John Caneelli to senior VP of the music programming department, and Abby Terskule to senior VP, creative director. Eigendorf was chief financial officer of MTV Networks; the others were, respectively, senior VP of programming, senior VP of music and talent, and senior VP of on-air promotion and animation for MTV Music Television. Van Toffler remains senior VP of program enterprises and business development, but will now be responsible for MTV’s worldwide consumer products in addition to international program sales.

Eric Levine is named executive VP/GM of Mobile Fidelity Sound Lab in Sebastopol, Calif. He was VP of business affairs in Atlantic.

Jon Podell is named senior VP and head of the New York concert department of International Creative Management in New York.

Ricki Seidman is named executive director at Rock The Vote in Washington, D.C. She was assistant to President Clinton and director of scheduling and advance.
The rhythms and melodies of Native Americans provide the musical and spiritual touchstones for Robbie Robertson's soundscape for the TBS special "The Native Americans" premiering October 10, 11, and 13.

Music for The Native Americans

Produced and co-written by Robbie Robertson (a Mohawk descendant), Music for "The Native Americans" features Robertson and Native American musicians performing songs ranging from traditional instrumentals and chants to rock tracks.

Inspired by the best-selling 1993 book, "The Native Americans" will be re-broadcast on October 18, 19 and 20 and on October 22. The Capitol album will be featured in all TBS print and television advertising for the special.

The album's premiere track, "Mahk Jchi (Heartbeat Drum Song)" featuring Ulali, provides the theme song for the special. "Mahk Jchi" has been serviced to AAA and NAC radio stations; the full album, to AOR stations.

A video for "Mahk Jchi (Heartbeat Drum Song)" will air on TBS' "National Geographic's Explorer" on October 9; in other TBS programming throughout October; and in rotation on VH1.

Robbie Robertson and Ulali will perform on "The Tonight Show with Jay Leno" on October 3 and "Good Morning America" on October 10.

Available now on Capitol Compact Discs and Cassettes.

Artists & Music

**Mariah Carey Wraps Up Xmas Album**

**Columbia Presents New Tunes, Old Faves**

**BY CRAIG ROSEN**

LOS ANGELES—Columbia Records isn't treating "Merry Christmas," due Nov. 8, as just another holiday album. It's the first-season album of the best-selling female solo artist of the '90s, Mariah Carey, and it will be handled as such.

In an unprecedented move for a Christmas release, Columbia will issue three different tracks to five different radio formats on Nov. 14, and the videoclip of two tracks completed.

"All I Want For Christmas Is You," an original written by Carey, will be serviced to top 40 and AC.

Another Carey-penned song, "Miss You Most (At Christmas Time)," will be serviced to R&B radio, and "Born On This Day," an original by Carey and frequent writing partner Walter Afanasieff, will air on gospel and Christian radio.

In addition, videoclips for "All I Want For Christmas Is You" and "Miss You Most (At Christmas Time)" have been completed. The former will be serviced to MTV and VH-1, with the latter clip initially going to BET. However, we do anticipate that MTV, VH-1, and BET will play both clips," says Jay Krugman, Columbia VP of marketing.

Of the different remixes of "Joy To The World" are being prepared for a 12-inch single that will be worked at clubs, KIIS, and other alternative formats.

On the retail front, Columbia will provide rack accounts, point-of-sale display bins, Carey stand-ups, and bin cards will be available to retailers.

"I can't recall another Christmas album hitting such a wide variety of formats," Krugman says. For Carey's album, the multifaceted plan is appropriate: "Mariah is one of the most gifted and rare artists who transcend any one particular style," and the wide-spectrum of her audience.

Carey says her goal was to find a balance between new material and the classics. "It was kind of hard to choose which classic songs to record. So many songs have been done to death. You have to have a balance between classic standard Christmas hymns and fun songs."

"It was definitely a priority for me to write at least a few new songs, but also the opportunity to stretch the standards at Christmas, no matter how good a new song is," says Carey. The results from the album, produced by Carey and Afanasieff, are "Silent Night."


Retailers expect the mix of classics and Carey's originals to be a

(Continued on page 10)

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Atlantic To Market, Distribute British Blues Label Code Blue

**BY CHRIS SMITHE**

LOS ANGELES—Starting this month, the British blues label Code Blue, founded by former Blue Horizon chief Mike Vernon, will enjoy the first fruits of its new U.S. marketing and distribution agreement with Atlantic Records.

On Tuesday (4), Atlantic will issue Code Blue's "I'm The Man," the debut album of the blues-oriented singer-guitarist Sherman Robertson. This will be followed Oct. 15 by "The Blues Soul Of Jay Owens," the bow by the Fleetwood Mac born vocalist/guitarist, Vernon produced both records.

London-based label head Vernon—who is partnered in Code Blue with Tony English, head of U.K. indie distribution Topic Records, and agent/manager Alan Robinson—is well known for his Blue Horizon productions of the '60s and '70s, which included albums by American bluesmen like Otis Spann, Johnny Shines, and Eddie Boyd, and British artists such as Alexis Korner, John Mayall, and Christine McVie (then known as Christine Perfect), Chicken Shack, and Duster Bennett.

Blue Horizon ceased operations in the early '70s; the label was reactivated in the early '90s as an outlet for new and catalog roots-oriented music (Billboard, March 21, 1992).

Vernon, who has spent the intervening years as an independent producer, says he decided to re-enter the label fray after witnessing the commercial success of artists like Robert Cray, John Lee Hooker, and Buddy Guy, and the deepening involvement in blues by such labels as Virgin (with its forthcoming imprint), and Vernon the wide-spectrum of her audience.

Carey says her goal was to find a balance between new material and the classics. "It was kind of hard to choose which classic songs to record. So many songs have been done to death. You have to have a balance between classic standard Christmas hymns and fun songs."

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Retailers expect the mix of classics and Carey's originals to be a

(Continued on page 10)

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Seattle-ites Form New, 550-Affiliated Imprint That Turns Its Artists Loose

**FEELING GROOVY:** Loosegroove, a new imprint that will be marketing through Sony's 550 Music, has been created by producer Bette Blythe, Pearl Jam's Stone Gossard, and Satchel's Regan Hagar.

The label, which has been rumored to be in the works for some time, will be called "Feeling Groovy." Blythe, Gossard, and Hagar are moving their existing company感觉 Groovy to the new label.

Blythe, who has produced albums by such artists as Satchel and Pearl Jam, says she has been working on the label for the past year.

"We're going to be a new label," Blythe says. "We're going to be a new label for a new generation." The label will be based in Seattle, Washington, and will focus on alternative and indie music.

(Continued on page 10)

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**STICKY FINGERS:** Subscribing to the belief that you can never offer too much merchandise, music Memorabilia company Musink has inked a deal with the Rolling Stones to sell numbered, limited-edition, plate-signed lithographs of the group's albums and tour posters at all remaining stops on the band's Voodoo Lounge tour, the Framed album art for $198 ("Sticky Fingers") is $250, while the tour posters sell for $50. The North American tour ends Dec. 17 in Vancouver.

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**T H I S A N D T H A T:** Jon Secada starts his first world tour Thursday (5) in Mexico. The tour will arrive in the U.S. next spring after stops in South America, Europe, and the Caribbean, where he will be kicking off its fall tour Oct. 12 in Washington, D.C. The Columbia Records art is supporting the tour, Sept. 25 release, "Deliverance." R.E.M.'s Michael Stipe has formed Single Cell Pictures, a movie production company that has a two-year deal with New Line Cinema.

Lisa Gray is moving from publication to production manager at Atlantic, and will be working with artists such as Mary Karlzen and Jewel.

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- AMUSEMENT BUSINESS' NUMBER ONE BOX OFFICE EARNER FOR
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October 22 - Pavilion, Chicago, Illinois
October 23 - Coliseum, Oakland, California
October 26-28 Mexico, November 4-5 Peru
November 11-December 4 Argentina
December 8-10 Brazil
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A FAMILY OF ARTISTS IN A WORLD OF MUSIC

Artists & Music

Performance Right Legislation Called Off
Late Talks Collapse; RIAA withdraws for Now

**BY BILL HOLLAND**

WASHINGTON—The Recording Industry Assn. of America has thrown in the towel in its fight to pass legislation this year providing a performance right in sound recordings. "We're withdrawing our efforts for now," said Tim Szesny, the RIAA's VP of communications, on the eve of the House Appropriations Committee hearing.

But record industry officials had admittedly quietly last month that they were interested in making an offer to fill the performance right loophole in the copyright law. Two decades ago, broadcaster opposition had thwarted the record industry's attempts to gain such a right.

The fate of the RIAA-backed bills in the House and Senate was sealed not just by inaction on the Hill, but also by the collapse of a last-minute meeting here among the RIAA, ASCAP, BMI, and the National Music Publishers Assn. The groups, assembled here Sept. 19-22 for the 39th Congress of CISAC, could not agree on including language in a draft bill that would have defined a digital transmission as a public performance. Music Alley's House sponsor, New Jersey Democrat William Hughes, had already indicated that it was dead, prompting a participant in the last-minute discussions to quip, "It was sort of like arguing about whether the twitching corpse should wear a red tie or not."

Having suffered a legislative setback, the RIAA member companies—which account for 90% of sound recording sales in the U.S.—now must face the sobering reality that two of the Capitol's top copyright champions will not be returning to the Hill.

Sen. Dennis DeConcini, D-Ariz., chairman of the Senate Copyrights and Trademarks Subcommittee, and Hughes, chairman of the House Intellectual Property Subcommittee, each announced their retirement earlier this year.

Throughout the legislative session, performance right bills in both the Senate and House committees were given the votes to pass out of subcommittee, despite intensive discussions with the broadcasters and music groups and efforts by the RIAA to trim or rewrite provisions to make the bills more palatable to opponents.

One draft of the House bill exempted radio broadcasters (including their digital broadcasts) from the new provisions, except for a section that would have called for a review on whether an exemption was working. But the broadcasters turned down the draft, an action that apparently irritated Hughes, thus thwarting future draft suggestions from the RIAA.

The bills failed despite support by U.S. entertainment industry unions, the Copyright Office, and the Administration's Commerce Department.

This summer, the Commerce Department's Patent and Trademark Office issued a preliminary draft calling for intellectual property revisions in the copyright law that reflect the changes wrought by digital technology.

The paper called for a performance right, but also further complicated and blurred the issue of whether or not a digital transmission is a public performance.

Industry sources say that until that issue, which affects the existing rights of performing rights groups, is settled, the possibility of successful performance right legislation is slim. As a result, the RIAA must wait until after the elections before deciding on its 1995 legislative agenda and on its selection of sponsors for reintroduced legislation in the 104th Congress.

Next Plateau, London Records End Sales, Distribution Deal

**BY DON JEFFREY**

NEW YORK—Next Plateau Records, the independent label that developed rap group Salt-N-Pepa into a top recording act, has ended its two-year sales and distribution agreement with PolyGram's London Records and expects to announce a deal with another label soon.

The contract with London expired in mid-September, and both sides decided not to pick up the three-year option, according to executives at the two labels. They describe the parting as amicable, saying that it was simply an arrangement that did not work out as intended.

Eddie O'Loughlin, founder and president of New York-based Next Plateau, says he expects to form a joint venture or distribution deal with another major label in a few weeks. Sources say O'Loughlin has talked with the heads of other PolyGram labels, such as Mercury and Island, and it is more likely that Next Plateau will sign with one of the other five major distributors.

"We're going to be expanding the company," says O'Loughlin.

Sources say the London/Next Plateau deal faltered almost from the start. Although London, with its deep-pocketed parent PolyGram, was able to provide considerable financing to the indie, Next Plateau sources say they felt their label was merely an A&R source for London, and that the indie didn't have enough say in such label activities as marketing and promotion. London officials say that Next Plateau lacked the extensive catalog that could yield a high return on their investment.

"O'Loughlin said 'It didn't work for us and it didn't work for them. We had been functioning successfully and effectively as an independent company. To go into a situation where you have to hand the tape over and hope for the best was just not productive for us.'"

Peter Koeppel, president of London, says, "We had an amicable breakup. It was more circunstantial. Eddie is a hell of a record man, I learned a lot from him. There's no ill feeling. I wish him the best."

In terminating the two-year agreement, Next Plateau agreed to turn over the rights to two of its acts, Salt P. and 4 P.M., to London.

The contract for Salt-N-Pepa, the act that Next Plateau groomed for success, was acquired by London when the distribution deal was made. But O'Loughlin says he has remained an A&R consultant to the duo and will continue that function on their next release. Their current album, "Very Necessary," has sold more than 2 million units in the U.S. since its release near one year ago.

Two acts that Next Plateau has high hopes for are Paperboy and Radio Venus. O'Loughlin says the first album by Radio Venus, an alternative rock band, will be released after the new distribution deal or joint venture is signed.

Triple Play. GRP Records executives celebrate the signing of young jazz guitarists Pat Metheny, Charles Craig, and Diana Krall. Saxophonist Avery's debut album, "In Other Words," will be released this month. The first discs by guitarist/pianist Craig and vocalist/pianist Krall are scheduled for 1995 release. Pictured, from left, are Craig, Larry Rosen, co-founder, GRP; Krall, Avery, and Dave Grusin, co-founder, GRP.
native radio Oct. 5. The country-styled "This Cowboy Song" will be released as the second single in early 1996.

On Nov. 1, a "When We Dance," CD-5 will be released commercially, featuring the edit and album cut of the track; a "soulpower" radio mix and a soulpower hip-hop mix of 'If You Love Somebody Set Them Free'; and a soulpower mix of "Demolition Man."

In addition, seven different international versions of "Fields Of Gold" will be released Nov. 7. With the exception of the Canadian version, each edition varies from the U.S. album to reflect Sting's biggest hits in each market.

HOME VIDEO FIRSTS
The home video collection will encompass clips from all of the songs on "Fields Of Gold," in addition to videos of Sting's solo versions of the Police's "Demolition Man" and "Bring On The Night," and his solo release "It's Probably Me," which does not appear on the album.

Eight of the clips have never been released commercially. The video collection and laserdisc retail for $19.95 and $29.95, respectively.

Three of the 12 previously released songs on the album are featured in alternate versions. "Fortress Around Your Heart," 'people with better ears than I have said that, sonically, it can be better,' he adds. "I mean, I don't have those kinds of ears—I only hear what I want to hear."

The only obvious omissions are the Bryan Adams/Rod Stewart/Sting collaboration "All For Love," which is Sting's only song to top the Hot 100 Singles chart, and "Love Is The Seventh Wave," which peaked at No. 17 in 1985.

Sting says he chose the songs on the set based on more than their chart performance. For instance, he says he chose the non-charting song "Fragile" because it is a manystay of his live show, and the track "They Dance Alone" for its political importance.

"These were songs that weren't huge, but were very successful in the longer term, and became almost standards in my repertoire," says Sting. "I didn't want to do an album just of the hits. I wanted it to reflect more than that, to reflect my whole 10 years..."

Mark Mazzetti, VP of A&R at A&M, who served as the A&R director on the project, concurs. "There was so much to choose from—we certainly could've drawn live tracks, but that may be more appropriate for a future boxed set of Sting down the road... 'All For Love' can also be dealt with in the future."

Although "Love Is The Seventh Wave" isn't on the U.S. and Canadian version of the album, it ended up on all seven international editions.

INPUT FROM THE STREETS
As part of the selection process, Mazzetti asked for input from people on the streets and brought the feedback back to Sting. A&M is taking an "understated and low-key" marketing approach with this project, according to product manager Brad Polk.

"We're covering the bases," Polk says. "The songs are entertain enough to want to buy this. And I want Sting fans to want to compare the sonic differences [between the originals and] the remastered stuff and the alternate versions."

The project will be supported by a 30-second television spot, which will run the first 10 days.

On the radio front, album rock will be serviced with a five-track sampler dubbed "Nuggets From Fields Of Gold, The Best Of Sting" in October, in addition to "When We Dance."

"Nuggets" features "Fortress Around Your Heart," the edit and album cut of "When We Dance," "We'll Be Together," and "If I Ever Lose My Faith In You."

Dance clubs and top 40/rhythm radio stations will be serviced with a promotional 12-inch featuring soulpower, soulpower house, hip-hop, and soulpower deep-dub mixes of "If You Love Somebody Set Them Free," the edit of "When We Dance," and a soulpower mix of "Demolition Man."

The Howard Greenhalgh-directed video for "When We Dance" will be serviced to video outlets Oct. 17. Sting says he worked on "When We Dance" over an extensive period of time. "It had the melody around for a whole year before I thought of what to do with it... Then it just fell in place. It wasn't one of those songs written in five minutes."

"This Cowboy Song," on the other hand, was written a week before the recording sessions began. "The guitar riff is kind of Country & Western-ish, sort of hillbilly-ish, and on the last record, I wrote a song called 'Love Is Stronger Than Justice,' which had a cowboy theme to it, so this carries on that idea of writing songs about outlaw," says Sting. "It's a strange song, because it has kind of an urban beat to it mixed with a Midwestern guitar. I like those kinds of hybrids."

Radio programmers and retailers are anticipating the album's arrival. "I can't wait to hear the new tracks," says Len Garrett, VP of purchasing at the 400-store North Canton, Ohio-based Camelot chain. "I would guess it would be a fairly strong album. It's being released at a time when a gangleload of other new releases are coming out, but I'm sure we'll do well with it."

Al Wilson, senior VP of purchasing at the 160-store Strawberries chain in Milford, Mass., agrees. "It offers new tracks, plus people are always interested in different versions. I'm sure it will do well," he says.

Mary Franco, MD at top 40/adult WMXV New York, is one of the few programmers to have heard "When We Dance."

"It's great. We'll certainly be playing it," she says. "It's typical Sting, but what I like about him is that his stuff is not the typical, everyday songs you get. I think our listeners are going to love this; it's very romantic."

As for a new album by Sting, he says he hasn't even begun writing, but would like to put out one by the end of 1996. "The only problem now is that I'm faced with a blank page as far as the next album goes," he says. "You know, I've just given two songs away."

Sherron Robertson
"I'm The Man"
82695

Jay Owens
"The Blues Soul Of Jay Owens"
82696

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winning combination. “It wouldn’t surprise me if it’s the No. 1 Christmas album,” says Rick Levy, a music buyer for the 170-store, Philadelphia-based chain The Wall. “We’re counting on it to be a very big seller.”

Getting in the spirit of Christmas wasn’t a problem for Carey. “I actually started recording right after last Christmas. The first song I did was ‘Silent Night.’ The decorations didn’t seem too out of place in the room at that point, and it didn’t seem too strange to be singing Christmas music.”

The video clip for “All I Want For Christmas Is You” was also completed during that time. “Everything that is in the video is really authentically Christmas stuff,” Carey says. As work continued on the album into the spring and summer, Carey says, “It was kind of like the Christmas that never ended,” as the decorations remained on display in the studio.

Artistically, Carey enjoyed working on a Christmas album. “It comes from a totally different state of mind than when you are recording your own studio album. The writing and the actual recording of the new Christmas songs was really an interesting experience, because you are coming from a totally different perspective.”

The decision for Carey to cut a holiday album made perfect sense. “I’m a very festive person and I love the holidays,” she says. “I’ve sung Christmas songs since I was a little girl. I used to go Christmas caroling.

To capture an authentic gospel feel on some of the material, Carey called on Loris Holland, “He co-arranged and co-produced some of the songs, and that really brought a great authentic gospel flavor to a lot of the stuff.”

For example, on “Jesus, Oh What A Wonderful Child,” Carey says, “We cut the track live and had the guys that play it in church and the girls singing it. It’s not like a traditional recording session. I had all my backup singers and their husbands and their babies playing tambourines, so we got to experience some real authentic church flavor.”

The campaign for “Merry Christmas,” which will kick off while Carey is riding high on the success of her duet hit remake of “Endless Love” with Luther (Continued on page 22)
Of course, you wouldn't be having this anxiety attack if you used new BASF 900 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911.

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**Composer Raps TV Shows Without Musical Themes**

**BLAME THAT TUNE?** We don’t think of them in the conventional sense when we think of songs that were created from other sources, but the themes, songs and music of our weekly TV fare can be cherished nevertheless. They have been part of the broadcast landscape since the birth of commercial radio almost three-quarters of a century ago. Have these catchy themes fallen prey to intense competition among the networks? A few new shows, under mandate from network executives, don’t have music calling cards. Instead, one show leads to the next without any transitional elements.

Composer Richard R. Bohl, president of the Hollywood-based Society of Composers & Lyricists, which is heavily involved in issues confronting film and TV composers, told Words & Music how he feels.

“This embryonic attempt to control channel surfing...will certainly fail,” he writes. “The idea that you can get people to watch a program that’s not very good by formatting the opening differently is nonsense. If we were talking about keeping customers in a particular store by making it easy for them to do more of their shopping in the one location, I could understand it. At least traveling from one store to the next requires time and trouble, but shopping with the remote is simple.

“People will always check to see if something better is on before committing 30 or 60 minutes of their precious leisure time to the current channel. Bottom line: The cue for channel surfing is creating good programs, not creatively marketing poor ones.”

“If the main title sequence and theme music were dying from natural causes—that is by individual creative decisions made by the show’s producers—we would have to accept it as a reflection of society’s tastes. But this threat by the networks of ‘deal breaker’ for noncompliance is the proverbial gun to the producer’s head.

“If this move is designed to create a ‘competitive edge’ why are all three networks doing it? Doesn’t that at least modify, if not nullify, the edge? What happens three months from now when the viewing public becomes familiar with this marketing trick? That should pretty much negate any ray of competitive edge and leave us merely with a standard television format devoid of one of its most beloved attributes. For what? To gain what?”

“Television themes are time stamps for each generation. They are used in motion pictures to identify a period in time as well as to evoke an emotional memory. While they may seen a trivial matter to some, think of future generations that will not share these common musical references. Now think of the reason why.”

**DISSECTING THE DEAL:** To map out the mine field composers face each time they negotiate with producers, the Nashville Songwriters Assn. International has just released “The Essential Songwriter’s Contract Handbook.”

The 120-page paperback was the brainchild of NSA’s equity committee, formed in 1992 “to set the framework for a more equitably balanced business environment for songwriters.”


Although the typography tends to scream too frequently in all-caps and boldface, the writing is relatively breezy, succinct, and accessible. And there is an index.

The $12.95 manual covers such legal (and lethal) exotica as moral rights, exclusive control composition, grant of rights, advances and recoupment, consent for collaboration, obligations of songwriters, rights of transfer and assignment, indemnification for lawsuits, audits, and breach of contract.

**BEHIND THE RHYMES:** Does a songwriter’s use of language reveal “personality type and brain dominance?” Four major lyricists, Stephen Sondheim, Cole Porter, Oscar Hammerstein, and Ira Gershwin, will be the subjects of a four-hour talk by Sheila Davis, lyricist and lecturer, Oct. 22 at the New School for Social Research in New York. Davis will illustrate how a particular figure of speech infuses each writer’s lyrics, reflecting a preference for particular areas of the cerebral cortex.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publishing:

1. “The Lion King,” Soundtrack
3. Pearl Jam, “Ten
4. Reba McIntire, “Read My Mind”

**Former Cure Member Loses Royalty Fight English Judge Rules That Deal With Band Was Fair**

**BY ROGER PEARSON**

LONDON—Former Cure keyboardist Lol Tolhurst lost his High Court battle to get back payments on royalties he claimed he was due from his stint with the band.

Tolhurst sued Cure front man Robert Smith and his company, Smith Music, as well as Fiction Records and its managing director, Chris Parry, alleging that a 1986 deal was unfair to him. The case was heard in February and March.

On Sept. 16, Justice Chadwick ruled that the deal was not unfair, leaving Tolhurst with a legal bill estimated at more than $1 million ($1.5 million). Until the ‘88 deal, Cure founders Tolhurst and Smith had been on equal terms.

The judge rejected claims that the deal—giving Tolhurst some 2% of gross sales—was signed under undue influence, and said Tolhurst was lucky to get that much because he was only being kept on because he was a founding member of the group.

Justice Chadwick said Tolhurst had been “wise” to accept the deal, as some other members of the band represented his membership in the Cure and wanted him sacked.

The “principal composer and outstanding musician” Smith, the judge said, and other members of the group had relied on him to protect their interests.

The hearing brought out many scenes which showed Tolhurst in a rather pathetic light. “He had a very serious problem with alcohol addiction...which at the time (was) severely limiting his ability to perform as a musician,” the judge said.

Smith, in his testimony, said that alcohol transformed Tolhurst into “a tired, shambling shadow of his former self,” and recalled the fact that Smith had tried to use colored dots on a keyboard to remind Tolhurst which keys to press. Smith also said that he wrote “Shiver And Shake” with Tolhurst in mind, and asked Tolhurst to stand in front of him during the recording session.

By contrast, Tolhurst pointed out everyone in the band propensity to heavy drinking, and recalled a trip to Venice on the Orient Express when the band’s bar bill was more than 2,000 pounds ($3,000) for one night. Tolhurst also claimed he was the victim of a campaign of practical jokes, including the time the band put a dead scorpion skin in his flannel (washcloth).

After the ruling, Tolhurst said he was “very sad” at the verdict and intends to take legal advice as to whether he should appeal.

Tolhurst left the Cure in 1989, and now has his own band, the Presence.

Roger Pearson writes for the U.K. Law News agency.
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Grand Class. It's what first class was meant to be.
ROYAL RAPPER: With a little help from her friends, J.V.'s Thump Records debuts, "Nayba'hooll Queen," got off to a healthy start in the Pacific region, where it bowed at No. 23 among Heatseekers titles Sept. 17.

Peblo Rodriguez, GM of Thump, says the inclusion of the title track on the Baka Boyz' morning show pop top 40 rhythm KFWR (Power 106) Los Angeles—and the exposure she is receiving via the Lowrider World Tour Latinpolooza Concert '94—is "moving sales of her debut album along nicely."

Longtime fans the Baka Boyz produced the title track, while Jon St. James (Candyman, Stacey Q) and Latino rapper Kid Frost produced various other tracks.

"The Baka Boyz got the ball rolling here in Southern California," says Rodriguez. "But the Lowrider tour really created a stir."

Also featuring Ice cube and War, the Lowrider tour began in March and wraps up with a show at the L.A. Coliseum and Sports Arena Oct. 9. The 19-year-old Hispanic rapper also opened for Monday in August.

Prior to the album's release, J.V. embarked on the Project Reward Tour of Southern California high schools from January to June, where she performed and encouraged students to stay in school.

The artist's constant touring and street awareness have garnered her cover stories in the Noise and Streetbeat magazines.

CONFESSES: RCA is hoping to capitalize on the strong support album alternative KSCA Los Angeles is leaving Dillon O'Brian's debut, "Scenes From My Last Confession."

We were told that a microscope in that market, and turn it into a magnifying glass," says. Hugh Surratt, senior director of artist development at RCA.

The Irish singer/songwriter performed for buyers at L.A.'s Virgin Mag Estate in early September before roping in a few hundred people at an in-store appearance Sept. 24. He’ll perform at Cafe Largo at the end of the month.

O'Brian, who has worked...
To whom it may concern,

Epitaph Salutes you.

congratulations and thanks from all of us to OFFSPRING for way over ONE MILLION copies of SMASH sold so far...

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VINTAGE R&B ACTS COMING BACK

BUT SELLING THEIR NEW TITLES ISN'T EASY

BY DAVID NATHAN

LOS ANGELES—Spurred by the popularity of "old school" hit compilations and hot rap and R&B sampling videos, vintage R&B music, recording artists of the late 1960s through the early 1980s are heading back to the studio to record new albums. But consumer interest does not always translate into sales for these veterans acts.

Among the vintage R&B artists with new, original product in the marketplace are James Brown alumni The J.B.'s ("I Like It Like That") and Bobby Byrd ("On The Move") on Instant Records; Johnny "Guitar" Watson ("Bow Wow"), Leon Haywood ("Freaky Man"), Tyrone Davis ("For The Good Times"), and Drummaties members Ron Banks & L.J. Reynolds ("Two Of A Kind"), all on Bellmark, War ("Pease Sign") from Avenue Records; and Bootsy Collins ("Blasters Of The Universe," "Zilla
tron Lord Of The Harvest," and "Third Eye Open" featuring Hardware, his act with Buddy Miles and Stevie Salas) on Rykodisc.

Part of the inspiration for these recordings is the recent success of best-selling releases and multi-artist compilations. No less than eight albums featuring older R&B material have appeared on the Top R&B Albums chart during the first four months of 1993.

Among the strongest titles is Zapp & Roger's "All The Greatest Hits," released by Reprise in September 1992. According to SoundScan, it has sold 449,000 copies. Other active sellers, according to SoundScan, are Barry White's "All Time Greatest Hits," which has sold 36,000 units since its June release by Casablanca; Bootsy Collins' "Back In The Day" (Warner Archives), which was released in August and has sold 16,000 units; and the Isley Brothers' "Beautiful Ballads" (Syrac Legacy), also released in August, which has sold 12,000 records.

Compilation packages, traditionally considered as only catalog items, have also made the Top R&B Albums chart. Volumes 1 and 2 of "The Timeless Collection," the latest in a "50's Junie" series released on Capitol's right stuff imprint, rose to No. 52 and No. 74, respectively. Independent label Thump Records has enjoyed chart success with its "Old School!" and "Old School Volume II" packages, both peaking at No. 36.

Yet to be charted, but generating considerable consumer interest, is "That Trax!", a five-volume series from Rhino Records. The label has had previous forays into the "old school" arena with the "Street Jams" series and its 1990 five-volume set "In Yo' Face: The History Of Rhythm & Blues".

"Funk Essentials"—an ongoing PolyGram series that has included packages by the Bar-Kays, Cameo, and Con Funk Shun that charted following its release last year—has also stimulated interest among record buyers.

Despite these successes, it is an uphill battle to move new titles by the older artists. Label executives agree that that promotion at retail rather than radio has been the key to boosting sales.

"We don't have any illusions about the-retro-nature of the music," says Instinct president Jared Hoffman. Instinct acquired the Byrd and the J.B.'s releases through a licensing deal with Germany's Souliciy label.

"It's not an easy swing for stations that are oriented toward a younger demographic," says Hoffman. "That's why we've been focusing heavily on retail including radio activity. Every time we've played cuts from 'On The Move' and the J.B.'s 'I Like It Like That' in clubs or in stores, the response has been instant."

Retailers have also given a thumbs up to veteran group War, says Avenue (Continued on page 28).

AS TRENDS IN R&B VOCAL STYLES KEEP SHIFTING, EVERYTHING NEW IS OLD AGAIN

BY J. R. REYNOLDS

AIRT VERSUS SCIENCE: In the late '50s and into the '60s, doo-wop was the thing. Every urban street corner boasted wannabe crooners belting colorful four- and five-part harmonies.

By the '70s, R&B groups had evolved into a more in-unison style of song, fronted by lead vocals. The decade also signaled the beginning of computer applications that allowed producer/engineers to "sample" and manipulate vocals. Jazzman Herbie Hancock, with his platinum-certified "Head Hunters" in 1974, was among those who led the movement toward progressive technology.

Toward the end of the '70s, the dominant forms of R&B music—funk and disco—were also heavily involved in the science of music.

By the '80s, rising costs for just about everything left labels encouraging producers to program music. The result was the elimination of excess production expense (read: studio musicians).

What followed was the rise of soulless R&B. "Memories" became favored over "live." As the '80s came to a close, so did Reaganesque and the age of "funk."

The art of music was rediscovered in the form of a '50s- and '60s-style doo-wop. Groups like Take 6 led R&B back toward a more human level. Parted harmony came back with a vengeance, and ushered in a new breed of R&B groups.

Moving toward 1995, traditional R&B continues to reinvent itself. The next wave of R&B product minimizes parted harmonies in favor of lead vocals supported by chorusing styles and '70s-structured arrangements.

Career-minded label execs, producers, and acts take note: To each new generation, the music purveyed is an original sound. But in many ways, it is merely a reprise.

EXECUTIVE MOVEMENTS: Victoria Clarke departs Pendulum publicity in New York... Herb Jones exits his VP of promotion slot at Scotti Bros. in Santa Monica, Calif.; the label is searching for a replacement.

MORE SCOTTI RUMBLEMENTS: Veteran crooner Freddie Jackson has signed with Scotti Bros. after only two albums with RCA. Jackson's first single, "Keepin' It Real," and final project with RCA is a Christmas album.

Look for Jackson to return to the style that made him so successful during his early days with Capitol Records, says Scotti Bros. black music producer Kevin Evans. Jackson's 1993 set, "Here It Is," featured longtime collaborator Paul Laurence as well as several young, new producers designed to tap into the younger generation. The result was disappointing. The album only reached No. 11 on the Top R&B Albums chart.

Says Evans, "We're concentrating heavily on finding the right songs. We want to work with some of the original producers he worked with, along with other heavy hitters."

Look for a Scotti Bros. release from the Grammy-nominated artist in the first quarter of '95.

INNOVATIVE METHODS OF EXPRESSION: Nike is airing television commercials in Japan that feature the music of unsigned Los Angeles-based rapper Poetry. Working with producer-partner Michael Starr, Poetry scored the background music for a series that depicts Japanese winners of the athletic foot gear company's "Hoop Hop Tour." Promotion.

Directed in the quick-cut motif of music clips, the 12 spots feature the winners visiting various basketball courts in U.S. cities and interacting with music artists like Ice-T and NBA basketball stars like Scottie Pippen and Chris Mullen.

The fact that Nike chose an American hip-hop artist to score ad spots airing in Japan re-emphasizes the popularity of American hip-hop around the world.
### Billboard Hot R&B Airplay

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<td>Epic Records</td>
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### Billboard Hot R&B Singles Sales

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**Tracks moving up the chart with equal plays. © 1994 Billboard Communications & Fostaric, Inc.**
'95 Family Affair Changes Promised

Jack "The Rapper" Gibson has issued a five-point plan he promises will eliminate the disruptions that have plagued his Family Affair conference in recent years. The plan requires that attendees must be bona fide industry members and bans rap shows from taking place at the annual gathering.

Police made six arrests and reported items such as pillows and beer bottles being thrown from hotel windows during this year's conference, which was held Aug. 18-21 at the Buena Vista Palace Hotel in Orlando, Fla. (Billboard, Sept. 3).

In an open letter to members of the music and radio industries, Gibson refuted allegations that he is responsible for the problems at the black music conference. "This is not a Jack The Rapper problem, but a societal problem," he wrote. Gibson is founder of the Family Affair and the R&B trade magazine The Mello Yellow.

Also in the letter, Gibson issued an apology to conference-goers "for the disruption during the opening night ceremonies and to anyone who heard foul language used by this younger generation of music people."

Says conference organizer Jill Gibson Bell, "A few things happened, but this is still the best convention in the country. If it wasn't, the people who work in the music business wouldn't come."

In his letter, Gibson made the following declarations about next year's convention:

- Conference attendees must pre-register prior to reserving a room at the conference hotel site.
- Only established music/entre- tainment industry companies will be allowed to register.
- Individual registrants must have proof they work in the business.
- No rap shows will be held at the conference.
- Drug users will not be welcome.

Gibson Bell says representatives from Family Affair will screen potential registrants through telephone interviews in an attempt to weed out troublemakers.

"Nobody carries credentials in this business, so at this point it seems to be the only way of identifying if people legitimately work in the industry," she says.

The site for the 1995 Family Affair has not been determined.

VINTAGE ACTS
(Continued from page 28)

Wherehouse Entertainment, cites strong sales on the "Timeless" compilations from the Right Stuff and Rhino's "Phat Trax" series as evidence that the interest in "old school" music is strong.

Says Brown, "We're getting a lot of calls for new music by Johnny Guitar Watson and Bootsy Collins."

Brown says that touring is a key component in stimulating interest at the retail level for such artists.

"I see a big jump in sales when the artists tour," she says. "The new titles tend to be a little slow until an act appears locally. Then, people respond."
MODERN ROCK SOUNDTRACKS SPARK INDIE FILMS
(Continued from page 8)

Sundance Film Festival. Encouraged by the early recognition, Chose/Columbia and Miramax teamed to upgrade the soundtrack with a more commercial alternative roster. A major coup came when Soul Asylum contributed the original song "Jay's Chant," which was recorded for the film in mid-August.

But the presence of such star tracks does not guarantee a successful soundtrack launch, especially where an indie film is concerned.

"We'll rely more on word of mouth, particularly since the film may not be seen in many markets," says Happy Walters, the 25-year-old president of Imortal, who coordinated the music to the forthcoming "Love & A .45." The soundtrack, featuring the Meat Puppets, the Jesus And Mary Chain, Mazzy Star, and oldies by Johnny Cash and Roger Miller, is due Tuesday (4).

The film is due Nov. 18 in New York, Los Angeles, and Austin, Texas, followed by eight additional cities Dec. 2. "Ultimately, the record will have to sell itself on the strength of its artists," adds Deanna Cohen, assistant director of Epic Soundtrax. Despite the lack of a wide release, two non-alternative indie film soundtracks, Mother/Irland's "The Adventures Of Priscilla: Queen Of The Desert" and Medicine/Giant's "Dazed And Confused," maintain a presence this week on The Billboard 200, at Nos. 115 and 122, respectively.

"The challenge is to get the soundtrack to be a strong compilation record," says Jon McHugh, A&M's director of soundtracks. The label's "S.F.W.," released Sept. 27, features Soundgarden, Hole, Suicidal Tendencies, and new A&M act Pav.

"We can't expect every consumer to be aware of the movie. It probably won't reach many of our target consumers," says McHugh. "Sometimes the smallest things can make a difference. When Michael Stipe wore an 'S.F.W.' cap on the MTV Video Music Awards show, that certainly helped."

One popular way to promote such projects is to target college campuses, where there are plenty of consumer impressions to be made. Free film screenings are common, and are often accompanied by lukewarm Trinark and Immortal are promoting "Love & A .45" with campus screenings, where flâneurs are lured by the chance to win T-shirts and other promotional items. The film also was screened to college radio programmers in late August.

Since these low-budget films usually (Continued on page 96)

MIC GERONIMO
(Continued from page 26)

1993 the artist gave Blunt the nod, and by the end of the month the label released "Shit's Real.

"It turned into a bidding war," says the artist, "but Blunt gave me a lot of incentive to sign with them. One of the things that really struck me was the fact that it was a brand-new rap label, and that I would be [its] first artist."

Blunt was formed in 1993 as the hip-hop arm of New York-based TTV. Producers contributing to "Take It Like It Is" include Large Professor, Diamond D., Easy Mo Bee, Chris Kirkland, and DJ Irv. The set is scheduled for release in January.

"I named the record 'Take It Like It Is' because I'm coming out with no tricks or gimmicks," says Geronimo. "I'm about basic reality—just stuff I know or my people know.

Among the set's songs are "Three Stories High," an explanation of why brothers smoke pot; "Time To Build," about elevating the quality of rap; and "Shit's Real," a smooth jam filled with good-time/bad-time scenarios from a typical day in the hood.

Geronimo was signed by Will Fulton, assistant A&R director at Blunt/TTV. According to Corey Newhouse, head of urban promotion at Blunt, the marketing and promotion campaign continues to be rooted at the street level.

"We took [Shit's Real] to the street—to college radio, mix shows, mom-and-pop retailers," he says.

Before signing with Blunt, Geronimo also funded his own video for "Shit's Real." The clip (directed by Hype Williams) was played on BET and the Box. "It's real authentic, not Hollywood-looking," says Newhouse. "It has helped us a lot.

A former top 50 request on the Box, the clip still gets regular play at the outlet.

"Most of the calls we're getting are from Baltimore, Philadelphia, Washington, D.C. and New York," says Jay Gibbs, rap and R&B programmer at the Box.

To maintain interest in the single, Blunt is planning to release a remix by Kutmasta Kurt. Then it will release a second single in November.

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WILL PROVIDE AN AUTHORITY LOOK AT THE ALWAYS EruptING RAP SCENE, DELIVERING EXCLUSIVE INFORMATION TO ALL THE MAJOR FORCES AROUND THE WORLD.
Eclectic Ideas Sprout From Moby's Techno Roots

Moby-Lizing: Contemplating the ideas and idioms explored on Moby’s first Elektra long-player, “Everything I’m Wrong,” we realize how referring to the brainy DJ as “Go” and “Voodoo Child” remains. The difference lies in Moby’s growth as a writer—and his willingness to challenge his audience with a more diverse palette of sounds.

“The music on this album comes from classical to speed metal,” he says. “I don’t believe you can be doing something different in one song and be writing other things. I saw this album as a way of indulging myself. Certainly, there is techno and disco stuff included—and it still feels very much like a Moby record. I suppose the ultimate idea is for this to be a break-out, putting out one type of music.”

“Everything I’m Wrong” will be preceded by the 12-inch single “Feeling So Real,” which has been picked up by dance DJs. How Moby is also taking active steps toward engaging his fans’ minds as well as their bodies.

“A lot of swing dancers, even if it’s negative,” he says, noting that the album title is inspired by “the way I feel about being alive in the 21st century. I’m not so lofty to believe that one of my records will solve world problems, but I do hope my music will trigger something, maybe encourage people to inspire people to think about their choices in life.”

Moby also aims to help pave the career paths of several budding producers with an international remix contest. “Feeling So Real” will contain a stripped-down cut of the project’s next single, “Everything You Touch Me,” with parts that can be sampled onto the entrant’s mix. The only restrictions are that samples must be shorter than seven minutes, and must be mailed on DAT by Nov. 7. Moby is the sole judge, picking three winners from the U.S., U.K., and Europe. Winners will receive $1,000 and will have their mixes included on the commercial reissue of “Everything You Touch Me.”

MOODY BEATS: Those talented Moodies, Jon Caine and Len Springsteen, kick a pair of notable jams on New York’s ever-growing King Street Records.

First, “Groove” and “R&B-Fueled Vocal Melody” will be both of Moodies’ recent, unrelenting rhythms, which range from soulful to funk, grooving and jumping.

Second, “Moby’s house mix does. He judges his vocal with a spiritual groove and bright keyboards that will envelope peak-house audiences—and maybe lure radio folks looking to energize their airwaves.

Bathe in the 10-minute-plus Smoove House mix for a refreshing jolt. The production/songwriting team of Jimpster and Benja’s recent album, “Weaker,” shows marked creative growth on “Love Life,” a disco-laced house ditty by Liz Stewart. As on previous gems, like the timeless real of “We Like to Party” and “We Do It” (just issued on Slip’n’Slide in the U.K.), this jam jumps with plucky beats, a heavy bassline, and emotive vocals. Tommy Musto lends two remixes that are a tad more aggressive and conscious of East Coast house than Moby’s.

In THE MIX: You may not instantly recognize Nicole by name, but you know the sound of her voice, which has been featured on hits by the Fug, Robbert Clivettes and David Cole, and Steve “Silk” Hurley over the past few years. Her previous shot at solo fame came during the late ’80s with “Don’t You Want My Love,” a minor club and crossover radio hit. Now Nicole is clearly ready to play hardball with “Runnin’ Away,” a swaggering cover of a cruiser by Sly & the Family Stone.

Producer Lou Pate assembled a jazzy-appealing arrangement with urban radio in mind. It works, but it doesn’t capture the drama of Nicole’s shot and range the way Eric “E-Smoove” Miller’s house mix does. He judges his vocal with a spiritual groove and bright keyboards that will envelope peak-house audiences—and maybe lure radio folks looking to energize their airwaves.

The project’s next single, “Papa Disco Berny Mouton,” is in its original form, the cut races with a pop-drenched European vibe that is quite appealing. Mouton’s crepes, with a harder, mainstream tone that could open long-desired doors to house clubs. At all times, Kohl is unusually restrained, making the most of the haunting melody without flying over the top. Easily his most solid realease to date.

Funk Daze: Titles and releases from Moby’s Techno Roots...

London DJ Alan X Seeks To ‘Grab Them From The Inside’

WHENEVER London-based DJ Alan X steps to the turntable, he always, in person, presents a warm and soulful feeling to his audience—even when the rhythm is aggressive, tribal trance.

“The idea is for people to dance hard, and leave the floor with a smile,” he says. “The music has to grab them from the inside.”

Alan X exercises his mixing skills every Wednesday at the Fruit Machine, a popular weekly party at London’s legendary Heaven nightclub, spinning a blend of deep-house and garage jams that currently includes Live Joy’s “MCA” and “Dreamer.” “It’s a very mixed crowd, ranging from drag queens, two-sleave types and gay men to male/female couples,” he says.

“The most important thing is that there is an extremely relaxed attitude throughout that room. There’s no heaven.”

For a bit of spice, pinters can also sample the vibe in the Powder Room, a separate area in the club devoted to drag queens.

Alan X keeps busy with another regular gig at SubStation, a London bar that will soon have a branch in Brixton. There, he insists in harder sounds that DJ Moby, familiar on cathectic African and trance beats.

The agenda for the 10-year-anniversary of Pleasure Zone, a monthly underground affair that was met with rave reviews during a summer tryout. The soiree will be officially launched on Oct. 15 at 144 Charing Cross Road.

In between DJ spots, which include guest appearances at Fire in Orlando, Fla., and E-Werk in Berlin, Alan X sees his musical ear by writing and producing. He also systems tracks for his year-old independent X-Trax label. To date, he has co-penned the Judy Cheeks’ “EMI hit, “So In Love (The Real Deal)” with China Burton, and Clubland’s international classic “Set Me Free” with Mack Walsh.

Alan X is also getting underground props for his recently issued self-titled EP, “Needless to say, one of my ultimate objectives is to spend most of my time in the disco, producing great hit records,” he says. “The other is to write more beats for clubs and soundtracks.”

He is moving closer to having another hit with the completion of “True,” a single he mastered minded for new artist, DJ Perez. Despite his extracurricular activities. Alan X says you never lose the instincts that come from years behind the turntables.

Even when I’m not in a club doing it, my head is in. Even in musical areas I don’t like, I’ll always check out what’s going on, and how DJs and how people react to it. It’s an instinct that can be invaluable when you want to make records, as well.”

Beyond The Mix is a biweekly feature on club DJs worldwide. Send a current playlist and photo to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036.
HOT DANCE MUSIC

CLUB PLAY

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MAXI-SINGLES SALES

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**No. 1**

- **FLAVA IN YA EAR** (M1) BAY DOG T-270088
- **IT'S OVER** (M1) BAY DOG T-270088
- **YOUR LOVE** (M1) BAY DOG T-270088
- **I GIVE MY LOVE TO THE WORLD** (M1) BAY DOG T-270088
- **THE LADY IN RED** (M1) BAY DOG T-270088
- **RAJAH** (M1) BAY DOG T-270088

**Greatest Gainer**

- **I'LL TAKE HER** (M1) BAY DOG T-270088
- **JAM** (M1) BAY DOG T-270088
- **FEMININE FAVORS** (M1) BAY DOG T-270088
- **WHEN YOU WERE MINE** (M1) BAY DOG T-270088
- **ONE NIGHT IN HEAVEN** (M1) BAY DOG T-270088
- **BLACKBERRY** (M1) BAY DOG T-270088
- **SPEAK TO ME** (M1) BAY DOG T-270088
- **HAPPY** (M1) BAY DOG T-270088
- **NEVER** (M1) BAY DOG T-270088
- **AMERICA'S MOST SINGED** (M1) BAY DOG T-270088

**Hot Shot Debut**

- **ZXY MUSIC...WORKING THE THREE R'S**
- **I'M IN LOVE WITH MY SCRAPBOOK**
- **I SAVE YOUR LOVE**
- **YOU MAKE ME FEEL**
- **I WANT**
- **I'M IN LOVE**
- **I'M IN LOVE**
- **I WANT**
- **I'M IN LOVE**
- **I WANT**

**Remodel**

- **DON'T LET ME DOWN AGAIN**
- **NEW REMAKER**
- **REMAKE**
- **REMARK**
- **REX**
- **REMAKE**
- **REMARK**

**YAZ**

- **SAD**
- **BRIGHT**
- **SHARPE**
- **NIELSON**
- **SMITH**
- **Nelson**
- **SMITH**
- **DURHAM**
- **SMITH**
- **NIELSON**
- **SMITH**
- **NIELSON**

**ZXY MUSIC DISTRIBUTION LTD.**

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Titled with the greatest sales or club play increases this week. \*Kicked availability. Catalog numbers for cassette maxi-single, or vinyl maxi-single if cassette unavailable. On sales chart. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (O) CD maxi-single available. © 1994, Billboard/SP Communications.
"I originally became a DJ because of a love of American dance music. So it's enormously flattering to see the wheel turn full circle and have my band at Number 1, with our single "Movin' on Up" on the Billboard Club Play Chart."

Mike Pickering
M People, 1994
This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

SPECIAL ATRACTIONS
KEYNOTE ADDRESS:
Frankie Knuckles - Virgin Recording Artist/Club DJ
Pete Radfield & Keith Blackhurst - Co-Presidents/Founders, deConstruction Records U.K.
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To ensure your room, reservation must be made by Dec. 13. Please state that you are with the Billboard Dance Music Summit to receive discounted room rate.

REGISTRATION FEES:
Register early & get last year's early bird rate!
$175.00 - Early Bird Special - Form & payment must be postmarked by Nov. 14
$225.00 - Pre Registration - Form & payment must be postmarked by Dec. 16
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REGISTRATION FEES ARE NON-REFUNDABLE
SRO ’94 To Offer Shows, Panels

Award Gala Set For Wildhorse Saloon

NASHVILLE—Registrants for SRO ’94, the Country Music Assn.’s talent buyers seminar, will have the opportunity to hear the performances of more than 500 artists and to receive the results of the music-business remarks of 36 insiders. The event is scheduled for Oct. 6-8 at the Nashville Convention Cen.

In addition to the showcases and panels, SRO organizers will present awards show Oct. 7 at the Wildhorse Saloon. Featured artists are Lorrie Morgan and Jeff Foxworthy.

Here is the lineup of activities:

p.m.; talent showcasing for Rick Trevino, Dixie Chicks, John Berry, Dawn Sears, Kenny Chesney, Jesse Hunter, and Blackhawk; 2:30-6 p.m.; artist/buyer reception; 7-9 p.m.; talent showcasing for Victoria Shaw, Asleep At The Wheel, Russ Colvin, The Mavericks, and the Mavericks; 7-10 p.m. Oct. 7: international media makers panel.

Managers panel with Rick Shipp, Tom Weisbrod & Associates, Sherry White, Gary Borman, Berman Entertainment, Los Angeles; Chris Dalston, William Morris Agency, Los Angeles; Larry Fitzgerald, the Fitzgerald Hartley Co., Los Angeles; Monty Hitchcock, M. Hitchcock Management, Nashville; Johnny Johnson, tour manager, Nashville; John Lomax III, Kinetic Management, Nashville; and Stan Morees, Morees Nunnan Sherm Entertainment,velte, 11:30 a.m.-2:30 p.m.

Exhibit marketplace open, 10 a.m.-5 p.m.; talent showcasing for Daron Jones, Chey Wehman, Barry Brown, CMT-Davidson, George Jones, and Jimmie Davis. Oct. 8: exhibit marketplace open, 10-5 a.m.-p.m.; panel discussion on the condition of country music with Barry Brown (Continued on page 39).

Parton’s ‘Heartsongs’ Tug At Heartstrings
Also, Major Rules Canadian Roost; Playin’ Possum

TEAR TIME: Think you’re a fan of country music? Well, here’s a test: Give a spin to the new Delly Parton album, “Heartsongs,” and see if you can listen all the way through without getting misty-eyed. If you can, then you ain’t real country—you’re just doing it for breakfast.

Country demands lots of raw sentimentality, and “Heartsongs” (a live album on Columbia) has some of the finest. She sets the tone to music. Among them are the bleak and chilling folk song “Mary Of The Wild Moon,” and Parton’s own heart-rending compositions “Cout Of Color” and “To Daddy.” These three are amped up in their emotional intensity by such other standards as “In The Pines,” “Hold Fast To The Right,” “Wayfarin’ Stranger,” and “Barbara Allen.” If it were not for Parton’s sparkling between-songs banter—and the inclusion of several numbers considerably cheerier than those just cited—our keyboard would be utterly awash by now.

Columbia has just released “To Daddy” as a single. We fervently hope that reviewers will listen to the lyrics more carefully than many of them did to Emmylou Harris’ 1977 version of the song. It is not what it first appears to be.

NORTHERN Exposure: Canadian singer-songwriter Charlie Major dominated the Canadian Country Music Awards show Sept. 19 in Calgary, Alberta. Major, who records for Arista/RBMG Canada, won the male vocalist, single, and album trophies, and split the top song award with co-writer Barry Brown. Major’s winning album was “The Other Side,” and his winning single and song was “I’m Gonna Drive You Out Of My Mind.”

The other winners were Patricia Conroy, female vocalist; Prairie Oyster, vocal duo and group’s fan of the year; Quartet, vocal collaboration; Susan Aglukark, Yuktut (lasting star); Jim Witter’s “Stolen Moments,” video; Garth Brooks “In Pieces,” top-selling album; and Dick Dunnon, Hall Of Honor.

The Canadian Country Music Awards show will be broadcast Saturday (1) on CTV at 9 p.m. Eastern.


At Nashville Scene by Edward Morris

SINGINGS: Pebe Sebert to an exclusive songwriting deal with EMI Music Publishing. EMI will also act as co-producer for her Pebe Sebert Music (BM). Larry LeBlanc, Billboard’s Canadian correspondent, contributed to this column.

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## Billboard Hot Country Singles & Tracks

### Charts Ending Oct. 8, 1994

**No. 1**

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<td>Hangin' In</td>
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<td>Now I Know</td>
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<td>Heart Over Mind</td>
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<td>Summertime Blues</td>
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<td>54</td>
<td>Take Me as I Am</td>
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<td>75</td>
<td>Elvis and Andy</td>
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<td>Just Watch Me</td>
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<td>Teardrops</td>
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<td>Country 'Til I Die</td>
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<td>87</td>
<td>Heart Like a Hurricane</td>
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<td>Dwight Yoakam/Reprise Warner Bros.</td>
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<td>Eugeen You Genius</td>
<td>Bryan White</td>
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<td>Red, White and Blue Collar</td>
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<td>I Got It Honest</td>
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<td>William and Mary</td>
<td>David Daniel</td>
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<td>Redneck Stomp</td>
<td>Johnny Lee/Madison Lee/Atlantic</td>
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<td>2</td>
<td>Men Will Be Boys</td>
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**Cover-to-Cover Country**

**Joel Whitburn's Top Country Singles 1944-1993**


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CAPTURING THE SECOND NO. 1 of his career with “Who’s That Man” (8-1) is Toby Keith. The song was written by Keith and produced by Nelson Larkin and Harold Shedd. It is the first No. 1 for Polydor Nashville, launched in April as a spin-off from Polydor’s shirts label. Keith officially signed to Mercury, which he had the right to take under the leadership of Shedd and Steve Miller. Polydor’s VP of marketing. Keith’s self-titled debut album (41-30) has been on the Top Country Albums chart for 75 weeks. Its debut single, “Should’ve Been A Cowboy,” hit No. 1 in June 1998. His follow-up, “Boomtown,” hit retail Sept. 27.

PICKING THE RIGHT ROLE MODEL is important in anyone’s life. For Keith, there have been two such models, Shedd and Randy Owen of Alabama. It is ironic that Shedd should play such an important role in Keith’s career, for he was also Michael Montgomery’s producer and was instrumental in the group’s rise to the top. He also produced K.T. Oslin and signed Billy Ray Cyrus to Mercury, Keith describes Shedd as his mentor. “He is the cat who came to Oklahoma City and gave me a deal. He’s the one who made it possible for me, and I refer to him as a role model.” The song was written by Billy Sherrill, a country music producer and songwriter. Sherrill was one of the most successful producers in the country music industry, with over 80 No. 1 hits to his credit. He was known for his ability to create hit songs for a variety of artists, and his work with Keith is a testament to his talent.

THE MOST ACTIVE SINGLE TRACK on the Hot Country Singles & Tracks chart is “The Big One” by George Strait, which debuts at No. 35. The 9-week-old song was written by Billboard’s medium-market personality of the year, Gerry House, and Devynn O’Day, producer of the House Foundation morning show on Nashville’s WSMX. Also showing strong gains are “If You’ve Got Love” (48-11) by John Michael Montgomery. "If I Could Make A Living" (40-27) by Clay Walker; “She’s Not The Cheatin’ Kind” (11-4) by Brooks & Dunn; “Unidin’ My Mind” (44-34) by Clint Black; “Take Me As I Am” (64-44) by Faith Hill; “I See It Now” (26-20) by Tracy Lawrence; “Livid On Love” (18-10) by Alan Jackson; and “Baby Likes To Rock It” (37-31) by the Tractors.

RETAIL SALES OF COUNTRY ALBUMS are down this week. If the past holds true, the next two weeks should see an upward trend following the October 5 CMA awards show. The 1992 show was the highest-rated music awards show, and with the baseball playoffs coming to a close, the picture’s year has a chance to post even bigger numbers. Among this week’s strongest performers is “I See It Now” by Tracy Lawrence, which debuts at No. 3 on the Top Country Albums chart and at No. 40 on the Billboard 200. The Tractors’ self-titled debut (15-14) wins the week’s Guarantier award, posting an increase in sales of almost 16% over the previous week’s release. This week’s Passenger is album “What A Way To Live” (15-15) by Mark Chesnutt. New Christmas albums are beginning to arrive. This week’s mail contained a various-artists package from giant records: “the sweetest gift” by Trisha Yearwood, and “Tejano Christmas” by a various-artists album from the Arista Texas label.

DEL MccOuRy BAND WINS TOP BLUEGRASS AWARDS (Continued from page 37)

the emotional high point came, however, during the final bands, when individual performers from Japan, the Czech Republic, Russia, and the U.S. crowded together for a long, loose, and clearly heartfelt rendition of the bluegrass chestnut “Rocky Top.” The awards show was part of the IBMA’s annual World Of Bluegrass trade show and talent showcase.

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

BILLBOARD OCTOBER 8, 1994 www.americanradiohistory.com
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<td>YOU MIGHT BE A Redneck If...</td>
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<td>MARTINA McBride</td>
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<td>MARY CHAPIN CARPENTER</td>
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<td>NEAL MCDONALD</td>
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<td>JOHN BERRY</td>
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<td>JOHNNY LEE (live 1984)</td>
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With Growing Audiences, Emerging Talent and Expanding Labels

It's A Big Market

Execs for the predictable switch to the idea that all country music is beginning to sound the same, '94 has been another great year for the format. No doubt this is attributable to the fact that country music is pushing ahead on so many fronts—rather than relying on records alone to maintain its momentum.

But let’s start with records: According to the Recording Industry Assn. Of America—the folks who certify gold and platinum sales—country music sold 18.5% of the popular music market in 1993, second only to rock in all its manifestations, which accounted for 25%. Contrast this to 1989, when country’s share was only 6.8%. In 1990, the size of the slice grew to 8.8%, in 1991 to 12.5%, and in 1992 to 16.5%.

Of the country albums released between the last week of September 1993 and the first week of September 1994, at least 22 have been certified gold, platinum or multiplatinum, and many others are nearing such certification. Artists with albums in this group are Tim McGraw, John Michael Montgomery, Garth Brooks and Reba McEntire (multiple platinum), Alan Jackson, Vince Gill and George Strait (platinum), and the Mavericks. David Ball, Travis Tritt, Neal McCoy, Randy Travis, Collin Raye, Confederate Railroad, Tanya Tucker, Faith Hill, Alabama and Doug Stone (gold).

In addition, the country-artists compilations "Rhythm Country & Blues" and "Common Thread: The Songs Of The Eagles" went platinum and multiplatinum, respectively, during this time.

This was also the year that saw McGraw, Hill, McCoy, Ball, Clay Walker and Toby Keith rise from nowhere—statistically speaking—to become best-selling artists.

Dependent on your outlook, there was either a wealth of surplus of "event albums" in 1994. Following the examples set by the various artists’ tributes to Bob Wills & The Texas Playboys (Liberty) and the Eagles (Gitan), the labels released the country/R&B cult album, "Rhythm Country & Blues" (MCA); an AIDS relief project, "Red Hot + Country" (Mercury); "Shay's Friends" (MCA) "Vama's Hungry Eyes" (Arista); a combined tribute to Merle Haggard and fund-raiser for the Second Harvest food banks, "Keith Whitley: A Tribute Album"; and the all-star duet albums from George Jones ("The Bradley's Barn Sessions," MCA) and Larry Wynter ("Without Walls," Epic).

As new talent stretched the capacity of existing labels to handle it, some of the majors spun off associated labels. MCA revived and separately staffed Decca, and Mercury did the same with Polydor. Liberty launched Patriot, and Platinum Entertainment, a Chicago-based company, established the independent River North Nashville Records. Other country labels are about to surface. At last count, Nashville based 16 distinct major country labels.

Garth Brooks, the man most responsible for country’s current prosperity, made some stumble forays into international markets this year, wooing sellout crowds in Ireland and establishing a presence throughout the rest of the British Isles and in continental Europe. He currently is making similar headway in Australia and New Zealand.

Brooks is the first country superstar to make a serious effort to take his music abroad; while he is at the height of his popularity. And he’s also the first to take his full show rather than an emasculated version.

The spread of Country Music television into Europe, beginning in October 1992, seems to have helped create a market for Brooks and his country peers. CMT Europe now reaches approximately 6 million homes. In August, CMT announced plans to transmit its music video programming into parts of Asia and Latin America as well.

Dozens of top country acts have been touring throughout 1994 and thereby causing fear among some agents and concert promoters that there would be more tickets available than customers had money to buy. So far, however, no major disappointments have been reported. Brooks & Dunn, Reba McEntire, Alan Jackson, Vince Gill, George Strait and Sawyer Brown have all drawn well in Nashville itself. The big news was the revitalization of downtown and a chance to tap more deeply into the lucrative tourist trade. Gaylord Entertainment bowed two showplaces: the new Wildhorse Saloon on Second Ave. and the historic Ryman Auditorium on Fifth.

The latter venue, which served as the home of the Grand Ole Opry from 1943 to 1974, got an $8.5 million makeover. By the time it reopened in June, it was booked with a variety of high-profile shows, including the Martha White Bluegrass Night series and the musical "Always... Patsy Cline."

To speed guests of Gaylord’s other Nashville properties—notably Opryland USA and the Opryland Hotel—the company also commissioned a fleet of water taxis. (Both Opryland and downtown are on the Cumberland River.)

Yet another recently completed downtown attraction is the Hard Rock Cafe, which celebrated its opening with a benefit concert by Vince Gill, Don Henley and Melissa Etheridge.

There was substantial construction on Music Row, as well, with Sony Tree, MCA and Warner Bros. opening new or refurbished buildings and BMI, Starstruck Entertainment and Almo Irving in the process of building and expanding.

All in all, it’s been a year to remember.

BY EDWARD MORRIS

www.americanradiohistory.com
**Country By Country, Music Goes Global**

**BY ANDREW VAUGHAN**

**LONDON** — The year 1994 has finally seen country music making serious inroads into the international market. Nashville labels have worked consciously to develop artists’ careers in Europe and beyond, and the year has seen European concerts hosted by Garth Brooks, Trisha Yearwood, Vince Gill, Dwight Yoakam, Ricky van Shelton, Emmylou Harris and Hal Ketchum.

The support infrastructure has been increased, with CMT now available to 3.8 million subscribers across Europe; the Sept. 1 launch of Europe’s first 24-hour country station, Country 1035 AM in London; and the opening of a glossy High Street magazine, Country Music International, from national newspaper publishers United News.

Joe Casey, VP of international marketing at Sony Music in Nashville, has witnessed the changes from both sides of the Atlantic and feels that these positive video developments are key to filling the information gap. “There’s a lot of music that the audience over there has liked, but they didn’t know the name of the band, or the song or who was singing it,” Casey says. “CMT Europe has made a tremendous contribution to what we as an industry are trying to accomplish. The hunger for the music is there, and the sales are there. And our international business has never been this good.”

Mary Chapin Carpenter’s sales, for instance, have increased in the United Kingdom (U.K.) in the last two years.

In order to maximize these new developments, the Country Music Assn. has opened more international offices—with Tony Rounce looking after the U.K. and Ireland; Karen Holt in Utrecht for the Benelux countries and Fritz Porner in Zurich working with Germany, Switzerland and Austria.

For the CMA’s international director, Jeff Green, the year has been a “dramatic” success. “Since I started in this role in April 1993, I’ve been thrilled with the response from record companies internationally,” says Green. “Their enthusiasm is growing. They eagerly show us their campaign plans and are coming to Nashville on a more regular basis, thanks in part to the new direct-flight route.”

Garth Brooks’ international ambitions have made great inroads into developing links between Nashville and the international market. According to Thirry Pannetter, Brooks’ label manager at EMI London, the tour was vital to marketing success.

“The album, ‘In These’ went gold in five days, and the response to Garth’s concerts was phenomenal,” says Pannetter. “Shows at Wembley and Birmingham sold out in a matter of hours, and he played an amazing eight nights at The Point in Dublin.

‘With that kind of awareness and an excellent press campaign by Byworth-Wooton, which placed Brooks in the mainstream media, we were able to capitalize on sales dramatically. In Germany, the response was such that one Brooks in-store promotion was attended by over 700 people, and he signed autographs for four solid hours.”

Carrice Spacce-Foote, international marketing manager at EMI, maintains that, while the tour was important, Germany was already familiar with Brooks through the broadcast of the NBC-TV special. “One has to note the impact of CMT Europe as well. That’s had an important influence across the continent,” notes Spacce-Foote.

CMT is moving into the Asia-Pacific region and Latin America and is also consolidating Europe with a multi-channel microwave system in... Continued on page 44

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**The Future Path Of Country’s Road**

A Roundup Of Record Execs Present Their Own Brand Of Answers To Hot Topics

**BY PETER CRONIN**

NASHVILLE — As country music settles into its new home in the American musical mainstream, Nashville’s music industry is in the throes of heretofore unimaginaged growing pains. Billboard asked a select sampling of Music City decision-makers a few of the tough questions that are being tossed around in the halls of the National Music Row. Their answers say a lot about what country music has accomplished and where it may be headed.

**Rick Blackburn:** is president of Atlantic Records Nashville.

**Tony Brown:** is president of MCA Nashville.

**Allen Butler:** is executive VP/GM at Sony Music Nashville.

**Tim Duitie:** is president of Warner Bros. Records Nashville.

**Kyle Lehning:** is president of Asylum Records.

**James Stroud:** is president of Giant Records’ Nashville division.

**Jeff Green:** says that Nashville is after the impact of our international business, which is being increased this year by the recent launch of CMT-24, the 24-hour country music station.

**Tim DeBois:** says that it’s very hard to find somebody right now who didn’t grow up with rock ‘n’ roll. It’s cool to say, “My influences are Hank and Lefty,” but what we’re dealing with is a bunch of people whose influences are more like James Taylor and the Eagles. There’s a big market for traditional country, but it’s when it’s on the hipper side of country that it seems to work.

**Tony Brown:** says that as music: “My influences are Hank and Lefty, but what we’re dealing with is a bunch of people whose influences are more like James Taylor and the Eagles. There’s a big market for traditional country, but it’s when it’s on the hipper side of country that it seems to work.”

**James Stroud:** says that CMT Europe has made a tremendous contribution to what we as an industry are trying to accomplish. The hunger for the music is there, and the sales are there. And our international business has never been this good. Mary Chapin Carpenter’s sales, for instance, have increased in the United Kingdom (U.K.) in the last two years.

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CMT is moving into the Asia-Pacific region and Latin America and is also consolidating Europe with a multi-channel microwave system in... Continued on page 44

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**James Stroud:** I have a neighbor whose children listen to country music only. They never did go to the rock ‘n’ roll side of the radio. They ask questions about country artists, and they’re very knowledgeable. I’m shocked, because I grew up listening to everything but country. Country was very unclear. We’ve incorporated a lot of what we grew up with, but we have to be careful. Wherever we go, we have to make sure we keep our roots and don’t lose the basics of country music: great lyric content and a nice, simple melody.

**BB:** While most everyone agrees that country’s widespread popularity is a wonderful thing, many critics have accused Nashville of falling into the old pattern of turning out “cookie-cutter” clones instead of real artistry. Is it still possible for the next Garth or Brooks to be formed in the mold by Nashville and then go on to be successful on a national scale?

Blackburn: When we make commercial country music that appeals to the masses, the critics think we either are selling out or creating a sameness. But in Nashville, we have a pretty good handle on what the public wants to buy, and the sales figures bear that out. We’re trying to make money, that’s why we’re here. If the critics were running a label, they wouldn’t last long. It would be a commercial disaster.

Brown: It’s my job to bring something new to the table. Whether the consumers or the public like it or not, I’ve got to try to turn them on to... Continued on page 44
The only network that plays country music videos, 24 hours a day. Nothing else like it. Nowhere else to get it. It's the one place fans always find their favorite stars playing America's most popular music.

CMT: Country Music Television.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!
They are very fickle, and they're in and out of this format more than you think. As an industry, we have to do whatever it takes to keep that demographic happy.

Brown: I don't dwell on research as much as I dwell on my feel. My promotion and marketing use research, and I look at it. But I don't use it as my focal point. I refuse to quit believing in the bells and whistles of the world to give to some young guy or girl who walks in with one radio smash.

Strood: We're still going with the gut and letting eye ears drive us. But believe in research. At MCA, where you're doing a huge amount of business with George Strait, Reba McEntire and Vince Gill, you can afford the luxury of having a hobby I'm loyal. When a lot of (top-40) stuff is signed our contracts, we took on a responsibility to make music.

Butler: Music is a sensual enjoyment, and I don't think research can answer those questions or push those buttons. We look at research, but we don't generate it. Research cuts out all the highs and lows and gives you the middle. It's no different than when we tried to let the accountants and the attorneys run the music business in the '70s. They tried to get all their answers out of a computer, and things got stale.

DuBois: In another life, I was an accountant, and one thing I understand about research is that it's not the most dependable thing in the world. I listen a lot, and that's my research. When you put too much emphasis on research, you take away some of the artistry. There's been an impoundment of almost-novelty records, and that's the kind of thing you're going to get back from research.

BB: Is country music moving back toward becoming an artist-driven format, or will it continue in a sensuous format?

Brown: The Mavericks are a good example of an artist-driven thing. That's not a hit-driven success story. They've barely gotten into heavy rotation across America on any record with the exception of their current one. "Oh What A Thrill." So I think it could swing back. I'm still operating on the premise that if you sign an artist, you've got to think that you're going to be with them for the next eight to 10 years. Rela's up for four awards this year, and George Strait is the person who brought in Alan Jackson up for album of the year. Country music still prefers artists with some longevity.

DuBois: The old joke was that Kenny Rogers was so hot he could put out a box of tea, and it'd sell and it would go Top 5. People played a record because of the name on it. I don't think we're there, because we've cranked up the competitive standards a lot. One thing country has always been good at is knowing who and when to pick up an artist for the next eight to 10 years. Rela's up for four awards this year, and George Strait is the person who brought in Alan Jackson up for album of the year. Country music still prefers artists with some longevity.

Butler: Music is really just... it is... it is an entertainment form and radio's nature is to surround themselves with a comfort level. They become comfortable with a group of artists. So the format appears to be artist-driven, because that's the group radio is comfortably with. Every format needs stars; that's what drives people into anything—that value.

Strood: We'll have some artist-driven situations, but we are built on the song. If the Nashville record business to go away, we'd go. We'd have a huge business here in publishing. We have the best writers in the world. I'm getting ready to cut a record by a kid named Christopher Williams. He's Elia Fitzgerald's nephew and he's an unbelievable singer. He's one of the most talented people I've recorded on him, and the song we're cutting was No. 1 country song.

Blackburn: I think it's going to become more of a song-based format in the next five years, maybe more so than we've ever seen. And that's only fair. Anybody can have a hit, and an artist that has a fip now has the ability to come right back with a great song and have a hit. I look at

"I Swear." Talk about the power of a song. Here's one that broke the careers of two different artists in two different formats [John Michael Montgomery and All-4-One]. Now you tell me we're not living in the age of the song.

BB: With a large majority of the population now centered in metro areas, what's to become of country music's time-honored rural traditions?

Lehning: That's a real good, soul-searching question. Wendell Berry wrote a lot about that whole thing—the dooms of society based on the erosion of the rural lifestyle. Real country music is a historical property more than one's evolving into something. The danger is that traditional country music could box itself in and become like a folk or blues format—limited by its own definition.

Strood: I think we'll keep those traditions, but we have to think realistically. We're in a market now that is very urban. We'll no longer just have a hayseed market or hillbilly music. Country has matured; it's intelligent and articulate with a lot of depth and substance. And it's consistent, which is one thing we didn't have 13 years ago.

BB: Those traditions are going to change as we get more knowledgeable about sounds and get better as musicians. All of our values and tastes are changing. Farmers 20 years ago would never have been able to see Madonna in her steel-corne bra and hear her say the F-word in a concert. Now they can be sit there eating their corn bread and mashed potatoes with the family, flicking the dial and seeing it in the living room. The availability of TV and the curiosity factor have changed the traditions of every form of music. That's why a lot of rock and R&B musicians are interested in Nashville all of a sudden. They're curious.

Butler: Yes, we've gone from overall to designers. Country music will evolve as generations come and go, but you're always going to have that tradition there. I don't think those things will fade away.

DuBois: It's not necessarily a rural thing as much as it is family values—and family is a big part of country music. Whether you're talking about a suburban family or a rural family, the integrity involved is the same. That's a lot of what country music is built around, and we're not in danger of losing that. I don't believe the world is going to see me dead in a headbander. I think the lifestyle that our artists and this community portray is a lot sincerer than what some of my contemporaries in other formats have to live with.

BB: Are you optimistic about the future of country music, and in what directions do you see things headed?

DuBois: I'm optimistic about the future of Nashville as a music center, but I'm not necessarily optimistic that country music is going to continue to climb and continue to be the darlin' that it's been the last few years. But it's still very healthy.

Blackburn: We're maxing out domestically; We're No. 1 pop in Billboard. We've conquered that mountain with Garth, John Michael, Billy Ray, and Tim McGraw. What's left is Europe, but it's going to be a hard nut to crack. The reason Gun N' Roses or R.E.M. or any major pop artist in the world mind going to Europe or Japan is that MTV is all around the world. If you can turn the U.S. on to country music as a mainstream format, there's no reason we can't. Everybody and everyone is looking for that genre and seeing in certain artists. I really believe this will happen, but it's going to be a few years.

Strood: Europe does have real potential for us, but I don't know how much. It's not going to be automatic, and it's not going to be monetarily beneficial for anybody but yet. But it will happen. We've always given them this hillbilly mentality, but we're more intelligent than that now and they're finally seeing it. We've got better artists, and we're more consistent.

Blackburn: I look at the 18 to 30-year-old demo as the future of our business. Ten to 15 years ago, they were convince artist loyalty, but who sang a particular song just isn't as important to them. They're looking for something new to country, this audience is attracted by the songs. There's your future.

Butler: I see it going in many different directions. There's going to be another Garth Brooks at some point, but I don't know what musical direction it will take. It has to be natural.

Lehning: I'm generally optimistic, but the nature of things is that nothing is in a straight line. We've had a spurt of growth, a lot of competition in town, and that's exciting. It's kind of kettle ground that's required for something truly unique to happen. When we binged our heads against the wall enough, and enough things don't work, and we're saying "the hell with it"—that's when it happen.
POLYDOR NASHVILLE
The future is here.

Amie Comeaux
Davis Daniel
Clinton Gregory
Toby Keith
Chely Wright

Polydor Nashville
a PolyGram company
Radio Can Pick And Choose From The Best Of The Best, And Good Ain't Good Enough Anymore.

BY JIM BESSMAN

The maturing country music boom has given rise to new artists, new labels and more stations, but there are beginning to surface things that may not suit all of the right music. This, along with more and more artists and labels competing for the same number or even fewer spots on playlists, how can all the great new music from young and old artists get heard? And as the country genre shifts from its artist-driven tradition to one fueled by singles, does the new music offer the variety and quality that helped bring about the boom to begin with?

"There is some great country music out there—great country records—that will never see the light of day," says Asylum Records' VP of promotion Dennis Mosesman, who notes that new artists lacking a track record at radio suffer of old artists get heard? And denies that promotions could ever get enough airplay. "It's just not the same challenge as before," he says. "There's a lot of competition now." He also points out that with the increased number of smaller publishers, several of which are financed by Warner Chappell, as a natural outgrowth of the many small-town radio stations that are still playing country music.

"If you're a small publisher, you have to work harder to get your music on the air," says John Berry, who estimates that there are between 20 and 25 of these new downzoned publishers firms in town. Responding to the need of the writers in his stable, Highlon left his job at Warner Chappell five years ago to start his new company with a small group of songwriters, including Gary Hayton, Vince Melamed, Mark Cerg and Jim Phogol.

Mark T. Barnes, a top country songwriter, is a veteran of three major corporate publishing deals during the course of the past decade. "Being at one of those large publishers can be like being in the witness-protection program," jokes Barnes. "You sign up and you're never heard from again. You've just got to work to even get your songs pitched out there by your own company."

Frustrated by what he saw as a lack of creative attention, Barnes left the corporate atmosphere in 1991 to become the cornerstone writer at Island/Fortune Music, which had just been formed with backing from Famous Music. "Now I can go in and bend my publisher's ear at any time," Barnes says. "I can get hands-on information anytime I need it."

Tim Wippmaner, a 20-year veteran of Nashville's publishing industry who now serves as senior VP and executive GM at publishing giant Warner Chappell, concides that some focus may have been lost in the heat of late-'80s acquisition fever, but he's quick to point out that the necessary adjustments have been made. It was Wippmaner who, in 1989, formed the joint venture through which former Warner Chappell employee Highlon was able to start a country music publishing company. "We've got a 5-to-1 ratio of writers to publishers," he says. "I think a publisher can take care of five to six writers at one time."

But while he sees the growing number of smaller publishers, several of which are financed by Warner Chappell, as a natural outgrowth of the many small-town radio stations that are still playing country music.

"And when you acquire properties, you have to put the seeds back in the ground for those properties to bear fruit," Highlon says. "There was a focus lost in that regard, and there was. When the writers fell out, there were also executives who were willing to take a chance and put something together for themselves. That's what's happening here now. To a great extent, it's a rebirth of those smaller things."
ATLANTIC RECORDS...

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difference in
COUNTRY music

Fact: for the
FIRST HALF
of 1994,
Atlantic's ROSTER
HELD Billboard's
#1 SLOT for
44% of the time.

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The Atlantic Group
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HIS GREATEST HITS

Recorded LIVE From The
GOODTIME THEATER
(AUGUST 1994)

GENTLE ON MY MIND
WICHITA LINEMAN
GALVESTON
BY THE TIME I GET TO PHOENIX
RHINESTONE COWBOY
IT'S ONLY MAKE BELIEVE
TURN AROUND LOOK AT ME
MARY IN THE MORNING
DREAMS OF THE EVERYDAY
HOUSEWIFE
WHERE'S THE PLAYGROUND SUSIE
AND MORE!

GLEN CAMPBELL, LIVE! Recorded live at Glen Campbell's Goodtime Theatre in Branson, Missouri on August 9th & 10th, 1994. This recording is truly a "showcase" of the enormous talent and versatility of Glen Campbell. The "Hits" featured on this recording are responsible for producing millions of records sold by one of America's top entertainers.

Featured on this recording is the new single written by Paul Overstreet entitled Mansion in Branson, a controversial and honest statement that addresses the status confronting many of this country's legendary performers.

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- AND THE AIRWAVES!

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Billboard AWARD FOR
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National Country Music Program!

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LINDA KELLY       BARBARA LYON
ANN BEEBE         Mags Hernandez

Bob Kingsley

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No. 1 Independent Label
Stage Is Set For The Biggest Tour Season In Country's History

BY RAY WADDELL

With more acts on the road than ever before, and the巡演 selling out, concert venues from the club level on up, it's evident that the live end of country music is flourishing.

If a single show could be responsible for putting country music on the map as far as concerts go, it was Garth Brook's three sellouts at Texas Stadium in September 1993. Those three shows, with a very conservative ticket price, grossed more than $3.3 million. -numbers that would make a lot of rock acts envious.

In 1993, country music saw its best year ever for live shows, both in terms of the number of acts on the road and tickets sold. This year will end up even stronger.

"In this market, country is kicking ass," says Wilson Rogers, director of Highway's Pavilion at Walnut Creek, a 20,000-capacity amphitheater in Raleigh, N.C. "You can tell that country music has arrived when you go out to the parking lot and see beer cans and lemons." Strong sellers at Rogers' venue this summer included Reba McEntire, Alan Jackson, Brooks & Dunn, Travis Tritt and Hank Williams Jr.

"And I think it's only going to get better," says Rogers. "If we can keep adding new headliners to the mix, it can't help but get better. This year it was Brooks & Dunn, and next year I think John Michael Montgomery is the best shot at a new headline.

Similar stories about country's success are being heard in other markets, many of them non-traditional hotbeds of the genre. The Coca-Cola Starlake Amphitheater outside of Pittsburgh, for instance, did a record number of country shows this summer.

"It's taken us a while to carve an identity for country music in this market," says Tom Rooney, executive director of Starlake. "But we're really there now with country, both in terms of quantity and quality. Country is our biggest success story."

Steve Hauser, president of PACE Concerts Southeast, books country acts for six amphitheaters owned and/or managed by PACE Concerts, the Houston-based promotions company. "Country music was very successful this year, for all of our acts," Hauser says. "One key to making it work was spreading the acts out so each gets its own play and promotion out of it. You have to be careful, because each market can only handle so much country."

Country music booking agents are staying incredibly busy, and their acts are commanding higher guarantees than ever before. The number of acts on the road is unprecedented, according to Tony Conway, president of the Nashville-based Buddy Lee Attractions. "Let me put it this way: The last four weekends, we've averaged 50 shows a day," says Conway. "All our acts are on the road right now, and we represent 52 exclusively. There are approximately 300 country acts touring this summer, which is, as far as we can tell, the largest number that's ever toured at one time.

It's a double-edged sword, however. "The positive effect is that everybody is getting an opportunity to see their favorite country artist in concert," says Conway. "The negative is that there are only so many spendable leisure dollars in each market and country fans can't go to every one. The average country music fan buys three concert tickets a year."

Conway also notes the change in country music fans and says country acts are competing with other genres more than ever. "The newer country fans are fans of all different types of music," he says. "They want to see U2 and Janis Joplin, Billy Joel and the Eagles.

The William Morris Agency had 30 country acts, including Tejano, booked out of its Nashville office this summer. Among the legitimate headliners were Brooks & Dunn, Vince Gill, Hank Williams Jr. and Tanya Tucker.

Rick Shipp, who heads William Morris' Nashville office, is optimistic about the coming season and happy with this year. "From my perspective, things couldn't be better," he says. "Our headliners are selling tickets, and our support acts are on tours or pieces of tours that are doing well. I haven't gotten three calls this year where a show wasn't making money."

Tours like the Eagles, however, have taken some dollars out of the country business. "Fortunately, we've booking the Eagles, so we had enough lead time to coordinate the on-sells and ad breaks," says Shipp. "One of the few exceptions was Ames, Iowa, where we had Vince Gill and the Eagles a couple of weeks apart. But Vince sold 7,000 tickets the first day and will sell out before the Eagles ever go on sale."

The Nashville office of Creative Artists Agency has had a good summer as well, with such established acts as Clint Black, Dwight Yoakam and Waylon augmented by relative newcomers like Joe Diffie, Blackhawk and Tim McGraw. McGraw is one of country music's biggest success stories this year, going from guarantees of $7,500 a night to $40,000 and up in a period of a couple of months.

The plethora of acts on the road and the threat of market saturation is a real issue. "The strong will survive with good support, and the ones that are not strong will get their brains beat out," Shipp opines.

The bigger it gets, the more traffic, the more overlapping dates and the tighter the time between dates. "We're selling thousands of tickets daily, but it could be even better if we were more controlled," says Buddy Lee's Conway. "It takes all of us to make that happen—the artists, the agents and the labels."
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www.americanradiohistory.com
**'94 Country Charts:**

**So Far So Good**

The following year-to-date charts were compiled from information dating from the Dec. 4, 1993 issue to the Sept. 3, 1994, issue.

### TOP ARTISTS (ALBUMS AND SINGLES)

<table>
<thead>
<tr>
<th>No. of charted albums &amp; singles</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1 GARTH BROOKS (1)</td>
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<tr>
<td>2 ALAN JACKSON (11)</td>
<td>Arista (1) Giant</td>
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<tr>
<td>3 VANCE GILL (1)</td>
<td>RCA (3) MCA (1) Giant</td>
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<tr>
<td>4 JOHN MICHAEL MONTGOMERY (6)</td>
<td>Atlantic</td>
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<td>5 REBA McENTIRE (9)</td>
<td>MCA</td>
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<td>6 GEORGE STRAIT (7)</td>
<td>MCA</td>
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<tr>
<td>7 BROOKS &amp; DUNN (1)</td>
<td>MCA (1) Liberty</td>
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<tr>
<td>8 WYNONNA (8)</td>
<td>Curb/MCA</td>
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<tr>
<td>9 CLAY WALKER (5)</td>
<td>Giant</td>
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<td>10 CLINT BLACK (6)</td>
<td>RCA (1) Giant</td>
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</tbody>
</table>

### TOP NEW ARTISTS

- Category: ARTIST (No. of charted singles & albums) Label
- New Male—TIM McGRAW (4) Curb
- New Female—FAITH HILL (4) Warner Bros.
- New Group—BLACKHAWK (4) Arista

### TOP ALBUM ARTISTS

<table>
<thead>
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<th>No. of charted albums</th>
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<td>Arista</td>
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<td>4 TIM McGRAW (1)</td>
<td>Curb</td>
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### TOP SINGLES ARTISTS

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### TOP ALBUMS

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<thead>
<tr>
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<tbody>
<tr>
<td>1 NOT A MOMENT TOO SOON—Tim McGraw—Curb</td>
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<tr>
<td>2 COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giant</td>
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<tr>
<td>3 IN PIECES—Garth Brooks—Liberty</td>
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<tr>
<td>4 GREATEST HITS VOLUME TWO—Reba McEntire—MCA</td>
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<tr>
<td>5 KICKIN’ IT UP—John Michael Montgomery—Atlantic</td>
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<tr>
<td>6 A LOT ABOUT LUVIN’ (AND A LITTLE ’BOUT LOVE)—Alan Jackson—Arista</td>
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<tr>
<td>7 EASY COME, EASY GO—George Strait—MCA</td>
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<tr>
<td>8 READ MY MIND—Reba McEntire—MCA</td>
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<td>9 HARD WORKIN’ MAN—Brooks &amp; Dunn—Arista</td>
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<tr>
<td>10 RHYTHM COUNTRY &amp; BLUES—Various Artists—MCA</td>
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### TOP SINGLES

<table>
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<tbody>
<tr>
<td>1 I SWEAR—John Michael Montgomery—Atlantic</td>
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<td>2 WHIPLASH—Neal McCoy—Atlantic</td>
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<td>3 FOOLISH PRIDE—Travis Tritt—Warner Bros.</td>
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<tr>
<td>4 THAT AIN’T NO WAY TO GO—Brooks &amp; Dunn—Arista</td>
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<tr>
<td>5 WHEREVER YOU COME AROUND—Vince Gill—MCA</td>
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<td>6 EVERY ONCE IN A WHILE—Blackhawk—Arista</td>
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<td>7 LITTLE ROCK—Collin Raye—Epic</td>
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<tr>
<td>8 NO DOUBT ABOUT IT—Neal McCoy—Atlantic</td>
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<tr>
<td>9 HE THINKS HE’LL KEEP HER—Mary Chapin Carpenter—Columbia</td>
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<tr>
<td>10 ROCK MY WORLD (LITTLE COUNTRY GIRL)—Brooks &amp; Dunn—Arista</td>
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### TOP DISTRIBUTING LABELS (ALBUMS AND SINGLES)

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### TOP PUBLISHERS

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<td>4 SONY CROSS KEYS, ASCAP (21)</td>
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<td>5 ALMO, ASCAP (18)</td>
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<td>6 BLACKWOOD, BMI (4)</td>
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### TOP PUBLISHING CORPORATIONS

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<tr>
<td>5 ALMO MUSIC (17)</td>
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</table>
CHASING TRENDS COMES AND GOES. TRUE ARTISTRY STAYS AND GROWS.

BlackHawk

Linda Davis

Diamond Rio

Radney Foster

Mama's Hungry Eyes

Alan Jackson

Lee Roy Parnell

Dude Mowrey

Pam Tillis

Steve Wariner

The Tractors

Michelle Wright

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CLINT BLACK
ANDY CHILDS
TY ENGLAND
WAYLON JENNINGS

MARTINA McBRIDE
JAMIE O'HARA
JON RANDALL
AARON TIPPIN
LARI WHITE
### Top Jazz Albums

**FOR WEEK ENDING OCTOBER 8, 1994**

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<thead>
<tr>
<th>WEEK</th>
<th>ARTIST &amp; TITLES</th>
<th>LABEL</th>
<th>VISUAL</th>
<th>RANK</th>
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<td>TONY BENNETT</td>
<td>COLUMBIA</td>
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<tr>
<td>2</td>
<td>GROVER WASHINGTON, JR.</td>
<td>CAPITOL</td>
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<td>3</td>
<td>JOSHUA REDMAN QUARTET</td>
<td>WARNER</td>
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<td>MARCUS ROBERTS</td>
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<td>GINGER BAKER TRIO</td>
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<tr>
<td>6</td>
<td>SHIRLEY HORN</td>
<td>VERVE</td>
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<td>BLUE NOTE</td>
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<td>GRP</td>
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**TOP CONTEMPORARY JAZZ ALBUMS**

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**Notes:**
- albums with the greatest sales gains this week.
- Recording Industry Assn. of America (RIAA) certification for sales of 100,000 units.
- RIAA certification for sales of 1 million units with an additional million indicated by a symbol following the symbol.
- albums available on compact disc and soundscan.
- indicates that the album was issued in limited quantities at a high grade.
- includes past or present Heatseekers.

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**The Connoisseur Series**

- Bud Powell's most consistent and artistically satisfying recordings—The complete Blue Note and Rast records—are available for the first time.
- These are the seminal bebop sides that include Fats Navarro, Sonny Rollins, Max Roach and many more. This is a watershed of modern jazz.
Artists & Music

Jazz Blue Notes
by Jeff Levenson

"What he carried with him was the aroma of red beans and rice, with more than a hint of poi and grits grits. He conveyed this to the world by the unassuming challenge of his smile alone; the cap on his head tilted at an angle, which he wore meanly: 'Look out! I'm a bad cat—don't mess with me.'" —Rex Stewart, cornetist

Classical Keeping Score
by Heidi Wadson

Girls on the Road: With three charted CDs pushing them along, the members of Anonymous 4 have finally quit their day jobs and embarked on a 50-plus-concert tour in the U.S. and Europe. This 8-year-old female vocal quartet, which performs compelling, intermission-less, thematic programs of medieval chant, polyphony, and texts, has more than doubled its live concert schedule this season, thanks to the success of the Harmonia Mundi releases "An English Ladymass" (150,000 copies sold, according to the label, and #2 weeks on the Top Classical Albums chart), "On Yoolis Night" (80,000 sold), and "Love's Illusion" (65,000 sold within 3 weeks of its release last month, now #7 on the chart).

After an appearance at the medieval Abbey de Royaumont in France and a sold-out London debut, Anonymous 4 kicks off its American concert tour on Oct. 11 in Scottsboro, Ala. the next six months will find the quartet not only in such big city music centers as Berkeley, Calif., New York, Boston, Seattle, and Washington, D.C., but also in many of the places in between, including Little Rock, Ark., Duluth, Minn., and Reno, Nev. For acoustical and theatrical reasons, the group will be frequenting churches and chapels rather than big concert halls. It will alternate between the three recorded programs, plus a new show, "Hannigan Christmas" (in New York), and "The Lily and the Lamb," a program of medieval English music and poetry that is due out on CD next year.

In addition to in-store signings, some with signing, Anonymous 4 will be ubiquitous on radio throughout the tour, thanks in part to "A Visit with Anonymous 4," a one-hour show of interviews and music, produced and hosted by Rich Capparella, host of "Classical Countdown." More than 30 stations in large and small markets have picked up the program so far. Sarah Folsom of Harmonia Mundi (which instigated and paid for the project) says, "The stations think 'Love's Illusion' is beautiful, but they don't know anything about it. They really need help talking about the music that comes into their libraries." Folsom says that a similar show, built around Handel's oratorio "Sussaena," with the Philharmonia Baroque performed by mezzo-soprano Nicholas McGegan, helped put that show on the charts a few years ago. American Public Radio is also offering a program featuring a live performance of Anonymous 4's English Christmas show, "On Yoolis Night," which should also keep the girls on the airwaves for December.

New Gig: With all last summer's hallaballoo about the possible demise of Mostly Mozart, Lincoln Center has played its trump card by appointing New York Times critic John Rockwell as director of the new international performing arts festival (still unnamed) that will take over some of the Mostly Mozart weeks beginning in 1996.

Rockwell, who has been covering European culture and reviewing classical recordings for the Times from Paris, has broad interests in contemporary and classical arts, a profile that makes him ideal for Lincoln Center, which is anxious to revitalize its tradition without alienating the folks who pay its rent. (Another former New York Times critic, Joseph Horowitz, is busy putting his vast encyclopaedia as executive director of the Brooklyn Philharmonic—is this a trend?) Just in case Rockwell hasn't got the technical side of festival production down, Lincoln Center has also appointed Niels Redlin, director of the Spoleto Festival USA, to be executive director of the Santa Fe Opera, and is also plugged into what's new.

Billboard

TOP CLASSICAL ALBUMS

- FOR WEEK ENDING OCTOBER 8, 1994
- Compiled from a national sample of retail store and mail sales reports collected, compiled, and provided by

- www.americanradiohistory.com

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From “Give My Regards To Broadway” To “Bat Out Of Hell,” The Venerable Publisher Has Represented The Words & Music Of The World’s Most Popular Songwriters. How Classic And Contemporary Can You Get?

BY JIM BESMAN

From “song slides” to Meat Loaf, Edward B. Marks Music has survived as one of the oldest and most venerable popular music publishers by constantly branching into new areas and evolving with the times, all the while maintaining its family-owned character and independent streak.

Of course, E. B. Marks is no longer the Marks family’s The century-old company was sold to Freddy Bienstock and the Oscar Hammerstein estate in 1983. But general manager Johnny Bienstock (Freddy’s brother) has preserved a family tradition dating back to February 17, 1894, when the J. W. Stern & Co. came into being in a 100-square-foot basement space at 304 E. 14th St. near Second Avenue in Manhattan. Founded by the colorful Edward B. Marks and his partner Joseph W. Stern, the firm helped usher in the American music-publishing business, its decades of hits including such prized and varied copyrights as “Mambo,” “The Tired Lion of a Thousand Voices,” “Blue Moon,” “Jingle Bells,” “Sweet Dreams,” “I’ll Remember April,” “Danny Boy,” “The Way You Look Tonight,” “The End of the Road,” “I’ve Got a Crush on You,” “I’ll Be Seeing You,” “Let’s Fall in Love,” “I’ll Be a Star in Your Orchestra,” “You Made Me Love You,” “You’re Mine,” “You’re My Thrill,” “Jingle Bell Rock,” “That Lucky Old Sun,” “You Can’t Have My Love,” and “My Wild Irish Rose.”

And the last goes on, to include such classic and consistently contemporary titles as “Give My Regards To Broadway,” “In The Good Old Summertime,” “God Bless The Child,” “Lili Marlene,” “My Gall,” “You’re A Grand Old Flag,” “The Banana Boat Song,” “Tell Laura I Love Her,” “Here’s That Rainy Day,” “The Jack,” “Seasons In The Sun,” “Strange Fruit,” “Lollipop,” “You’re My Thrill,” “The Ballad of Ira Hayes,” “Total Eclipse Of The Heart,” “Bat Out Of Hell” and, most recently, “I’d Do Anything For Love (But I Won’t Do That).”


UP FROM THE GUTTER

Marks’ writers and composers have included Jacques Brel, Jerome Kern, Sigmund Romberg, Jeff Barry, Lionel Ballin, Burt Bacharach, Irving Berlin, Johnny Mercer, Rogers and Hart, Roger Sessions, Norman Dello Joio, Nelson Riddle, George M. Cohan, Ernest Gold, Richard Hayman, Dave Brubeck, Oliver Nelson, Jim Steinman, Ernesto Leonna and Hale Smith, among others. In 1894, Marks had several works performed in the theater, on radio and TV, in movies and schools. But when the company was founded—back in the 1900s—the nascent music-publishing industry was merely starting off.

The best songs come from the gut of the composer in those days,” Edward B. Marks wrote in his memoir They All Sing. Recalling his early music-business career as a song plugger, Marks described the process. His songs started out in “the city’s lowest dives,” where the trick of the trade was to get a song performed as loudly as possible so as to impress upon the “happily befogged consciousness of the gang in the saloons and beer halls.” Said consciousness broached, the game was to work up to the smaller variety houses, finally to venues like Tony Pastor’s on 14th Street, or Kosser and Ball’s—where maybe a British singer would hear it and take it back to London so it could earn some later years as a high-society smash.

Back on the ground floor, Marks—accompanied by one Louis the Whistler—pitched his song wares before the “bibulous public” to some 600 loutish a week. “By the time we were through,” he wrote, “our classic was firmly planted in as many dives as were within hearing distance.”

Marks, who dabbled as a lyricist, had been a traveling notions-salesman when he teamed up with Stern, who sold neckwear—and wrote music. In a Manhattan hotel room, they wrote the rear-jeeker “The Lost Child,” which Broadway star Delta Fox introduced in her show. The song was the first to be sung with “illuminated pictures,” or song slides—graphic coloration screens which were screened opposite the performer as a sort of pre-historic MTV. “The Lost Child” effectively launched the singer’s music-publishing career, which she spread by acquiring copyrights and plugging them throughout the theater district.

“MOTHER WAS A LADY”

Flushed with the success of “The Lost Child” and its re-writt-en follow-up, “My Mother Was A Lady,” E. B. Marks Music was well on its way toward becoming “The House Of Hits,” as it would soon be known.

Marks had let Stern’s name grace the company initially, since he was afraid he might lose his regular job. Instead, the company kept expanding its catalog and digs. The Mark Stern Building on W. 38th Street near Broadway was at one time the biggest music-publishing building in the U.S. But to get to Marks Music’s current Irving Building address—where the BMI affiliate houses its subsidiary Alamedia Music and ASCAP firms Piedmont Music and George M. Cohan Music, all under the Freddy Bienstock Entertainment umbrella—the company had to move well beyond its Tin Pan Alley origins.

Indeed, Marks had begun diversifying early on, securing light-opera and musical comedy scores as well as jazz and classical works from February. It also entered the music-teaching market, in 1921 introducing a series of “Half Hour Teaching Editions” for various instruments and vocalists.

Continued on page E-4

INTERESTED PARTIES

Johnny Bienstock

Johnny Bienstock has been a music man for almost 40 years, starting with his cousins Jean and Julian: Averbeck at Hill & Range in 1955. He handled various assignments until 1957, when he formed Big Records, with Johnny in charge. “We were contemporaries—singles-oriented,” he recalls, “and we had a lot of fun establishing some great artists.

Among the memorable artists signed to the label and their hits were Sammy Turner, "Lavender Blue (Dilly Dilly)", Bobby Pedrick, "White Bucks & Saddle Shoes"; Del Shannon and his many hits, starting with "Runaway", and Don & Juan, whose "What's Your Name" eventually topped 1.3 million sales. In 1961, Dane Records bowed as a sister label and promptly scored with two of Phil Spector's earliest productions—Ray Peterson's "Corrina Corrina" and Curtis Lee's "Pretty Little Angel Eyes." Johnny also released a line of comedy albums for Bill Gaines of Mad Magazine (which included such tunes as "She Got A Nose Job" and "I Hava My Dimples Had Pimples").

Johnny Bienstock went to Atlantic Records in 1965 as executive assistant to Jerry Wexler, where their first signing was Percy Sledge, followed by the legendary Aretha Franklin. When the Warner group bought Atlantic, they agreed that Atlantic could continue to operate its own publishing firm. Johnny was named to run Colition Music, Pronto Music and Walden Music for two years, until he was asked to head a third label, Colition Records, known to insiders as "the Epic of Atlantic." Colition had major successes with the "Woodstock" concert soundtrack and Brook Benton's "Rainy Night In Georgia."

In 1973, Johnny was tapped to head RSO Records by Ahmet Ertegun and Robert Stigwood. He helped launch the career of Eric Clapton, then with Derek & The Dominos, and suggested that the moderately successful Bee Gees have Arif Mardin produce them. "The first record I pitched was Joe Cocker," Johnny remembers, "and the rest is history." It was during this time that Johnny put Jim Steinman and Meat Loaf together for the first single, "More Than You Deserve," the smash album "Bat Out Of Hell." Steinman never forgets the "matchmaker" and offered Johnny Bonnie Tyler's "Total Eclipse Of The Heart" and Meat Loaf's " Faster Than The Speed Of Night," as well as Air Supply's "Making Love Out Of Nothing At All." "You might say Jim had most of his hits with me," Johnny says.

Johnny left RSO just before the "Saturday Night Fever" madness in 1978, joining brother Freddy after buying what was basically a country catalog, Moss Rose Music, which he integrated into Johnny Bienstock Music, now administered by Freddy Bienstock Enterprises.

In acquiring E. B. Marks Music in 1983, for which he was designated general manager, Johnny explains, "One of the reasons the deal went so smoothly was my knowledge, not only of the evergreen's, but also the value of the Meat/Loaf/Steinman catalog. It was 15 years between albums, but when Jim and his attorney, Howard Siegel, sent me the demo tape for "Bat Out Of Hell II," I literally wore it out. I had to convince my brother and my niece, Caroline. But I made the right decision.

—ST凡E TRAIAM

Freddy Bienstock

Freddy Bienstock has spent more than half a century in the music business and still feels strongly about the industry and the people. He recalls his start at age 14 in the stock room at Chappell Music in the historic Brill Building on Broadway, where Freddy Bienstock Enterprises has its offices today. Promoted to counter boy and then song plugger, he left in 1952 to join his cousins Jean and Julian Averbeck at Hill & Range.

In 1966, I bought the U.K. company Belinda Music, which I
E.B. MARKS

OUR WARMEST BEST WISHES
AND CONGRATULATIONS
ON YOUR
100TH ANNIVERSARY

CARLIN MUSIC CORPORATION
When the Oscar Hammerstein Estate acquired its interest in the E.B. Marks Music Company as co-partner with Freddy Bienstock 10 years ago for $5.2 million, a goodly number of people said we had substantially overpaid," recalls Philip Zimet, attorney and executor for the Estate the past 25 years. "Guess who's having the last laugh?"

"Bill Hammerstein and I had met Freddy Bienstock previously," Zimet says, "and we had several dealings with him. But the E.B. Marks acquisition was the first major deal for both of us. In addition to E.B. Marks Music, it also included George M. Cohan Music, Piedmont Music and Alamedia Music. We ascertainment net publisher share for the previous five years, and the big question was, would it continue for the future? Freddy was certain, and the Hammerstein Estate went along with him."

"The rest is history, and E.B. Marks' income has increased every year. When we bought the rights to the copyrights for the current Meat Loaf album, it had been 15 years since the original flat album and there was a lot of skepticism if this was a wise purchase. Both albums, including the first, were on the charts for many weeks, and the singles keep coming, and happening."

Zimet is bullish on the opportunities from the many new technologies and emphasizes that both Freddy and the Estate are listening to everybody who comes up with new ideas. "We have a lot of our copyrights on CD and now laserdisc," Zimet notes. "and the potential for CD-ROM and all the other new formats is enormous. We'll follow any new lead and are prepared to provide the necessary financing to get the job done. We're very proud of the Hammerstein Estate's role in this co-venture with the Bienstocks which will insure E.B. Marks' prominence and profitability into its second century."

—STEVE TRAIMAN
Congratulations and Happy Anniversary to all our friends at E.B. Marks Music Company
SONGS FOR A CENTURY
Continued from page E-4

Bienstock—As ever, Marks Music was in the thick of things, now enjoying immense success in rock with such hot catalogs as AC/DC and Meat Loaf. With Johnny Bienstock presently at the helm, the company is poised to continue the Marks Music heritage by adapting to contemporary trends in music publishing.

"Meat Loaf is a good indication of Marks Music moving forward and finding new opportunities," says Bienstock, who brings the perspective of the next generation to the senior Bienstocks' operations. "We're getting involved in applying cutting-edge multimedia to music publishing, and in keeping with our historic strengths, looking at Tejano music as a means of expanding our historic position in the Latin market. But the Bienstocks have always believed in personal relationships, and it's through new relationships that we really look to expand our base."

Personal relationships, of course, are what founded the company—specifically, that of Edward B. Marks and Joseph W. Stern, and then those of the many songwriters who would become part of a landmark publishing company that now claims 100 years of proud history. Obviously, much has changed in Edward B. Marks Music’s first century. But from song plugging and sheet-music sales of early American popular songs to seeking and securing the multi-platinum-selling hits of the modern rock era, Marks Music’s commitment to quality has defined an industry and continued its name.

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Freddy Bienstock
Johnny Bienstock

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A hundred million miracles*

Congratulations!

WILLIAMSON MUSIC
A RODGERS AND HAMMERSTEIN COMPANY

* "A Hundred Million Miracles" from FLOWER DRUM SONG, Copyright © 1958 by Richard Rodgers and Oscar Hammerstein II. Copyright

WHAT A DIFFERENCE A SONG MAKES

Marks music has moved millions of hearts—and men’s suits, movie tickets, burgers, bagels and Easter Seals

BY STEVE TRAUMAN

Just the songs published by E.B. Marks Music Company through the past century relate the history of America and its relationships abroad in words and music. Not only have they entertained millions with their melodies and continue to do so around the globe, but many have made significant contributions to the publisher from their use in radio and television commercials, in movies and now videos.

And of course, every time any Marks composition still covered by copyright is played commercially, royalties accrue at a significant rate. As one example, earlier this year BMI presented a Special Citation of Achievement to Marks in recognition of the great national popularity as measured by over 2 million broadcasts performances attained by "Andalousia (The Breeze And I)," written by the legendary Ernesto Lecuona.

Herbert Marks, son of founder Edward B. Marks, entered the firm in 1927 and is credited with launching the craze for Latin American music in the late '20s, acquiring the copyrights of many popular Latin songs. In 1967, the firm obtained the rights to most of the songs written and popularized by George M. Cohan; more recently, they've represented the Meat Loaf catalog. All have contributed to the continuing commercial revenue streams.

At least 15 Marks copyrights are now, or have been, featured extensively in major radio and TV advertising campaigns. Topping the list in a dozen campaigns is "What A Difference A Day Made," by Stan Adams and Matta Greer's composition is still the theme of NBC-7's "Today Show" and also is used by men's retailer C.L.R. Clarsen. Past clients include the U.S. Postal Service, Kraft General Foods for Lender's Bagels, Nixson 7 metal polish; First Response Pregnancy Test; Central Fidelity Bank; Toshiba Volleyball Beach Bash for Easter Seals; Chicago Cares Inc. PSA (public service announcement) promoting Chicago Cares Day; Chicagoland Hotels/Resorts, and the Portland (Maine) Press-Herald.

OTTIE-POP LOLLIPOP

Runner-up, with seven clients, is Billie Holiday and Arthur Herzog's "God Bless The Child," used in the past by Maxell Audio, Target Stores, an off-Broadway production of "Lady Day At Emerson's Bar & Grill," The Christian Children's Fund, Lutheran General Children's Hospital in Chicago, In-N-Out Burger of Southern Calif. on behalf of The Child Abuse Fund, and a PSA for the Los Angeles Free Clinic. "Lollipop"—written by Beverly Ross and Julius Dixon—has six commercials is in current use for the Songhurst Game and Wally Park and has been used by McDonald's Restaurants, Footman, PlaySkool Water Toy/Water Pets, Other Pops and Other Pops Fruit Coolers.

"There'll Be Some Changes Made" (written by Billy Higgins and W. Benson Overstreet) was used by Eastern Airlines, Honolulu's Ala Moana Shopping Center and Regis Hair Stylists. The "Get Smart Theme" (by Irving Schwartz) from the

Continued on page E-10
LET PARADISE STAY LIGHT YEARS AWAY,
LOOKING FORWARD TO ANOTHER CENTENNIAL!

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*Especially Benelux, Scandinavia, Germany, Austria, Switzerland,
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NOTA BENE
William Bolcom

Marks handles the pop and serious sides of the composer-pianist who's on a mission to explore the roots of America's music language.

Composer and pianist William Bolcom has been one of the crown jewels in the E.B. Marks Music catalog since 1971. Bolcom recalls going to Marks and meeting Bernard Kallman, who has been his editor ever since. "Bernie came after I started writing and recording ragtime, and I don't know any other publisher who would have handled my pop side and my serious side as easily. There's was no line in the middle."

Exhibiting early musical talent, Bolcom entered the University of Washington at age 11, studying composition with John Verrall and piano with Berthe Poncy Jacobson and getting his B.A. in 1938. He later studied extensively with Darius Milhaud in California and Paris, receiving a masters degree from Mills College and the first Doctor of Music degree from Stanford in 1946.

Bolcom's work with American vernacular styles and in theatrical modes has been a strong influence in his music-making, both as a composer and performer. "My explorations in all sorts of music from America's past have been to learn the roots of our music language, so that I can build from them," he explains.

Recent premieres range from Bolcom's opera "McTeague," written with longtime collaborator Arnold Weinstein and Robert Altman (it premiered in 1993 at the Lyric Opera of Chicago, to a song cycle on female American poets, premiered by Marilyn Horne and Martin Katz for Carnegie Hall's Centennial season in 1992 and his "Lyric Concerto" for flute and orchestra, which had its world premiere with James Galway and the St. Louis Symphony in October 1993.

Current commissions and important premieres include a composition for the Beaux Arts Trio-plus-clarinet; an opera collaboration with Arthur Miller and a major piece for Marilyn Horne and the San Francisco Opera.

Bolcom's work is well represented on recordings, as a pianist on Advance, Jazzology, Music Heritage, Nonesuch, Pantheon and Omegia, in collaboration with his wife, mezzo-soprano Joan Morris on Arabesque, Columbia, Nonesuch, RCA and Omega; and as composer on Nonesuch, New World, Argo, RCA, First Edition, Deutsche Grammophon, Laurel, Crystal, Kich, Classics and others.

WHAT A DIFFERENCE A SONG MAKES
Continued from page E-8

classic TV comedy series, still in reruns, was used by Molson Canadian Stubs, The Door Store and Yankee Cellell Co. for its cellular phones. Pepsi's "Meh-nah Meh-na" is still in use by Dunkin Donuts and was used by Children's Sticker Bookle. "Quiere Mucho" played a role in campaigns for Hallmark Cards and McDonald's. "Yankee Doodle Boy" was utilized by New York Air and Beach's Peanut Butter Pudders. "Harrigan" did it for Harrigan's Restaurant and Panagia Paint & Wallpaper Centers. Single campaigns include "Manhattan" by Forrest & "Pet Carina" by AFRG. "El Manzano (The Peanut Vendor)" by Procter & Gamble's Tide detergent, "But I Was Cool" by Coors Beer, "Damisella Encantadora" by J.C. Penney and "Alla En El Rancho Grande" by American Home Products Ranch Style Beans.

MOVIE MULTIPLES
In the movie world, two Marks copyrights appear in four films each, four made it in three each, six appear in two movies each, and another 15 are in at least one film, including Meat Loaf's "Paradise By The Dashboard Light" in "Leap Of Faith."

"God Fucks The Child" (also a file TV campaign therein) is in the 1994 Academy Award Best Film winner "Schindler's List," as is "In Einem Kleinen Cafe In Herrals." It was also featured in "Satisfaction,"
Congratulations to

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We're proud to be your bank and look forward to the next 100!

---

From **PARADISE** (by The Dashboard Lights) to **HELL** (Bat Out of Hell I & II) with a true **TOTAL ECLIPSE OF THE HEART**

I’D DO ANYTHING FOR LOVE BUT I WON’T DO THAT

(i.e. I won’t forget my deep gratitude & enduring thanks to **E.B. MARKS MUSIC** which will last forever)

With love and respect,

**Jim Steinman**
Congratulations

E.B.MARKS

100th

Anniversary

from your friends

TOA Music International Co.
Ongaku-No-Tomo-Sha Corp.

Tokyo, Japan
Brazil's Veloso Makes Classic Songs
His Own on New PolyGram Latino Set

by John Lannert

Estampa” is one of the finest classics packages they will ever not hear.

ECAD UNDER ATTACK: When Brazil's ex-president, Fernando Collor, dissolved the National Council of Author's Rights in 1992, Brazil's performance rights societies, television stations, and radio stations began bickering with Escritório Central de Direitos (ECAD), the government agency which previously had handled the collection and distribution of revenue to the country's authors' rights societies. Formed in 1980, the Council granted ECAD the power to collect and distribute monies on behalf of the Council's members. Indeed, ECAD still has the legal right to collect and distribute money for the societies. However, the agency has no legal right to decide how much money can be collected.

But now that the Council has disintegrated, its members feel free to collect performance rights fees on their own behalf. One of the authors' societies, Samba, already is collecting money. Meanwhile, more than 500 lawsuits have been filed against ECAD, mainly by radio stations refusing to pay performance rights fees. Their TV counterparts are trying to cut deals with private societies.

Unhappily, the upshot of this free-for-all is profound confusion, which can only be eliminated with a new organization to represent the societies—preferably, in their view, without the participation of ECAD.

HOSTOS OPENS LATINO Slate: The newly constructed Hostos Center for the Arts & Culture, located in the Bronx, N.Y., sports a splendid blend of Latino talent in the next several weeks. Among the artists set to perform at Hostos are Dominican merengue/baladista Sergio Vargas (Oct. 29); Puerto Rican's redoubtable salsera/Latin jazz ensemble Descarga Boricua (Nov. 5); Mexican fusion outfit Banda Elástica, which plays chamber music on Meso-American and European instruments (Nov. 11); veteran Puerto Rican songstress Cecilia Breveitzer (Nov. 19); and South American contemporary folk group Inti-Illimani (Dec. 10).

B MG INKS SANTAOLALLA: BMG Argentina has signed producer Gustavo Santaoalalla, who will release his label debut "GAS" in December. His early '80s solo album "Santaolalla" will be reissued by the label in November.

MISCELLANEA: Sony's suddenly hot Tejano star Jay Pérez is due to appear on the Nashville Network (NNN Oct. 24-25). The inaugural Tejano Music Summit is slated to take place Dec. 1-3 at the Hyatt Hotel in San Antonio, Texas... RSBAP-FM Corpus Christi, Texas, has split away from regional Mexican KUNO-AM and is now full-time Tejano...

(Continued on next page)
Artists & Music

EMI Issues Argentine Rock Retrospectives
Collection Has Over 40 Albums From Indie Labels

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—With the upcoming
release of its series of 12 boxed sets
called “Días Años De Vida” (Ten Years
Of Life), EMI-Odeon Argentina enters
the active market of domestic rock re-
issues with the largest collection ever
released in this country.

EMI’s mammoth retrospective, con-
taining more than 40 rock albums rec-
orded on indie labels Mandisa, Talent,
and Microfon both in 1965 and 1977,
was spearheaded by EMI’s managing
director, Eduardo Hütte, who cut a li-
censing deal with Jorge Alvarez, owner
of the three indie’s masters. Industry
observers estimate the licensing con-
tract to be worth at least $500,000.

EMI has just released the first vol-
ume, with the remaining boxed sets to
be issued approximately every other
month. Each box, which carries a retail
tag of about $50, contains three CDs,
a small book of rare photos, detailed
artist credits, and a socio-political pro-
file of Argentine history written by
Argentinian rock journalist Victor Fin-
los.

Hütte is backing his campaign with a
multimedia blitz to advise consumers
of the first release. However, Hütte is
not publicizing that there is more prod-
uct to come, because he wants to “sur-
prise buyers with a new box every two
months.”

Remastering and digitalization of
the albums were handled by Michael
Filler of Poulton, since most of the
original jackets were lost. Alvarez
commissioned new artwork, which was
done by Spanish artist Javier Romero,
director of a design company in New
York.

Alvarez, who relocated to Spain in
the late ’70s and went on to produce
platinum albums by Mecano, Ojo, and
Luis Cobos, says “Días Años” will not
be released in chronological order
or according to the importance of the
artists.

“My idea,” he explains, “was that
each box should have a wide variety
of musical styles, with a book to provide
historical perspective and a high audio
quality, because kids are used to the
sound of today’s music.”

Comprised the first package are the
1974 release “Instituciones,” the third
album by Charly García’s Súi Ge-
ner, which contains some original ma-
terial previously altered to pacify the
military government then in power; an
album by Inésible, the first recording
of Luis Alberto Spinetta’s mid-’70s
power-rock trio; and “Solana,” an
ephemeral record by a folk-rooted
rock outfit lead by Gustavo Santiola-
lla, who went on to establish a success-
ful career in Los Angeles as a producer.

Among the other titles slated for re-
lease are vintage recordings by Vox
Del, La Pesada, Moris, and rock lumi-
nary Tangólo, as well as other popular
groups piloted by Garcia (La Máquina
De Hacer Pájaros) and Sputnik (Per-
cado Embrioso).

EMI’s splashy incursion into rei-
uses follows similar projects by Sony
and BMG, the first company to mine
hard-to-get albums for profit, but one
in the single CD format. Material for
BMG’s reissues were assembled by for-
erm record scribe Rafael Abud, who
says, “I worked as a fan, including all
of the songs I would like to have in
my collection.”

Though BMG shipped only 1,000
units of most of the reissues, the
first CD of another Garcia ensemble,
Almendra, sold 10,000 units.

The series, began in 1992, is ongoing,
with regular releases. Abud says the
labels’ interest in rock reissues was
initially sparked by the 1992 blockbuster
film “Tango Fever.”

“We shouldn’t forget that the huge
success of the ‘Tango Fever’ film, in-
spired by the rock legend Tanguito,
moved the new generation to buy old
rock records,” says Abud.

Sony Music Argentina took heed of
the budding potential of rock reissues
in 1993 by launching its “32x” series,
which featured a three-CD set sold for
the price of two (but unlike EMI’s
“Días Años,” it came without special
liner notes or packaging). Though the
initial batch of product by Los Fabula-
os Cadillacs, Virus, and Surno became
immediate collector’s items, the al-
bum from the “32x” series eventually
were absorbed as single CDs into the
label’s Best Price bud line, selling at
a 30% discount, compared to newer re-
leases.

The latest label to do reissues is
Polygram, which will put out an ex-
clusive series of product originally re-
leased on the non-defunct Interstate
label, a prominent indie company in the
’80s that released albums by Garcia,
Sputnik, Alejandro Lerner, and Los
Africanos De La Nada.

Upstart independent labels are
also striking cord with long-gone
companies and recording artists. D.G.
Dias has put out albums by artist/duo
Pedro y Pablo and sym-
phonie rock act Aiglar. And Melo-
pea Records, helmed by rock pioneer
Lito Nebbia, is not only putting out an
impressive list of Nebbia’s old product,
but also releasing recordings by jazz
pianist Jorge Dalto and tango director
Osvaldo Piro.

While BMG managing director Enri-
que Pique Fogwell proudly points out
that his label was the first company to
regularly reissue releases of work by
tango and rock artists, he says that
boxed sets are not in his plans. “I think
that they are not appealing to most
buyers,” he says. “They are expensive
and only for fans or a high-budget mar-
ket—they won’t do well in Argentina.”

EMI is also releasing a series of
indies’ CDs, which will be released in
fall.

LATIN NOTES
(Continued from preceding page)

Ace guitarist Carlos Barbosa-Lima
and Jorge Morel and percussionist
Thiago de Mello are slated to play Saturday
8 (at) the Merkin Concert
Hall in New York.

RELEASE UPDATE: Just out on
the dance label Strictly Rhythm is “Strictly
Rhythm’s Latin Thang,” a Latino-flavored
collection boasting
the dance classic “Love & Happiness” by
River Ocean featuring
India. By the way, India has released
her second salsa album for RMM/
Sony, “Decline Que Soy.” Also out on
RMM is “Imágenes Viva” by Oakland-
A’s baseball star Ruben Sierra .

Also out on Sony is “Influencias” by
actor/singing star Chayanne .

Arista/Texas is due to ship Flaco Ji-
médrez’s label debut Oct. 25. The
album sports guest appearances from
the Mavericks’ front man, Raúl
Malo, Rodney Foster, and Lee Roy
Parnell . On Oct. 26, Heads Up is
slated to release “Seduction” by Far-
aguayan harpist Roberto Perera,
whose “Dreams & Desires” won the
Contemporary Latin Jazz Record of
the Year trophy at Billboard’s Latin
Music Awards in May. Ace saxophon-
ist Paquito D’Rivera makes a guest
appearance.

CHART NOTES: Luis Miguel’s “El
Día Que Me Quieras” (WEA La-
tina) rules the Hot Latin Tracks chart
for the fourth straight week, but
likely will be dethroned next week
by Selena’s “Bidi Bidi Bom Bom” (EMI
Latin). Cristián’s “Mañana” (Mel-
ody/Fonovisa), which moved strongly
4–5 looks to be the next contender for
the top spot.

Billboard’s 1994 International Latin Music Buyer’s Guide puts a world of Latin Music contacts in the palm of your hand!

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**Stigmata-A Go-Go**

The debut Grass Records video, "Rottkeeper," is a Harder/Fuller Films production directed by Phil Harder. The band re-produced the Black Hole video, which features an offbeat dance mix of ballet, flamenco, modern dance, jazz, and swing.

**Director Elizabeth Bailey**

In this music video, the week's director is Marcus Nispel's. The music video features an offbeat dance mix of ballet, flamenco, modern dance, jazz, and swing.

**Snoop Doggy Dogg, Jodeci, and Ice Cube**

**SHOW TIME:** Playboy TV's "Playboy's Hot Rocks" is set to host Sir Mix-A-Lot in October. His unencumbered rap videos "Baby Got Back," "Put Em On Show," "Lights Out," "Soap in My Eye," and "One Time's Got No Case" will air alongside Comedy Central's "Medley" and "Back Stage." Crews from Boulder, Colorado-based "Jazz Alley" have been filming television series in Colorado, Hawaii, and Florida, and in Los Angeles, all summer. In Aspen, the Neville Brothers were "Jazz Alley" cupcakes during a performance, with proceeds benefiting the New York Children's Hospital and donated to the Aspen Hard Rock Cafe "Jazz Alley's" Kenny Burch.

**MAMMOTH JOINS ONLINE PIPELINE WITH VICSOPS**

**MAMMOTH UNDERTAKING:** Fans of Mammoth Records who've taken to surfing the global Internet will now be able to find abbreviated video clips by Julian H. Fishfield, Virginia Trainwreck, and the Bats among the computer's myriad online offerings.

The company's New York Web site debuts on the World Wide Web Aug. 1, and the label's Karen Booth, merchandising director, and Internet coordinator, Mammoth executives plan to fill the online pipeline with the label's entire catalog, additional music and video highlights, and video updates on the label's many projects.

For now, it's an exciting new way to generate interest in an underground act's new video.
December 7th, 1994.
The Awards.

December 8th, 1994.
The Rewards.

50,000,000 viewers worldwide during the hottest record-buying time of the year.

The U.S. telecast

Produced by
WOOLWORTHS’ McAuley Gets Nod As BARD Chairman

BY THOM DUFFY

LONDON—An executive with the Woolworth chain, Charlie McAuley, has been elected chairman of the British Assn. of Record Dealers, bringing experience in finance to the position. He has pledged to pursue BARD’s current priorities and objectives, “ensuring they bring about real improvement for the long-term benefit of music retailers.”

McAuley succeeds Simon Burke, managing director of Virgin Retail U.K., in the chairmanship. He has been with the Woolworth’s chain since 1977, rising to senior buying and operational roles. However, McAuley was not involved directly in music retail until this past March, when he was appointed to replace Martin Davies as trading controller for entertainment.

BARD’s action in electing as chairman an executive from a non-specialist retail chain is seen at a time when the organization is taking other steps to widen its reach. On the international front, the association has forged ties with NARM in the U.S. and the German retail association GDM.

“Charlie has a very good all-around vision,” says Bob Lewis, secretary general of BARD. The new chairman was elected by the 16-member BARD council on Sept. 22.

“The directors of BARD consist of [representatives of] seven independent retailers, four multiples, three specialist multiples, and two wholesalers,” McAuley notes, stressing his goal of impartiality in coordinating and addressing issues of concern to the BARD membership.

Because of Woolworth’s aggressive discounting on some titles this year, some concerns have been raised in independent retail circles that the company’s price policies were not in the overall interest of retailers, and thus questioned McAuley’s selection.

“I can understand people being upset, but the same can’t be said about Woolworth’s pricing, it’s about general. (Continued on page 94)

HVH’s New Owners Plan Expansion

BELGIAN CHAIN ELIMINATES DISCOUNT OUTLETS

BY MARC MAES

BRUSSELS—Under new owners, HVH Megastore is determined to grab 90% of the record market in Belgium by getting more out of its 11 existing stores, while opening 10 more stores in the near future.

The HVH Megastore chain was bought from founder Harry Van Hoof in August for approximately $15 mil-

lions. The buyer was Dutch entrepreneur Jean Wijnen, owner of the Telecity CD pluggers and a specialist in buying non-exclusive rights for compilation albums (Billboard, Sept. 10).

Denis Wijnen, his brother, joined HVH Megastore as head of purchasing and is also managing director of Belgian wholesale company Fonovit.

HVH Megastore was founded by Van Hoof in 1985. He opened the tiny town of Sint Joris Winge to test the megastore formula. Soon after-

opening, similar activities in shopping centers outside major cities; last year, he opened three more stores, the Record Breakers, selling cutouts and stock leftovers at competitive rates (Billboard, Dec. 18, 1990).

“We are shutting down the Record Breakers because the principle wasn’t really catching on here,” says Deni

is Wijnen. “We have HVH with its 11 stores, but we plan to open a new outlet in Sint-Truiden before the end of the year, and we plan to expand to the south of the country in 1996.”

Insiders say that although HVH was financially healthy when Wijnen bought it, certain structural changes had to be made. HVH’s largest megastore is located in Vichte, a 14,500-

square-foot shop near Kortrijk in West Flanders. The group currently employs 70 people, and headquarters will soon be moved from Sint Joris Winge to Halen near Diest, in the central western province of Brabant.

When asked about the competition from Free Record Shop, FNAC, and in the major cities, the new executive Wijnen expresses confidence.

“We offer a different concept from Free Record Shop or Virgin—they are located in major cities such as Antwerp, Brussels, and Ghent,” he says. “It’s our policy to move away from those centers and launch our shops in shopping malls in the provinces. We aim for massive sales, and that’s our strength.”

He adds that the new HVH Megastores will gradually step away from Van Hoof’s direct import activities.

“Our plan to strengthen our business relations with the U.S., U.K., Canada, and Europe and cut down imports from Australia and Japan. This was really getting too much.”

The shops will continue to offer a wide range of CDs and CD+PI reper-

oire. Neither DCC nor MiniDisc is featured.

HVH Megastores has also announced the opening of a wholesale company in 1995, after the company moves to its new headquarters.

Meanwhile, Van Hoof has confirmed its plans to launch a Megastore in Brus-

sels, right across the street from the Free Record Shop’s “La Gaité,” which opened in May. The 1,500-square-metr-

e shop in Antwerp’s “Don’t Worry,” says Wijnen, “is our international name could be useful in this country. We will bring in the inter-

national element, whereas Free Rec-

cord Shop is biased toward Holland and FNAC to France.”

Vocalists Hit Big With Japanese Debuts

BY STEVE McCULLEY

TOKYO—Scandinavian-based pop vocalists Jennifer Brown and Trine Rein have sold unprecedented numbers of their debut albums in Japan.

BMG Victor and Toshiba-EMI have been taken aback by the success of the singers, who have been on a new ground for foreign artists by scoring impressive sales with their first albums.

The success of Rein, signed to EMI International, and Brown, signed to BMG Sweden, is even more remarkable considering their albums sold without having singles used in TV commercials or pro-

“Day-Gate.” Rein’s album is an unashamed pop production, and her sound, appearance, and choice of material give her more than a passing resemblance to Mariah Carey. American-born Brown’s album is equally commercial, but with a more soulful R&B tinge to it.

In both instances, the record companies launched promotion campaigns aimed at “salary men” and “salary women” on young female clerical workers.

Brown’s album, “Giving You the Best,” has sold 220,000 units, including imports, according to BMG Victor.

BMG International now looks to emulate that success in 11 territories of the Asia Pacific region, while going on a five-week promotional tour.

The imported version of the singer’s Swedish album was sold on sale here in February and accounts for 50,000 of the total sales figure. The made-in-Ja-

pan version, released April 21 by BMG Victor, contains a bonus track, a remix of the single “Heaven Come Down.”

“We’re very happy with how the album’s done,” says Tan Yoshida, manager of BMG Victor’s international marketing department. “Her album’s very suitable for a Japanese audience, since her voice sounds like Whitney Houston.” “The Bodyguard” soundtrack, featuring Brown’s “I Will Always Love You,” (also on BMG Victor) is Japan’s all-time top-selling foreign album, with sales of more than 2 mil-

lion units.

“We had Jennifer here for a promotional tour for two weeks in April,” says Yoshida. In contrast to the usual Japan promo jaunt which is limited to the Tokyo-Nagoya-Osaka route, Brown traveled the length of the country from the northem city of Sapporo to Fukuoka in southwestern Japan. Both of those ci-

ties have important FM radio stations, which are becoming increasingly important in promoting foreign music in Japan.

Exposure through TV and magazine was a “one-two-punch” for the album’s success, Yoshida says.

“Giving You the Best” reached No. 17 on Oricon’s combined domestic/international album chart and No. 1 on the foreign album chart in early May. Brown has just completed a concert tour in Japan, playing medium-sized venues.

Over at Toshiba-EMI, sales of Nor-

wegian singer Rein’s debut effort, “Finders Keepers,” have also far sur-

passed initial expectations. The chan-


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Turkish culture, has remained inside the tightly knit immigrant communities that have flocked here in the last 30 years. Yet, recently some Turkish artists with more Western leanings have started looking for international recognition, and Germany—with its strong Turkish minority—looks the wisest place for them to start. At the same time, the second generation of German Turks is slowly embracing pop and rock music and losing the reclusive mindset among their parents.

The increasing popularity of Turkish as a holiday destination is bringing more and more Germans into contact with Turkish pop music, and German media are "discovering" that sound and attempting to bring it to a wider audience, despite the fact that it has existed under their noses for more than three decades.

In listings magazine Zitty recently devoted its cover story to Berlin's Turkish music scene, providing a comprehensive guide for outsiders to visit that still remains a little-known world for even the city’s residents.

Turkish music has proved difficult to find for all but the most determined explorers. Much of the action is confined to restaurants where Germans do not tend to go, or to concerts that are only advertised among the ethnic community. Weddings are also a great source of Turkish music, providing employment for dozens of "Saz" groups. The sas is a long-necked lute, generally with seven strings, played rapidly with a plectrum, imparting a sharp sound.

Recently, however, things have begun to change, making the Turkish music scene more accessible to outsiders. The music which has previously revolved around Turkish classical music, mournful Arabesque performances, "Sanat" art music, or "Halâ" folk music—has begun to include a new blend of pop that is more exciting for Turkish teens and more accessible to Western ears.

There are also examples of increasing openness among Turks and Germans. Next spring promises to be a hot time for releases: Sezen Aksu, Turkey’s leading pop singer, is coming out with an international album through Polydor Germany for the German and Turkish market; and Turkish-born Tulay will debut her German-language album, which she is recording at Red Rooster Studios near Munich. Other musicians, such as Cologne’s Alex Oriental Experience, have already blended electronic music in a Turkish musical form over several albums. Berlin is second home to many musicians, as well as visas from pop legend YENI TURKU

Turkcan, the city has recently seen concerts from diva Bulent Ersoy and Yeni Turkcan, while Sanat singer Gokce Gokcener regularly commutes between Berlin and Istanbul. Mostconcerts provide backing musicians drawn from the Berlin Turkish community.

GUEST WORKERS BROUGHT MUSIC

Turkish immigration into Germany began in the 1960s, when workers were hired as Gastarbeiter or "guest workers" during labor shortages in a boom period. Turkish communities have sprung up in major industrial regions, including the Ruhr and Rhine areas, Frankfurt and Berlin. Many of these immigrants were from rural areas, and the rest of Berlin’s Turks come from villages in Anatolia (mainland Turkey). At the beginning of the 70s, during the oil crisis, the German government put a stop to the wholesale recruitment of Turkish and Kurdish labor, yet the links between Turkey and Germany stayed in place.

Since then, the Turkish communities have maintained tight and defensive, kept apart from their German neighbors by considerations such as religion, dress code, and language. At the same time, Turks in Germany have often encountered hostility and prejudice from some sectors of the German population; these tensions turned ugly earlier this year when Turkish citizens and their property were attacked by right-wing supremacists.

Attempts to promote integration have proved more successful among the younger generation, who, despite the recent upsurge in right-wing extremism, mix more readily with their German peers at school.

Previous albums from performers/composer Aksu have sold more than 1 million units in Turkey, according to local sources. The artist and her manager, Mustafa Ozgu, are keen to reach an international following. But Polydor Germany’s general manager, Götz Kiso, says that Ger- many is a market of 20-30 million people, with a considerable number of people who buy CDs regularly.

"Turkish pop music started happening in only the last two years," says Bala. "The artists who are popular in Turkey are the ones who are popular here; they can earn a lot of money, they don’t need to do other things." Bala says that the concerts are promoted heavily in the media. "In Turkey," she says, "we do a bit more extra and I go to the German press too. As a result, the audiences for Turkish gigs were really huge last year." Bala adds that the younger audiences are much less restrictive than their parents, says Bala. "The girls are a lot more permissively dressed, and the response is just like you’d get at a Talk That concert, with the front four rows of girls oozing their heads off."

One artist approaching the German-Turkish nexus from the other side is singer Tulay, signed to Red Rooster Records, a joint venture owned by BMG and singer Peter Maffay. Tulay is recording an album of German-Turkish-language songs due next spring that will not be aimed at a Turkish audience. There are still very few Ger- man-born Turks making music, says Tulay: "In fact, I’d say I don’t really know any Turkish musicians doing this kind of thing. The ones I do know play at Turkish weddings and that’s it."

Tulay came to Germany 25 years ago at the age of two, yet her experience has been somewhat different from the majority of those who arrived here then.

"I personally didn’t really have any problems. My parents had already lived in Germany some years before. My mother taught me German first, and then I learned Turkish at five."

After forming a funk and pop band with her father, Tulay had her own band, BOB, and recorded a single with dance imprint Logic, before recording two albums, "Tulay" and "Six Hours In The Beautiful Blue," with Idea/Marchon music.

 aunque Tulay is unique in being a Turkish-born artist working in the German and English language markets, she does not set herself up as a role model for other German Turks.

Red Rooster’s managing director Franz von Auerberg says the market of the world. There is also a great deal of talk of a possible teaming of European ears. Ascan Junior, manager at Cologne-based importer Turkia, says the continent is very eager to see responses from Germans: "They ring us up and they want to know where they can buy such things that they hear on vacation. There’s some music which is very European in outlook, it’s got a lot of movement to it, and they can dance to it.”

Ascan says Turkia is one of 20-30 importers and distributors in Germany, which together represent sales of some 2 million cassettes annually.

GEARING FOR WIDER EXPANSION

Turkan, a huge pop star in Turkey, is a key figure in the world of Turkish music. She came to Britain for the first time in a two-month tour and had not been in Turkey at all in the last two years. When she returned, she was "unhappy with the reaction," and went on tour visiting Germany. She was "drowned out" by the noise, and timed it to coincide with her husband’s release. Aksu played a pop duet on the release.

Another welcome shot in the arm for Berlin’s Turkish community has come in the form of a new public radio channel, Radio Multikulti, which broadcasts on a 10000-watt local and ethnic. Says program director Johannes Theuer: "There’s a place for Turkish pop music on our station, although it would be unfair to play Turkish classical music to our listeners."
### Japan

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>&quot;Isho no Tatsu no Toki Mimi no Tsumori&quot;</td>
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<tr>
<td>&quot;Fudousou no Hana no&quot;</td>
<td>2</td>
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<tr>
<td>&quot;Dakajou&quot;</td>
<td>3</td>
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<tr>
<td>&quot;Niji no Sozou&quot;</td>
<td>4</td>
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<tr>
<td>&quot;Makino no Sekai&quot;</td>
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<tr>
<td>&quot;Hitoribocchi&quot;</td>
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<tr>
<td>&quot;Sekai no Uchi no&quot;</td>
<td>7</td>
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<tr>
<td>&quot;Kokoro no Koe&quot;</td>
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<tr>
<td>&quot;Furusato no Yuki no&quot;</td>
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<tr>
<td>&quot;Yume no Tsubasa&quot;</td>
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### Canada

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<tr>
<td>&quot;Rock with You&quot;</td>
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</tr>
<tr>
<td>&quot;Can't Help Falling in Love&quot;</td>
<td>2</td>
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<tr>
<td>&quot;September&quot;</td>
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<tr>
<td>&quot;Blowing in the Wind&quot;</td>
<td>4</td>
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<tr>
<td>&quot;My Girl&quot;</td>
<td>5</td>
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<tr>
<td>&quot;Ain't No Mountain High Enough&quot;</td>
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<tr>
<td>&quot;ファンカーソンの歌&quot;</td>
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<tr>
<td>&quot;All Along the Watchtower&quot;</td>
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<tr>
<td>&quot;Hallelujah&quot;</td>
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### Germany

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<td>&quot;Zwei, Polizei&quot;</td>
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<tr>
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<td>&quot;Love You Like a Love Song&quot;</td>
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<tr>
<td>&quot;Hallelujah&quot;</td>
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<tr>
<td>&quot;Sittin' on the Dock of the Bay&quot;</td>
<td>5</td>
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<tr>
<td>&quot;I Was Made to Love Her&quot;</td>
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<tr>
<td>&quot; público&quot;</td>
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<tr>
<td>&quot;Mariah Carey&quot;</td>
<td>8</td>
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<tr>
<td>&quot;Hello Goodbye&quot;</td>
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<td>&quot;Every Breath You Take&quot;</td>
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### France

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<tr>
<td>&quot;7 Seconds&quot;</td>
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<tr>
<td>&quot;You Make Me Feel&quot;</td>
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<tr>
<td>&quot;M disastrous&quot;</td>
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<tr>
<td>&quot;Black Betty&quot;</td>
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<tr>
<td>&quot;La Vida Loca&quot;</td>
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<tr>
<td>&quot;Young Blood&quot;</td>
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<tr>
<td>&quot;All Right Now&quot;</td>
<td>7</td>
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<tr>
<td>&quot;I'll Always Love You&quot;</td>
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<td>&quot;Shut Up and Dance&quot;</td>
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<td>&quot;Blame It On the Bellino&quot;</td>
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### Netherlands

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<tr>
<td>&quot;Van den Berg&quot;</td>
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<tr>
<td>&quot;Cotton Eye Joe&quot;</td>
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<tr>
<td>&quot;Love Is All Around&quot;</td>
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<td>&quot;Dikke Lul&quot;</td>
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<td>&quot;Jongen&quot;</td>
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<tr>
<td>&quot;I Love To Love You&quot;</td>
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<tr>
<td>&quot;Banjo Man&quot;</td>
<td>7</td>
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<tr>
<td>&quot;Welcome to Tomorrow&quot;</td>
<td>8</td>
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<tr>
<td>&quot;Wet Wet Wet&quot;</td>
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<tr>
<td>&quot;Left Right Left Right&quot;</td>
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### Australia

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<tr>
<td>&quot;Confide In Me&quot;</td>
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<td>&quot;Endless Love&quot;</td>
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<tr>
<td>&quot;Love Is All&quot;</td>
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<tr>
<td>&quot;I Swear&quot;</td>
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<td>&quot;Rock Me&quot;</td>
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<td>&quot;Baby Love Your Way&quot;</td>
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<td>&quot;I Love The Nightlife&quot;</td>
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<td>&quot;Don't Wanna Get Funky&quot;</td>
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<tr>
<td>&quot;Baby I Love Your Way&quot;</td>
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<tr>
<td>&quot;Welcome To Tomorrow&quot;</td>
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### Italy

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<td>&quot;L'Amor Di Bimbo&quot;</td>
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<td>&quot;Caro Mio&quot;</td>
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<td>&quot;Time Of Your Life&quot;</td>
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<td>&quot;I'm Your Man&quot;</td>
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<td>&quot;La Fiamma&quot;</td>
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<td>&quot;Welcome To Tomorrow&quot;</td>
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<td>&quot;Summer In The City&quot;</td>
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<tr>
<td>&quot; sings&quot;</td>
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<td>&quot;Endless Love&quot;</td>
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### Spain

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<td>&quot;Oro&quot;</td>
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<td>&quot;I'll Be There&quot;</td>
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<td>&quot;Rico&quot;</td>
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*New* indicates first entry or re-entry into chart show.
### HITS OF THE WORLD CONTINUED

#### EUROCHART HOT 100

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>THIS WEEK</th>
<th>MUSIC &amp; MEDIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Wet Wet Wet</strong></td>
<td><strong>202</strong></td>
<td><strong>Monday Morning</strong></td>
</tr>
<tr>
<td>2. <strong>Teenage Kicks</strong></td>
<td><strong>162</strong></td>
<td><strong>Teenage Kicks</strong></td>
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<tr>
<td>3. <strong>You Are The One</strong></td>
<td><strong>137</strong></td>
<td><strong>Love Is All Around</strong></td>
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<tr>
<td>4. <strong>All the Way Home</strong></td>
<td><strong>131</strong></td>
<td><strong>All the Way Home</strong></td>
</tr>
<tr>
<td>5. <strong>The Power of Love</strong></td>
<td><strong>123</strong></td>
<td><strong>The Power of Love</strong></td>
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<tr>
<td>6. <strong>Papa's Got a Brand New Bag</strong></td>
<td><strong>117</strong></td>
<td><strong>Papa's Got a Brand New Bag</strong></td>
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<tr>
<td>7. <strong>Sweet Dreams (Are Made of This)</strong></td>
<td><strong>115</strong></td>
<td><strong>Sweet Dreams (Are Made of This)</strong></td>
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<tr>
<td>8. <strong>All Night Long (All Night)</strong></td>
<td><strong>113</strong></td>
<td><strong>All Night Long (All Night)</strong></td>
</tr>
<tr>
<td>9. <strong>I Just Called to Say I Love You</strong></td>
<td><strong>112</strong></td>
<td><strong>I Just Called to Say I Love You</strong></td>
</tr>
<tr>
<td>10. <strong>You Shook Me All Night Long</strong></td>
<td><strong>108</strong></td>
<td><strong>You Shook Me All Night Long</strong></td>
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#### NEW ZEALAND

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<tr>
<td>1. <strong>Love Is All Around</strong></td>
<td><strong>208</strong></td>
<td><strong>Love Is All Around</strong></td>
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<tr>
<td>2. <strong>Don't You Want Me</strong></td>
<td><strong>193</strong></td>
<td><strong>Don't You Want Me</strong></td>
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<tr>
<td>3. <strong>You've Got a Friend</strong></td>
<td><strong>184</strong></td>
<td><strong>You've Got a Friend</strong></td>
</tr>
<tr>
<td>4. <strong>I Can't Help Myself (Sugar Pie, Honey Bunch)</strong></td>
<td><strong>181</strong></td>
<td><strong>I Can't Help Myself (Sugar Pie, Honey Bunch)</strong></td>
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<tr>
<td>5. <strong>Wishing Well</strong></td>
<td><strong>176</strong></td>
<td><strong>Wishing Well</strong></td>
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<tr>
<td>6. <strong>Last Waltz</strong></td>
<td><strong>175</strong></td>
<td><strong>Last Waltz</strong></td>
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<tr>
<td>7. <strong>All About Eve</strong></td>
<td><strong>173</strong></td>
<td><strong>All About Eve</strong></td>
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<tr>
<td>8. <strong>Love on Your Mind</strong></td>
<td><strong>172</strong></td>
<td><strong>Love on Your Mind</strong></td>
</tr>
<tr>
<td>9. <strong>You're the One</strong></td>
<td><strong>170</strong></td>
<td><strong>You're the One</strong></td>
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<tr>
<td>10. <strong>Money for Nothing</strong></td>
<td><strong>168</strong></td>
<td><strong>Money for Nothing</strong></td>
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#### BELGIUM

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<td><strong>All You Need Is Love</strong></td>
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<td>2. <strong>Hollaback Girl</strong></td>
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<td><strong>Hollaback Girl</strong></td>
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<td>3. <strong>Blowing in the Wind</strong></td>
<td><strong>25</strong></td>
<td><strong>Blowing in the Wind</strong></td>
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<tr>
<td>4. <strong>Good Time</strong></td>
<td><strong>22</strong></td>
<td><strong>Good Time</strong></td>
</tr>
<tr>
<td>5. <strong>Happy Birthday</strong></td>
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<td><strong>Happy Birthday</strong></td>
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#### SWITZERLAND

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<tbody>
<tr>
<td>1. <strong>All I Want For Christmas Is You</strong></td>
<td><strong>2</strong></td>
<td><strong>All I Want For Christmas Is You</strong></td>
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#### SWEDEN

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German Session Musicians Rally For Rwandan Relief

by ELLIE WEINERT

MUNICH—The German music industry is the latest to raise money for Rwandan refugees, but this time session musicians, not big-name stars, have been the driving force behind the effort.

"Wir Koennen Alle Was Tanzen," (We Can All Dance) was organized by Cologne-Rwanda-Project, a single pressed and distributed by Sony Music in Frankfurt, reached No. 34 on the German singles charts for the week ending Sept. 29.

The single was released Aug. 23 and sold 10,000 copies within 24 hours, according to musician Michael Sexauer, who initiated the project along with producer Juergen Beck and Hayo Stangl. Sexauer said the group got a quick response, and had to have more CDs pressed as retailers were reordered. Within the past four weeks, the label has sold 60,000 copies.

The project, which is intended to bring speedy aid to Rwanda in the most urgent way possible, supports two nonprofit relief organizations, Cap Anamur and Arzte ohne Grenzen. The goals are to provide long-term help for Rwanda and enable the native people to learn how to help themselves.

All royalties will be funnelled to the organizations in order to build a village for 8,000 orphans of the Rwandan civil war.

The idea for the song came about when TV anchorman Ulrich Wickert said, "We can do all something," while announcing an account number for Rwanda donations on the ARD evening news broadcast. Sexauer says, "We have so many African and Afro-American friends and musicians in Cologne, so we decided to do something, and we go with the idea." The fact that there are no famous musicians on the single is a plus, the reason the group suggested to the buyers being put off by artists they do not like. Another key factor is that the musicians who performed did not agree to have their image permitted. And, ultimately, the consumer is buying the record because he or she likes it and wants to help, rather than supporting the egos of star musicians.

Wickert has accepted the patronage for the project, and the help created media interest. Nine camera teams from various television stations were on hand in the recording studio during the making of the video.

Even TV news magazines on ARD and ZDF, Germany's two main broadcast channels, reported on how the Cologne-Rwanda-Project came about and broadcast the video, calling for donations. It was an extraordinary development, as music rarely is featured in official news bulletins.

Both MTV and VIVA news reported on the project, and the German music channels will still be showing the video in conjunction with a "Donations For Rwandan Weekend" (Oct. 8-9), when fans who send 10 Deutsche Marks ($65.00) to designated account numbers may request a videoclip for broadcast.

Sara Craig’s Album Debut Long-Awaited
Acclaimed Singer Held Out Before Signing With Attic

by LARRY LEBLANC

TORONTO—With the Sept. 21 release of her modern rock debut album, “Sweet Exhaust,” by MCA Canada-distributed Attic Records, Craig, 24, says she’s got the “most promising” tag which has followed her around for several years.

“It’s flattering, but sometimes it’s a curse," Craig says.

The Hamilton, Ontario-born singer/songwriter, who has been in numerous Toronto bands since 1987, drew immediate local attention for her self-released debut, “Sara Craig E.P.,” hit Canadian stores in 1991. The track “Bike” received sizable airplay on the Much channel, and Craig was recently invited to perform on the syndicated FM CNFY’s 1991 year-end chart. The station nominated Craig best female vocalist in their 1993 CASBY Awards.

The singer says that sales of the independent release were "under 10,000." but industry sources estimate sales to be near the 3,500-unit mark.

Craig, who came to Toronto in the mid-’80s to study interior design at Ryerson Polytechnical, was a late bloomer in terms of performing. “I didn’t open my mouth [to sing] until I was 17, and that was to sing one song once,” says the singer. "I remember the first time that I didn’t sing until I was 20. I had this fantasy that I should perform, but I had no idea how to begin.”

By the mid-’80s, Craig had figured it out. She placed an ad in local New Wave and found Stephen Jenks, keyboardist and guitarist of Longs (later Jenks, and she wrote “Bombaron Me” and “Liar,” both on her independent debut.

By 1989, Craig had teamed with percussionist/keyboards Gary Orme and bassist Timothy White, and the band took to the road. The group released their first single, “I Don’t Know.” In 1991, the group released their first EP (550 copies). Craig was back to the studio, and she was working with Jenks on a new material, "Apartment," and RPM was looking at the band to release a single. "This was great," says Craig. "We’re all very excited. It’s like we’re starting all over again. We’re starting all over again."

Craig says she was prepared to record “Sweet Exhaust” record for a major label, but an EP was released, but she held out signing with a label for financial and creative control reasons. Before selling for her new album got under way, she says, she turned down several record offers, including one from Capitol.

“Sara wanted to make her own record, to have absolute control,” says Craig’s manager and president of Attic Music Group.

"I held out for what was right,” Craig says. “It had to be somebody who was going to believe in me. Following an initial success, people assume you’re going to pump something out quickly so you won’t be forgotten. That wasn’t our trip. If it had taken five years (to sign), it would have taken five years. I can survive on very little, and the rest of the band can play with other people if they’re hungry. But we weren’t in the situation where we were desperate.

For Attic, which has made its mark here with such mainstream domestic acts as Lee Aaron, Haywire, Paul Janz, and the Irish Rovers, signing Craig is a startling departure. Explains Mair, “A couple of years ago, I made the decision to be a label of the future. I wanted a leading Canadian artist from the indie community, and there’s nobody hotter than Sara.”

British-born producer John Punter (Roxy Music, Japan) had no reservations about taking on the recording of Craig’s album before she had label backing.

“I liked Sara’s music and liked her as a person,” he says. “She’s a very determined young lady, and all along, while doing the album, she was always under the impression she would be picked up.”

Prior to touring last August, Craig and Orme, who were scouting southern Ontario for an unconventional location to record the album, came upon 200-year-old Rock Chapel, isolated in a field off the highway near Waterdown. From a dream Craig pointed out the church and yelled, “There it is!”

Fortunately, as the couple drove up, one of the chapel’s committed members was doing some gardening in the cemetery nearby. Craig explained that she was looking for somewhere to record, and he put them in touch with the committee’s chairman. Craig then pitched the idea to the committee, even getting them a MuchMusic interview, in which she sang in Gaelic a cappella, and they agreed.

"We found the ideal place rural, and removed from having phones and staff,” Craig says. "We’re not losing anything to someone knocking on the door telling you that you’ve got 10 more minutes when there’s magic happening. When we walked into the church, it was welcoming. It’s very unusual, very special.”

Last October, Craig and company took over the Rock Chapel building, moving in a 24-track console bought from Toronto radio stations, an assortment of Neve mikes and amp, and various van loads of outboard recording gear. Punter quickly established a control room in the vicar’s office and decided that Craig’s vocals would be mostly recorded in either the first-floor basement or second floor.

“THERE were rooms and nooks and crannies everywhere that got used in the five weeks we were there,” says Craig’s dad. "It was in a concrete closet for one song (‘Sweet Cages’).”

The Rock Chapel sessions, the album contains the track “Thank You (Very Much),” co-written by Craig, Doug Barron, and Stephen Outhit, and co-produced by them at Toronto’s Gas Station Studio. “That’s a side project which wasn’t intended for the album, but I loved the track and thought it should be on the album,” says Craig.

Other Canadian sales have been Craig’s captivating rendition of Burt Bacharach and Hal David’s “Close to You,” “Sweet Exhaust” relies on collaborations with the group’s music director, backup players Orme and White, as well as Jenks, keyboardist Barrow, Outhit, Hollett, Janice Powers, and Sauliu Filders.

Of the various collaborations, Craig says, "Lately, I’ve been relying on other people and the studio. I always do lyrics and the melody, and sometimes I’ll come up with a hook, a bass line, or something. The group has really helped that has evolved since the EP.”

While Attic Records has begun an impressive campaign here for “Sweet Exhaust,” Mair says he has been successful in securing release commitments from EdeI in Germany, and from Festival Records in Australia. “Hopefully in ’95, we’ll be in Europe,” says Craig.

“With Canadian sales of the album to be video- and press-driven,” says Kevin Shea, Attic’s VP of promotion and publicity, “we’re watching the word circulate and get a little bit of a bonus. She’s the press darling right now, and we’re working the former tour to get in as many releases (‘Such a Much’) to CHR [top 40], modern rock, and campus radio.”

IAAAM Returns To London
Group Expands Agenda For 2nd Visit

by KWAKU

LONDON—The second International Association of African Music (IAAAM) tour of London takes place here Monday through Saturday (3-8), coinciding with the locally organized Black Entertainment Week.

The delegation of music industry professionals, artists, and journalists is led by Philadelphia International Records founders Kenneth Gamble & Leon Huff and U.S. Rep. Walter R. (C. C.) Tucker III. Other members confirmed so far include Jbery Bushy (Motown), Louil Silas (Silas, Vocal Inc.), Kerry Gordy (Warner Bros.), Timmy Regisford (Tabu), David Nathan (Billboard), and Kendell Minter (Esquire, Philip.

On its first visit last year, IAAAM president Dyana Williams explained that the organization was formed to "to engage, educate, and strengthen our relationships, and figure how we can do better business." To build on artistry, trade and their collaborative experience of the U.K.’s black music sector, this year’s activities include visits to various black radio and print media organizations; discussions with music executives and political leaders, including a meeting at the House of Commons hosted by Tucker and British MP Bernie Grant (attending networking sessions and receptions and showcases by British and American artists. It culminates on the final day with a public seminar titled “Insight Into The U.K. Black Music Industry,” and a black-tie gala dinner with an awards ceremony at the Park Lane Hotel.

Among those to be honored during the ceremonies are Gamble, Bushy, and Tucker, plus a number of other British artists who have given strong support to the organization.

No names can be confirmed, says Akinleye (Friends of Kenya), "but Myrna Williams, because it’s not IAAAM policy to honor those ‘who will not be there in person’; Artists represented (excluding networking Foz) and Carol Reddick (Motown) from the U.S., and Gabrielle (Go British) and Lateefah Johnson from China Black (Chemistry/Mercury), and Don-e (4th & B/Way) Island from the U.K. Wildcard, the Polydor blues band (billed as helmed by producer-remix Steve Jervier, will showcase artists including Na Culours, China Black, Darkman, and Alysha Warren at the Jazz Cafe in Camden.

by EDDIE COLEO

MUCHMUSIC VI ERICA EHM has not renewed her contract and will leave the national video network at the end of October.

CHART COMPILER Ted Kennedy (Maple Music) has compiled two books. "Maple Music," priced at $99 (Canad), lists Canadian recordings on Billboard, The Record, and RPM -Western Canada," which retails at $55 (Canadian), catalogs top 40 country hits, according to Billboard, The Record, and RPM since 1945. Both books are only available in Canada.
Virgin Ready To Invade New York
Execs Outline U.S. Expansion Plans

BY ED CHRISTMAN

NEW YORK—The Virgin Mega- store slated to open in Times Square in time for Christmas 1995 will be the first of three stores the chain is planning for the New York City market.

The Times Square store will serve as the flagship for the company’s ambitious invasion of the U.S. home entertainment retail market. While Virgin currently has two stores open—both in California (in Los Angeles and Costa Mesa)—it has a total of 10 other locations that are under construction, or for which it has either signed leases or is in the final stages of lease negotiations, says Ian Dufell, president of the Virgin Retail Group USA, Pacific Asia.

The Virgin Retail Group is preparing to thrust into Canada and is talking about opening a store in Toronto. Virgin’s parent company has signed a lease to open a 30,000-square-foot store in Vancouver in early 1996.

Virgin, generally forms a joint venture with a company from the country it is entering. For example, Virgin’s U.S. retail operation is 75% owned by Blockbuster Entertainment and 25% owned by Virgin.

“By bringing in the financial expertise and back-office support, while Virgin oversees design, construction, and operation, as well as management of the U.S. venture,” Separately, Blockbuster Entertainment has a Blockbuster Music chain that runs some 500 music and home entertainment stores.

In Canada, “We are looking for suitable partners, and we are negotiating with potential joint venture partners in Mexico,” says Dufell. He adds that there is the potential to open a Montreal store in 1995, before the planned opening of the Vancouver store. For that to become a reality, Virgin must find a joint-venture partner shortly.

MUST-SEE ATTRACTION

In Manhattan, Virgin is in advanced negotiations to open a second store, Dufell says, but he declined to specify where that store will be located. He adds, “We are still looking at possible sites for a third location.”

The Times Square store—which, at the Virgin Retail Group’s largest record store in North America (Billboard, Sept. 24)—is expected to open in early 1996. It will reach the same volume as its Paris outlet, which the company has declared to be the No. 1 home entertainment store in the world in volume, bringing in annual sales of about $110 million.

Richard Branson, chairman of the Virgin Group of Companies, compares the scope of the planned Times Square store to the Paris outlet, saying it will turn into a “must-see” tourist attraction in New York.

The Virgin store will anchor a 125,000-square-foot entertainment complex built into the base of the Bertelsmann Building at 1540 Broadway. The project also will house a 35,000-square-foot restaurant called the Official All Star Cafe, which will seat 650 people and have a bar that can accommodate an additional 240 patrons.

The Virgin state Theatre, a multiplex, which will have four screens and a total seating capacity of 1,400.

Robert Earl, the force behind the Official All Star Cafe, is a creator of Planet Hollywood and the former owner of the Hard Rock Cafe. Sony Theatres’ predecessor, Loews Theatres, had already had a cinema at the location (also called the State Theatre), but it was torn down to make way for what eventually became the Bertelsmann Building. In order to reach the theaters, filmgoers will have to walk through the Virgin store.

While that traffic should aid Virgin’s sales, there won’t be any shortage of potential customers for the store. According to a recent Bloomberg survey, the Times Square area is frequented by 40 million people each year, including 20 million tourists.

Speaking to Billboard, Branson said, “I think that the exciting thing is that record stores are now moving into the mainstream on the high streets around the world. That is a very important development for the record industry.”

The company will spend $10 million to build the Times Square store, and it will stock it with about $5 million in merchandise, including some 150,000 music titles, Dufell says. Although Branson and Dufell are predicting that the store ultimately will achieve sales comparable to the Paris outlet, Dufell declined to break out the budget for the Times Square store. When an estimate of $30 million for the first year of operation was mentioned to him, he said that the company expects the outlet to bring in more than that.

In describing the store’s plan, Dufell says that the bottom floor, which measures 23,000 square feet, will contain a 10,000-square-foot book store. Virgin is in the book business elsewhere in the world, and now will have a presence on this side of the Atlantic as well. “We are going to try to extend to books in several of our locations,” he says. “Seeing as how the book retailers here are getting into music, we would love to return the favor, or the compliment, as it were.”

The bottom floor also will house computer games, CD-ROM titles, laserdiscs, and videos, as well as a newsletter that will carry magazines and newspapers.

(Continued on page 71)

Phone Debit Cards Offer Mktd Options
Labels Find New Tool for Interacting With Fans

BY SARI BOTTON

NEW YORK—Some marketers in the music business have found a new way to reach consumers: by phone. But they’re not getting on the horn and calling people; they’re getting people to call them.

Recording artists are starting to lure consumers to an interactive phone service through telephone debit cards, the latest marketing tool just beginning to surface in the music industry. The cards offer lower rates on long-distance credit-card calling.

Pictured above are two of the collectible phone cards issued in connection with music events. One is for the New Music Seminar; the other is for Woodstock ’94.

Credit-card-sized pieces of plastic, phone debit cards are emblazoned with album covers or artist photographs. Consumers are offered lower rates on long-distance calling, a chance to sample new music, and interaction with artists through voice messaging. Music companies benefit from the opportunity to promote records, concert tickets, and merchandise, and to collect information for their databases that can be used in other direct-marketing endeavors.

The cards can be distributed with a certain amount of phone time or number of message units already on them, or they can be loaded with calling time through major credit cards. Long-distance calls cost between 25 cents and 35 cents a minute with the cards, regardless of the destination of the call or time of day, compared with up to 90 cents for the first minute and 28 cents for each additional minute on calling cards from companies like AT&T.

Although the exact amount had not been determined at press time, a small portion of the 25 cents-35 cents-per-minute fee (most likely 2 cents-3 cents) would be for artist commissions.

Users access the debit card phone service by dialing an 800 number and a PIN code printed on the back of the card. Before being connected to a long-distance server, a caller is greeted by a voice that gives a menu of options, only one of which is to place a call. The options include sampling cuts on records and ordering them, hearing tour date information and quotes of the week, and accessing voice mail boxes.

“Celebrity-related phone debit cards have already gained popularity in other fan-oriented categories such as sports, television, and superhero cartoons. But the majority of the cards are not interactive; they just offer phone time. (Continued on page 71)

From Duo To Trio. Mercury Nashville duo John & Audrey Wiggins performed material from their self-titled debut album at a listening party in Sacramento, Calif. Pictured, from left, are Audrey Wiggins; Karen Gonzalez, Valley Records (with the guitar), John Wiggins; Pat Sungege, Mercury Nashville’s West Coast promotions manager, and Sheri Sands, PGD sales manager.

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Musicland Moving Quickly To Trump Its Competitors

A CONSTANT THEME on the re-
tail sales/distribution circuit is consoli-
dation. And while everybody complains about it, savvy observers know that the large accounts still in the game are do-
ing more than trying to survive; they’re involved in a high-stakes game to keep themselves within reach of the win-
ner’s circle. A case in point is the Mus-
icleand Group.

(Musicleand just announced its ex-
pansion plans for next year, but since interviews with that company’s execu-
tives are scarce nowadays, Track is basing its analysis of the chain’s future plans on information gleaned from past conversations with Musicleand execu-
tives, its competitors, and from sources in the real estate and financial com-
munities.)

Musicleand is the largest music retailer in the world, but that doesn’t mean it has a lock on a se-
cure future. For years, the Min-
neapolis-based merchant has been going head-to-head with Tower Records/Video, Tower World Enter-
tainment, Camelot Music, and Wher-
house Entertainment. Then, in the lat-
tier half of the 1980s, Shamarck Holdings, Super Club, and W.H. Smith all came into the U.S. music retail mar-
et, each gunning to be a contender.

But even before the Fort Lau-
derdale, Fla.-based company has got-
ten its act together, Musicleand has de-
cided to steal a page out of Blockbuster’s manual. Although Track is not privy to that manual, I’m pretty sure that the very first page has the following axiom: “If you have de-
cided on a strategy, move quicker than anybody expects you to.”

Musicleand did.

At the end of 1992, when Musicleand was reaching the $1 billion sales mark for the first time, it opened its first Medi-
da Play outlet, a home entertainment superstore that averages about 45,000 square feet and currently takes in about $320 per square foot. By the end of the year, there will be 43 Media Plays, and Musicleand announced Sept. 20 what Track pro-
jected in February: that it will open 50 more next year.

Track projects that by December 1995 Media Play, on an annual basis, will be churning out $1 billion in sales, or the same annual sales achieved by the en-

While Media Play may be Mus-
icleand’s big gun, the company has other weapons in its arsenal. In addi-
tion to rapidly deploying Media Plays across the U.S., Musicleand has an-
ounced that it will open 75 more of its small-tow

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Of course, any seasoned Mu-
icleand observer knows that the company reli-
griously observes retail’s time-hon-
ored tradition of being conserva-
tive when announcing expansion plans. So if the economy can retain its luster through-
out next year, expect Musicleand’s new store open-
ings to be at least 10%-20% higher than the numbers announced.

On the other hand, look for the num-
ber of its mall music outlets to remain stagnant for the next few years, even though it says that it will add 30 large combo stores to the mall division in 1995, either through new stores or ex-
pansion of existing ones.

Musicleand has a lot of work to do in its mall store division. Like any other
1,000-plus-outlet, mall-dominated chain, Musicleand has an enormous store portfolio. It also has a number of stores taking up $3,000 square feet or less, which Musicleand considers to be too small and outdated to compete. And with a price war between Best Buy, Circuit City, and Media Play running rampant right outside the mall, even healthy mall stores are beginning to feel the heat.

As a result, the company likely will become even more aggressive with a key component of its real estate strategy—buying up weaker stores. But while store count for its mall outlets likely will stay around the 900 mark, that division’s revenue will grow thanks to the company’s program of re-
surbing and expanding smaller, healthier stores where it makes sense.

Another way Musicleand’s mall store division will increase same-store sales by adding books to existing stores wherever it can. According to the real estate community, Musicleand has ap-
proached some landlords to talk about use clauses in its leases.

And while Track is on the topic of books, don’t forget that Musicleand opened a bookstore called Readwell in Minneapolis last year. Musicleand has spent the last year experimenting with it. While company executives believe that it’s not portable, the company could start to build a book chain, or even acquire one. But don’t expect Musicleand to buy any music chains unless a deal comes along that is too good to pass up.
**Successful Music Merchandising**

**PHONE DEBIT CARDS**
(Continued from page 69)

cally, they are rarely used because they have become collector’s items. Such cards were first popularized in Japan, and then in Europe, and are now fetching thousands of dollars from collectors.

“We’re assuming that most of the Woodstock cards that were purchased will never be used,” says Shelly Finkel, an owner of Global Telecommunication Solutions Inc., which produced the Woodstock card, specializes in the straight debit cards. “We’ve signed a contract with Winterland for Jimi Hendrix and Eric Clapton cards, which will be straight debit cards,” says Shelly Finkel, an owner of Global who is also a partner in Metropolitan Entertainment, which is partly owned by PolyGram. Global also makes sports cards for Upper Deck, and distributes most of its cards through magazines dedicated to phone debit cards, such as Money Card Collector, Telecard World, and Premiere Telecard Magazine.

**INTERACTIVE OPTIONS**

“We’re looking into interactive options for the future,” Finkel says. The interactive nature of the God Street Wine and Bolton cards is what makes them unique, in addition to the fact that they feature music sampling and merchandise purchasing information on their menus.

Callers to the “God Street Wine line” who want to purchase the band’s first release on Geffen’s Eleven label will be given the 800 number for Tower Records’ mail order service.

“For now, we wanted to do this through Tower Records, but in the future there may be other ways that we can fulfill the orders,” says Don Maggi, an executive at Eleven Records. Another menu option is T-shirt ordering, for which callers are given a mailing address.

Geffen/Eleven sent the cards, produced by Earthline Communications and loaded with a few minutes of calling time, to God Street Wine’s 7,800 member mailing list one week before the Sept. 27 release of the band’s debut recording on Geffen/Eleven. “We put some time on the cards so that people can get a sense of how to use them and what they’re all about,” says Scott McGhee, an owner of McGhee Entertainment, which is a partner with Geffen in the Eleven label.

The hope is that the sampling option on the menu will create some buzz about the record among fans, and induce them to either choose the ordering option on the service, or go out and get the record.

“Giving people a chance to listen to the music first and hear what the record is all about can only help sales,” McGhee says. “The people we’re sending the cards to are already very actively involved with the band. The band is very interactive with its fan base. It is online with E-mail. So the sampling will just bring the fans to the next step of going to get the record.”

(Continued on page 74)
A Patriarch Of Indie Distribution Steps Down

Not (Ho)Cutting Out: The recent announcement that veteran distribution executive George Hocutt was retiring as chairman/CEO of Independent National Distributors Inc. shouldn't prompt a response of "farewell"—it's more like "catch you in a bit."

As reported in these pages last week, Hocutt stepped down from his INDI role Sept. 30, the distributor's president, Billy Emerson, will take on Hocutt's title and leadership role. Hocutt's son Rick will take over operations responsibilities at California Record Distributors, the San Fernando, Calif., firm that the senior Hocutt ran for 15 years.

But "retirement" does not equal "adieu" in George's lexicon, as DI discovered when we called him to take a look back at his career as one of the patriarchs of indie distribution on the West Coast.

Regarding the vacating of his INDI role, Hocutt says, "I want to enjoy things, rather than have the day-to-day grind.... I thought it was a good time to do it."

His decision writes finis to a 43-year career in sales and distribution. Hocutt got his start in 1951, as a Columbia Records salesman in St. Louis. Not long thereafter, he relocated to California, where he went to work in Capitol Records' warehouse.

The music business was a lot more intimate then: Hocutt recalls that he played baseball with such stars as Nat King Cole and Cliffie Stone; DJ Mike Mercer would come down, we'd have lunch together."

Moving farther into the trenches, Hocutt operated a retail store, Catalina Music in Redondo Beach, Calif., for five years. Stints at Sun State Distributors (in which those days handled the infant Warner Bros. Records' product) and Diamond Distributing (which moved ABC Records' albums) followed.

In 1960, Hocutt went to work for Ralph Kaffel and Jack Lewerke's Merit Distributing Co. The two record men had another company, known as California Record Distributors, that handled other lines.

Following his time with Kaffel and Lewerke, Hocutt partnered with Ray Avery in a firm known variously as Rare Record Distributing and RR Distributing. But, Hocutt says, "both of those names never suited me," and in 1975 he asked Kaffel and Lewerke—who had sold the then-defunct CRD to National Tape in 1971—if he could reactivatetheir old company's name. He ran his firm under the CRD handle until 1990, when he sold his interest to the then-fledging INDI combine.

Quite a career—and one that spanned the age when indie moved records for what are now the major labels through to the contemporary era, when national companies like INDI, a company Hocutt helped found, are fast becoming the prevailing model in independent distribution. In short, Hocutt's career essentially sums up a period of explosive growth in the music business.

He will remain a member of the INDI board and will attend conventions like that held by the National Assn. of Recording Merchandisers, as well as the trade group's annual wholesalers' conference. But, he says, "I don't think I'll go to a thousand dollar label meetings. I'll be messing around while they're doing that."

Hocutt's upcoming agenda involves another musical career, as a record producer. This isn't exactly a new wrinkle, since he helmed some recordings for the old Vault label.

He's already recorded one album for the indie giant Fantasy Records (which is run by his old associate, Kaffel). It's the Silver Leaf Jazz Band's "Streets And Scenes Of New Orleans." Another set by the group, "Jelly's Best Jams," is due imminently; he will also record albums for vocalist Diana Gibson and Scott Black's Hot Horns.

Hocutt, who will divide his time between residences in Southern California and New York, the French Quarter (whose music he cherishes), isn't ending a career; he's starting a new one. We wish him only the best of luck in what should prove an exciting next chapter.

Flag Waving: Many years ago, when DI was a late-night disc jockey in the Midwest, we were advised to shift to Blues. From our large blue record collection and numerous empty bottles scattered on the living room floor, we were advised that the J. Geils Band had made a post-concert stop.

That stupendous Boston combo is no longer around, but two of its prime movers—harmonica ace Magid Diamond and guitarist Jay Geils—have returned with a brand-new Rounder album named after their current combo, "Blues- time."

The two musicians, who re-grouped a couple of years ago, are now emphasizing the straight blues side of their sound, which in the past had a strong R&B cast to it.

Dick says, "We've confined the style somewhat more to Chicago blues stuff, added more jazz, and exploded it into other styles."

"We wanted to do some real Chicago blues, but we wanted to show there was other stuff we were interested in, too."

While "Blues-time" features covers of songs by such greats as Sonny Boy Williamson, Muddy Waters, and Little Walter, the group's sound has a strong Kansas City feel (listen to the Basie-like thump of "Fontaine Blues" and Geils' Charlie Christian-like licks throughout).

While the new hand (which also features bassist Michael "Mudcat" Ward, drummer Steve Ramsay, and guitarist Jerry Miller) is maintaining the straight blues side of their sound, which in the past had a strong R&B cast to it.

The musicians are maintaining sidelines: Geils continues to operate a classic car restoration company, and Dick holds a patent on a new, unconventionally tuned harmonica design he created with Pierre Beaugard.

The new harps (heard on the new album's "Full Court Press"), Dick says, "We've found a way to knock down a lot of barriers and a lot of walls. It allows you to play many different things you can't on conventional harmonicas."

With new harps in hand, Blues-time will hit the road in October; a date at New York's Bottom Line in the middle of the month will kick off a swing through U.S. clubs and small theaters.

Declarations Of Independence

by Chris Morris

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BILBOARD OCTOBER 8, 1994
Catalog albums in this issue include:

- BILLABONG's " laminate Alligator (Epic, 91861, 12.28, 6.28)
- BOY GEORGE'S "/ THE CULT (A&M, 91859, 12.28, 9.98)
- BRUCE SPRINGSTEEN'S "/ THE BARGAIN BUYERS' GUIDE (Columbia, 92001, 12.28, 7.28)

These are just a few of the many albums available. Most tape prices, 45s, and 40s are on sale for 37, 36, 33, 31, 28, 30, 30, 26, 25, 23, 14, 12, 50, 9, 8, 5, 3, and 2. 43, 37, 36, 34, 31, 28, 30, 30, 26, 25, 23, 14, 12, 50, 9, 8, 5, 3, 2.

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The next level up, which Dufell labels the sub-cellular, measures about 20,000 square feet and will house two separate, walled-off departments for classical and jazz. The classical department will measure 10,000 square feet and will have facilities for live performances. “It will be the largest classical shop in the U.S.,” Dufell says. The jazz department will take in about 3,500 square feet. The remainder of the space will serve as an area, housing music rooms, soundtracks, and folk and country music.

The street-level floor will measure about 14,000 square feet and will house rock and R&B CDs, as well as Virgin merchandise such as caps and T-shirts. One level up in the mezzanine, an 8,000-square-foot Virgin Cafe will overlook the store. “There will be extensive listening booths in the cafe,” Dufell says. “You will be able to have music delivered to your table.”

A TROUBLED HISTORY

Before Bertelsmann bought the building that will house the specialty project, the site had a troubled history reaching back to 1988, when the Hahn Co., a large shopping center developer based in San Diego, agreed to build a specialty mall inside the office building developed by local real estate magnate Bruce Eichner.

The retail component was expected to house up to 50 specialty merchants, including a 7,000-square-foot outlet from the Museum Group. But when the office building above it went bankrupt, the Hahn project was put on hold, and then abandoned.

Bertelsmann executives are touring the overall site as project plans to help fuel the rebirth of the Times Square area, which previously had the theater district residing side by side with a large concentration of X-rated businesses. But New York City has been working hard to redevelop the area. Recently, the Walt Disney Co. made a significant commitment to the neighborhood. And MTV parent Viacom International, which is headquartered across the street from the Virgin site, just announced plans for a studio complex on nearby 42nd Street.

As for future Virgin plans, Sacramento, Calif., is the city that will get the next Virgin store, sometime before Christmas. Sacramento is not considered to be among the leading U.S. markets, but it is the home of Tower Records/Video, so Virgin’s entry into that market with a 25,000-square-foot outlet so early in its expansion in the U.S. is viewed as carrying symbolic overtones.

The company also has a 53,000-square-foot outlet for planned San Francisco. After construction delays, that store is now slated to open in March. It will have one floor devoted to a virtual reality center. The floor flooring of the building housing the Virgin outlet will be occupied by Planet Hollywood.

A month or two after the San Francisco store opens, Virgin will open a 30,000-square-foot store in Nicoll Mall in downtown Minnea-
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PHONE DEBIT CARDS
(Continued from page 71)

The menu for the Michael Bolton Foundation cards will feature a merchandise ordering function for now, which does not yet include records. “There will be sampling, though,” Rasiej says, “which should increase record sales.”

Those cards will be offered, beginning Oct. 15, through a newsletter sent to Bolton’s 290,000-member fan club as a fund-raising device. Fifty of the cards were to be sold first at the foundation’s annual fundraiser Oct. 2 in Greenwich, Conn. “They’ll be signed and sold for $250 apiece, to benefit women and children who are victims of abuse,” Rasiej says. Callers into the Bolton card line also are offered the menu option of making donations.

Rasiej, who is working on developing a broader network that links people with cards for different artists, says one of the challenges of using interactive phone debit cards as a marketing tool is making consumers aware of what they are and what they do. His company tested the waters this summer when a New Music Seminar card was given out with the convention’s badges.

“The cards were given out unloaded,” he says. “People were able to load them with their credit cards, and only about 10 percent of the cards given out have been used so far. People probably don’t realize that they can save at least 20% off of AT&T’s regular calling card rates by using the card. It’s amazing—one of the few things that people are aware of is what they pay for telephone service.”

Phone debit cards in general are not new. Sprint sells its plain-faced, pre-loaded Fon cards in vending machines in convenience stores, where they appeal to people who don’t have other calling cards, or who don’t want to keep placing quarters in pay phones. Hallmark now offers the cards inside some of its greeting cards, allowing the purchaser to send a friend or family member an invitation to give a call. There’s even a home pregnancy test that includes a loaded phone card, because most people who take the test have someone they want to share the results with right away.

Michael Bolton and God Street Wine are among the first musical acts to issue telephone debit cards.

(Continued from previous page)

...as Michael Bolton and God Street Wine are among the first musical acts to issue telephone debit cards.
College-Town Record Store Offers Women’s Music And More

BY SARI BOTTON

NORTHAMPTON, Mass.—When the National Enquirer ran a story on Northampton, Mass., two years ago, the tabloid referred to the quiet western Massachusetts burg as “Lesbian Central.” Regardless of their sexual preferences, lots of women are drawn to the town, as students and teachers at the all-women’s Smith and Mount Holyoke colleges. These women make up a large portion of the clientele at Main Street Music, according to Ken Reed, owner of the 2,000-square-foot shop. And that accounts for a strong representation of women musicians in the store’s inventory. Reed estimates it to be about 40%.

“Women’s music isn’t the store’s only specialty, although—alternative rock and collectible singles are, too. In addition to the women’s colleges, Northampton, which is the center of the Pioneer Valley, is situated near three other big, co-ed schools—the University of Massachusetts at Amherst, Amherst College, and Hampshire College. “That’s why we carry so much alternative rock music,” Reed says, adding that alternative music acts Buffalo Tom, Dinosaur Jr., and Sebadoh hail from the area.

But Reed says Main Street is probably best known for its vast selection of collectible singles, which it houses downstairs along with collectible comic books and used vinyl LPs.

“We probably have 100,000 titles in our collectibles section,” Reed says, noting that about 30% of the store’s $750,000-to-$1 million annual volume is done in that part of the store.

Reed says the collectible singles provide a niche area of growth for the store, which also sells them through a mail-order catalog and advertisements in record-collectors’ periodicals such as the bi-monthly Goldmine. That part of the business had previously been housed in a freestanding store, a few blocks away, called Son Of Buffo Tom, an alternative college music store, located near Mount Holyoke colleges.

“Buffo Tom is the strongest of the many record stores in town and its neighbors, Amherst and Chicopee,” Reed says. “In 1977, he opened Main Street, appropriately located on the road by the same name. At the time, the downtown was largely vacant as merchants and shoppers headed to nearby malls. Since then, thanks to the renaissance of sorts during the 80s, Main Street has been reborn, with a sea of shoppers coming from around the region.

“I had never really thought of opening my own record store, but Northampton didn’t have one, and the time seemed right,” Reed recalls, adding that he currently has no plans for additional units.

Since the store’s inception, the area has attracted some competition, but Main Street is two other small, independent record stores in town, Dynamite Records and B-Side records. There’s a Strawberry in Hadley and numerous record stores in Amherst.

“The store that poses the strongest competition is For The Record in downtown Amherst,” Reed says. “For The Record Music Group will open a 64,000-square-foot Audio Mart six miles away in Hadley, offering electronics and music products. Big stores like that tend to be a lot different from stores like mine,” Reed says. “A lot of our customers are more the type to shop in a store like ours, for unusual music. But I can’t help but worry a little.”

Bill Dodge, manager of Main Street Records, is shown with one of the store’s collectible singles. (Photo: Sari Botton)

Main Street Records. But Reed streamlined his real estate expenses four years ago, and now the Son Of Main Street sign hangs on the wall downstairs.

Upstairs on the main floor, he estimates, there are 50,000 current titles, about 40% of which are alternative rock, 30% of which are mainstream rock, and the other 30% of which are divided among folk, blues, classical, soundtracks, and world music, with an emphasis on folk and blues. But the classical format might fit up now that E. Thomas, a classical CD shop down the block, just went under. The classical business tends to be strongest during the gift-giving season, he says.

Classical is just one of Reed’s favorite genres of music. “I like a wide range of music,” he says. “I especially like the world beat dub music on the On-You Sound label that’s distributed by Restless Records. I also love show music. I’m a big ‘Music Man’ fan. A current favorite of mine is the music from Gershwin’s ‘Crazy For You’.”

He also likes soul music: “The older stuff, from Aretha Franklin, James Brown, and Al Green, is just great.”

With such varied tastes, it’s no wonder Reed wound up in music retailing. “I have always loved records,” he says. “I had always wanted to work in a record store, and so I quit college to do that.”

For seven years, Reed, a native of nearby Hadley, worked in various stores in that town and its neighbors, Amherst and Chicopee. Then, in 1988, he opened Main Street, appropriately located on the road by the same name. At the time, the downtown was largely vacant as merchants and shoppers headed to nearby malls. Since then, thanks to a renaissance of sorts during the 80s, Main Street has been reborn, with a sea of shoppers coming from around the region.

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Ferry's first album of original material since 1987's "Bitter Sweet" is a mood music of the purest sort, the kind that inculcates itself more deeply with each repeat spin. It doesn't wear its trademark dreamy atmosphere on this outing, though, as a solid skeleton of grooves that lends the creation a dispassionate blissful ennui. Credit some of Ferry's old Roxy Music mates for the spark—including saxophonist Brian Eno, whose sounds swirl are vital additions to standouts like the charming "Satisfier," and "Pleasant Sound"—some fresh. "Hillbilly With A Heartache," a spirited, dusted with '90s-hillybilly soulmate John Anderson, is another highlight.

VARIOUS ARTISTS
Keith Whitley's Tribute Album
PRODUCER: Randy Scruggs
DNA 6416
Latest in tribute-album flurry is this solid, at least, an old-fashioned songwriter Whittey, Alan Jackson's inspired "Don't Close Your Eyes," Allison Krauss' "I'll Fly Away," and "Nothing At All," and Joe Diffie's "I'm No Stranger To The Rain" are standouts. Lawrence's wide-eyed delivery makes even the hackneyed hometown imagery of "If The World Were A Footprint" sound almost fresh. "Hillbilly With A Heartache," a spirited, dusted with '90s-hillybilly soulmate John Anderson, is another highlight.

CONTEMPORARY CHILDS

HAPPY TANGO
Co-produced and performed by DJ Premier, who is now one of the most popular and influential turntablists in hip-hop, "Happy Tango" is a perfect example of how modern rap and hip-hop can merge with traditional musical elements to create something新鲜.

CLASSICAL

JAN BARABEE/KIHLAND ENSEMBLE

"The King of the Mountain" is a composition by American composer John Adams, who is known for his minimalist and experimental approach to music. This piece is performed by the Jan Barabee/Kihlstrand Ensemble, which is an ensemble that specializes in contemporary classical music. The piece is a tribute to the life and work of the late American composer John Barbee, who was known for his innovative and experimental approach to music.

ECM Visionary Manfred Eicher follows another dream date, as veteran Norwegian saxophonist Jan Garbarek collaborates with the Hilliard Ensemble, the group best known for vocalizing medieval and Renaissance music. Garbarek's plaintive cries work through the haunting Hilliard chorus, with an overall effect simultaneously ancient and avant-garde. The work moves far beyond the recent spate of chant-discs to seamlessly merge ritual and invention. Album possesses crossover potential approaching that of Pärt's "Te Deum," also on ECM.

THE NEW YORK ALBUM

"The New York Album" is an album by the American composer and conductor John Adams. It is a collection of works inspired by New York City, including a symphony, a cantata, and an orchestral piece. The album was recorded by the New York Philharmonic under the direction of James Levine, and released by the label Nonesuch Records.

CELLIST Yo-Yo Ma ups his risk-taking reputation with this contemporary collection. Of special note is his splendid performance of Bartók's viola concerto, in which Ma, deciding that something was lost in its cellos version, chose to play on a viola alto, an extra-large instrument played in the hanging Hilliard chorus, with an overall effect simultaneously ancient and avant-garde. The work moves far beyond the recent spate of chant-discs to seamlessly merge ritual and invention.
**Single Reviews**

**POL**

- **JANET J ACKSON** You Want This (1:43)
  - **PRODUCERS:** Jimmy Jam & Terry Lewis
  - **WRITERS:** J. Jackson, M. Harris, T. Lewis
  - **LABELS:** Warner Bros./Jive
  - **REMARKS:** Remixed by Jam & Lewis

- **SHAWN COLVIN** Ode to Wine (2:50)
  - **PRODUCERS & ENGINEERS:** W. Scott Dunsmoor, W. Scott Dunsmoor
  - **WRITERS:** C. Dean, J. O'Donnell
  - **LABELS:** Sugar Hill/Atlantic

- **SILVER BULLET** Crave (2:43)
  - **PRODUCERS:** L. DelVecchio, T. Davis
  - **LABELS:** EMI/Big Noise

**MIX**

- **WENDY WILSON** If He Only Knew (2:46)
  - **PRODUCERS:** W. Wilson
  - **LABELS:** EMI/Arista

**NEW & NOTEWORTHY**

**THE BOYS CHORUS OF HARLEM** Odayly (3:51)
- **PRODUCERS:** M. Arlander, A. Mitchell
  - **LABELS:** MCA
  - **REMARKS:** International/2ume

**HORACE BROWN** Taste Your Love (5:30)
- **PRODUCERS:** Dave Hall, T. Davis
  - **LABELS:** Warner Bros./Big Noise

**CANDY J. Shoulda Known Better (5:55)
- **PRODUCERS:** Jared Akers
  - **LABELS:** Def Jam

**GEORGE STRAIT** The Big One (2:01)
- **PRODUCERS:** Terry Brown, George Strait
  - **LABELS:** MCA

**JOE LOCKER** The Simple Things (3:50)
- **PRODUCERS:** not listed
  - **LABELS:** not listed

**ROLEX** Smile (2:46)
- **PRODUCERS:** M. Weidman, M. DiCicco
  - **LABELS:** A&M

**BILLY PILGRIM** Inasmuch (3:47)
- **PRODUCERS:** not listed
  - **LABELS:** not listed

**LOVIN’** Tear Me Down (3:53)
- **PRODUCERS:** W. Hall, G. Hall
  - **LABELS:** MCA

**PARIS** Guerilla Funk (not listed)
- **WRITERS:** not listed
  - **LABELS:** Sony

**MISTERY & DJ** 2Playtime (Over) (4:11)
- **PRODUCERS:** M. Williams, P. Wilson
  - **LABELS:** Dallas Vinyls Of Polygram, B.I.

**R&B**

**TEMPTATIONS** End Of Our Days (4:01)
- **PRODUCERS:** W. Davis, N. Davis
  - **LABELS:** A&M

**PUSH** Stronger Than The Both (3:55)
- **PRODUCERS:** T. Davis, D. Nelson
  - **LABELS:** Liberty

**MOBY** Animal (12-inch single)
- **PRODUCERS:** M. McAlpin, J. Ventura
  - **LABELS:** Warner Bros.

**HEALTH & BEAUTY**

- **Diana Ross’** new album is updated for the urban house generation with a sparse but thick dance baseline and a slapping midtempo beat. Lee has a warm and staidly aloof range that serves over the silky “Unspoken” is unthrusted with a tune that first appeared on a little-known indie album. In the pan of the late Kurt Cobain’s melodies and lyrics take on a lifting drama, forged with a vocal that is unreservedly hot and positively compelling. Essential for programmers of pop, alternative, and album-rock stations.

- **JASON ALDEN** Postcards From LA (3:41)
  - **PRODUCERS:** P. Waller, M. Lagrange
  - **WRITERS:** G. Cook
  - **LABELS:** Reprise/Warner Bros.

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John Flick

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**MOBY** Animal (12-inch single)
- **PRODUCERS:** M. McAlpin, J. Ventura
  - **LABELS:** Warner Bros.

**HEALTH & BEAUTY**

- **Diana Ross’** new album is updated for the urban house generation with a sparse but thick dance baseline and a slapping midtempo beat. Lee has a warm and staidly aloof range that serves over the silky “Unspoken” is unthrusted with a tune that first appeared on a little-known indie album. In the pan of the late Kurt Cobain’s melodies and lyrics take on a lifting drama, forged with a vocal that is unreservedly hot and positively compelling. Essential for programmers of pop, alternative, and album-rock stations.

John Flick
NEW YORK—LIVE Entertainment has left the multimedia starting gate at a full sprint, announcing a new interactive division and its debut product in the same breath.

LIVE Interactive springs to life Oct. 19 with the release of “Angels: The Mysterious Messengers,” an interactive CD-ROM that includes footage from the highly-rated NBC-TV special of the same name that aired in May. Robert Kirk, supervising producer, co-writer, and director of the TV special, also produced the LIVE Interactive CD-ROM, which was developed by multimedia production house Digital Ranch.

Jeffery Fink, senior VP of sales and distribution for LIVE Home Video, will head up the new division. Existing marketing and sales staff will add interactive products to their current roster of activities, Fink says. WEA is handling distribution.

“Based on the popularity of the ‘Angels’ special on NBC, it demonstrated to us that there was an obvious marketplace for this,” Fink says of LIVE’s launch choice. “And we thought that to launch into a market like interactive CD-ROMs, we would want something that had a ready-made market. And specifically, with the holidays coming up, we knew this would have immediate appeal at a time when angels seem to have captured the public imagination in a major way through books, TV shows, merchandise, and other media.”

The CD-ROM, which will be available for Macintosh and MPC systems at a suggested list price of $39.98, offers numerous levels of exploration into the “angel” world. Included are interviews with experts, re-creations of “angel encounters,” full-color images of a wide range of angel art from Raphael to Chagall, angel-themed videoclips from such sources as “It’s A Wonderful Life” and “Heaven Can Wait,” and various “angel games.”

The video—more than an hour’s worth—is Quicktime 2.0, Apple’s newest version of its multimedia software. Quicktime 2.0, introduced this year, provides larger video at faster frame rates, coming close to a “TV-quality” image.

The soundtrack boasts a host of “eternal music,” Fink says, ranging from modern to classical to new age, and encompassing an assortment of Christmas music.

LIVE Interactive Gets Wings With ‘Angels’

BY MARILYN A. GILLEN

SelectWare Has The Digital Blues, More MusicROM Audio Titles Planned For Several Genres

BY BRETT ATWOOD

LOS ANGELES—SelectWare Technologies is spreading the digital blues.

The 7-year-old multimedia company, which has been a pioneer provider of point-of-sale demonstration software, is now targeting mainstream music consumers through an ambitious series of MusicROM-enhanced audio discs. Each disc contains several CD audio (Red Book) tracks, along with one CD-ROM track.

The first title in the series, “MusicROM: Blues,” was released in mid-August. Retailing at $29.95, it includes 13 classic blues tracks by such legends as Buddy Guy, Albert Collins, and John Lee Hooker.

The first track on the disc contains CD-ROM data. A 8,000-title blues guide and 700 biographies are accessible on any MPC system. The information is taken from a text version of the popular music reference book, the “A-11 Music Guide,” and the comprehensive liner notes are penned by Marie Dixon, manager of the Blues Heaven Foundation.

Although the price is about double that of the typical audio CD, Joseph Dandy, SelectWare VP of marketing and sales, says the price gap will shrink in the future.

“I believe that all albums in the future will contain these extras,” says Dandy. “Interviews and photos will just be a part of the value of a CD. The consumer will expect it.”

In addition, the disc contains a virtual living room, where the user can listen to music, view rare photos, and hear an audio-only interview with blues saxophonist and songwriter A.C. Reed. There is no use of video on the disc.

Several genres will be explored in the 12-title series, including modern rock and ska. Jazz and R&B MusicROM titles ship to retail in mid-October, and Latin and reggae discs are expected by year’s end.

“This is much different than the Prince or Heart CD-ROMs,” Dandy says. “We call it an enabling product because it can be played as an audio product, but is enhanced with extra content. The value of music is much more than audio. To distinguish the product and highlight its dual purpose as a CD-ROM and audio disc, SelectWare created a logo for the hybrid genre.

“Until the Recording Industry Assn. of America adapts its own logo, the software producers need to join forces and do it themselves,” says Dandy. “Otherwise, the consumer will be faced with the task of trying to make sense of the difference between multimedia and enhanced audio.”

MULTIMEDIA MEETS MUSIC VIDEO: Interactive firms and multimedia developers are researching a link between the music and video industry, which should inves- tigate Billboard’s 18th Annual Music Video Conference & Awards, set for Nov. 7-9, at Santa Monica Civic Center.

The conference blazes its way into interactive media this year, exploring trends and developments in the marketing and promotion of artists and music. CD-ROM, CD-i, online services, and other interactive applications will be showcased in panels and discussion groups Nov. 3-4.

In addition, Billboard’s first Multimedia Expo allows companies to showcase their products to the music video production and label community.

On Nov. 3, multimedia consultant Ted Cebulak moderates a panel titled “Creating Software For Multimedia.” Scheduled speakers include Alex Melnyk, VP, interactive media, MCA Rock; Norman Beil, head of new media, Geffen Records; Charles Bermai, journalist/columnist/multi- media analyst; Tom McGrew, president, Multimedia Trading Co.; and Marc Canter, chairman/CEO, Canter Technology.

Also on Nov. 3, Linda Ingrisano, VP of visual marketing at Capitol Records, will moderate a panel on “Visual Marketing.” Scheduled speakers include John Atcherson, president, CEO, MNI Interactive; Eddie Bellinosa, sound director/composer, Substance Creative Media; Doug Fink, marketing manager, UFI Interactive; and Jonathan Bulkley, GM, media and entertainment, America Online.

On Nov. 4, Jay Samit, president of Jasmine Multimedia, will co-moderate a discussion group comprising multi- media developers seeking to fuel new creative talent from the music video production pool. Beth Broday, executive producer, Thirteen New Media Group, co-moderates the discussion, which also is designed for video directors and producers who are looking to create their own content.

For registration information regarding the conference, call Melissa Su- bach at 212-536-5018. For information regarding the Multimedia Expo, call Elissa Tomassetti at 212-536-5020.

PHILIPS INTERACTIVE Media is gearing up for a happy holiday with a new CD-i hardware/software advertising campaign that includes three different 30-second TV spots featuring comedic Phil Hartman. The ads kicked off in the L.A. market late last month.

The company also has rolled out on some established and original titles due from its Games Publishing label. “Burn:Cycle,” a“The Wolf: Sanctuary Woods” CD-ROM and floppy disc for DOS

Suggested retail $19.95

WOLF

Sanctuary Woods

CD-ROM and floppy disc for DOS

Available

NOW

NEW RELEASES

The David Bowie Interactive CD-ROM

TAKES A LEAP WITH INTERACTIVE AUDIO AND VIDEO!

WOLF

Sanctuary Woods

CD-ROM and floppy disc for DOS

Suggested retail $19.95

As predator or prey, the complex world of wolf life is explored in intricate detail on this innovative "entertainment" title. It’s difficult to define “Wolf,” since it alternates between role-playing games, documentaries, and arcade action games. Live-action footage details the call of the wild, as well as the history and physical characteristics of wolves are explained in a brief introductory video. The player may then assume one of five wolf identities in 40 different missions, including fighting, hunting, and mating. Using sight, sound, and smell, the wolf is able to navigate safely through the wilderness. Food is often scarce, and the wolf often must bury its kill for leaner days. Weather patterns may interfere with this process, and the wolf must avoid human activities and man-made hazards to survive the season. “Wolf” is a perfect extra for data for your computer, education and entertainment in multimedia. It enlightens, but is also fun to play. It’s not always easy, but the lessons of animal life that “Wolf” teaches are priceless.

BRETT ATWOOD
Labels Take Cyber Route For Promo Campaigns & More

BY MARILYN A. GILLEN

NEW YORK—The information highway continues to exhibit novel twists, as trailblazing record labels and their artists navigate it, doing everything from posting retail coupons to conducting online hand auditions along the way.

In the first big-name case of the latter, Mercury Records act Cinderella is scouting a new drummer via an online search on the CompuServe network. Their new album, “Still Climbing,” is due out Nov. 8.

In the just-launched contest, aspiring stickmen can upload WAV files, or sound files, showcasing their talent into the Recording Industry Forum on CompuServe. The forum will post the necessary technical files and complete information to help members create and listen to the audition files, according to Mercury.

Cinderella’s members will judge the submissions, and pick a grand-prize winner, as well as a number of runners-up. The grand-prize winner will be given the opportunity to audition in person for the band; runner-up prizes include round-trip tickets to a Cinderella concert.

There is no guarantee, of course, that the new band member will come from the online auditioners. But, hey, you never know.

Other, more down-to-earth application of this new wave of music-related online options are “electronic coupons,” like the one posted on the latest leg in the marketing campaign for the Van Morrison tribute album “No Prima Donna,” released in August on Polydor/Atlantic and distributed by A&M. The discount entitles consumers to $2 off the purchase of the album at any Tower Records outlet in the U.S. The coupon, due online Oct. 1, will be uploaded into the Underground Net site on the Internet. Interested consumers can download and print out the coupon, which features the album artwork, and can present it at Tower checkout counters through Nov. 30.

“Our first thought, and Tower’s, was, ‘How do we control multiple copying?’” says Trip Dolbey, artist development manager for Polydor/Atlantic Records. “And then I realized, duh, let them! The more copies they make and use, the better.”

The coupon is only part of the Internet campaign for the Van Morrison set, which also includes posting album artwork, a biography, 20-second audioclips of every album cut, and a 30-second chunk of a music video. Browsers also can register via e-mail for a chance to win a limited-edition Van Morrison coffee mug, part of a campaign that is tied to various coffeehouse journals.

“The whole package is designed to give [consumers] a real flavor of the album,” says Dolbey. “But of course, once we’ve done that, we want to be able to say, ‘If you like what you’ve heard, what you’ve seen, what you’ve read, here’s a little incentive to go out and buy the whole album.’

Tower Records advertising coordinator Jeff Morris, who worked with Atlantic on the promotion, says there is really no downside to the experimental venture.

“We are either going to see response from it, or we are not,” he says. “My guess is that we will, though I couldn’t guess the numbers. This is a huge audience we can reach (via Internet), and it’s a very sharply targeted one from a demographic point of view. It’s a great place to advertise for certain kinds of artists who will appeal to the cutting-edge consumer, the techie, the college kid.”

Morris says Tower probably will engage in similar online tie-ins with other partners, as well as explore other online ventures.

“It’s a new frontier, and we intend to be there, selling,” he says.

SELECTWARE HAS THE DIGITAL BLUES
(Continued from preceding page)

Dandy formed the logo and the Enhanced Audio Products council to establish both a merged CD-ROM CD audio standard and to bring together others in the industry who are dealing with its lofty licensing and hardware issues.

“The industry is faced with an interim form of technology right now,” says Dandy. “Until there is a new standard, I am pushing to develop a uniform warning to deter consumers from accidentally playing the first CD-ROM information track. There is potential legal trouble ahead, if we don’t do this now. Confused consumers might play the CD-ROM data on their stereo and damage their hearing.”

The MusicROM disc contains two audio warnings on the CD-ROM track for users who may accidentally play the data track on an audio-only disc player. Warnings also appear directly on the disc, as well as the product packaging and a card insert that is inside the box.

The MusicROM is distributed by Compton’s New Media, and can be found in traditional computer software retailers, such as Software, Etc.—but, also, in many music retailers, such as the Virgin Megastore and Tower Records and Video chains.

At the Virgin Megastore in Los Angeles, the product is displayed in both the multimedia and music sections.

“Any CD-ROM title that includes music is stocked in a special endcap that we have in the music section,” says Jon Viscott, multimedia buyer for the Los Angeles Virgin Megastore. “We’re very serious about linking the music and multimedia consumers.”

Viscott says that all music-section stocked multimedia titles are stickered by Virgin to avoid consumer confusion.

SelectWare also plans to introduce MCD, a music video CD-ROM single that combines the ill-fated CD-Video concept with a CD-ROM.

“CD-Video was ahead of its time,” says Dandy. “The MCD is designed specifically for the major labels as a new format to promote artists. It is essentially a music video on CD-ROM, with extra audio-only tracks and interviews, photos, bio—whatever the label wants to put on there.”
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Home Vid Still Dominant, Studies Say
But New Media Should Make Inroads By 1998

By Seth Goldstein

Home video can rest easy, according to new market research, as it continues to be the dominant form of entertainment for American households. But the market for new media is growing, and there is opportunity for it to make inroads into the home video market.

Home video sales continue to grow, with the home video market expected to reach $17.3 billion by 1998, according to a new study by MediaNest. The study found that 75% of American households own a VCR, and that nearly all households with a VCR also own a television. The study also found that the average household spends $200 on home video products per year.

However, the study also found that the home video market is maturing, and that new media is becoming more popular. The study found that 15% of households own a cable box, and that 10% own a satellite dish. The study also found that 5% own a personal computer, and that 2% own a video game console.

The study recommends that new media companies focus on developing new formats and technologies, and on creating new content that is designed specifically for the new media market.

(Continued on page 86)
Senate Pressures Biz To Adopt Vid Game Ratings

RATINGS BOLL OUT: As promised, the video game industry has quickly put together a ratings system that will begin rolling out on product in December. It fulfills the mandate put forth by a Senate subcommittee, which threatened to impose government regulations as the alternative (Billboard, July 29).

The five categories developed by the Interactive Digital Software Assn. are Early Childhood, ages 3 and up; Kids To Adolescents, 6 and up; Teen, 13 and up; Mature, 17 and up; and Adults Only, 18 and over.

“We’re just doing what we were asked to do,” says IDSA VP and general counsel Gail Markels. “And, some of the product hitting stores for Christmas will carry the ratings.”

Each game is reviewed by a three-member panel of consumers, much like the one used by Motion Picture Assn. of America for movies. Selection of the panelists will be supervised by IDSA executive director Arthur Pober. Pober is slated to join the IDSA, Pober was a member of the Children’s Advertising Review Unit.

Markels says all game manufacturers have endorsed the rating codes, including Sega of America, which will begin phasing out its own ratings system.

To get the word out to retailers and consumers, the Video Software Dealers Assn. has committed to incorporate the ratings into its “Pledge to Parents” program. Parents can use “Pledge” to designate whether or not children can rent R-rated videos without their approval.

VSDA marketing director Bob Finlayson says the association will meet with IDSA within the next month to develop an awareness campaign, patterned after the MPA’s instructional ratings poster, which goes to video retailers. IDSA ratings will also be explained in the next issue of VSDA’s newsletter.

“People are going to buy something if they think it’s going to be a good experience,” says Finlayson. “But before the end of the year, we’ll be in a good position.”

CASH INFUSION: Independent supplier Prim Entertainment Inc. has received a $2 million cash infusion from veteran producer Elliot Kastner. Kastner, in turn, will buy 1 million shares of Prim stock.

When the transaction is completed, he will become a one-third owner and chairman of the board, according to Prim spokesman Earl Rosenberg, who says that Prim president Barry Collier will retain his title.

Kastner’s presence will not end Prim’s search for a video distribution deal (Billboard Sept. 3), according to Rosenberg.

Prim was not represented at Major Video Concepts’ recent distributor convention, raising speculation among other suppliers about its status.

However, Rosenberg maintains it wasn’t necessary for Prim to be there. “The secondary video market has fallen off dramatically,” he says. “And we felt coverage at Major’s show was not essential.”

BATTER UP: The baseball season may be over on the field, but at Turner Home Entertainment it remains in full swing.

Turner will support the PBS and video debut last month of “Baseball: A Film By Ken Burns” with a 10-literate campaign for consumers buying the nine-tape series and any two Little Debbie Snack Cakes. The complete set retails for $179.98; individual tapes are $34.98.

The snack food company will also offer a limited set of 15 Upper Deck baseball cards featuring Mickey Mantle, Ted Williams, Reggie Jackson, and Pete Rose. Consumers may purchase the collection for $6.99 plus $1 for shipping and handling, using coupons on specially marked Little Debbie products. More than 115 million cards will be distributed, and the cards will be distributed to retailers through April. Both offers expire on Aug. 31, 1996.

Turner, meanwhile, has postponed plans to release a “Gettysburg” deluxe gift set, including a “making of” tape, a CD, a battle field map, a coffee-table book, and an authentic Civil War battle. Street date had been set for Oct. 19. Turner says “in unforeseen production obstacles” forced the cancelation.

However, Turner says the sell-through release of a $24.96 “Gettysburg,” sans frills, will not be affected. It streets Oct. 19.

MIGHTY MORPHIN II: Saban Home Entertainment is cranking up its next franchise to follow in the footsteps of the “Mighty Morphin Power Rangers.”

The series, called “Sabun’s VR Troopers,” will get a quick television-to-video rollout when Saban releases five titles on Nov. 2. They debuted last month in syndication.

Initial releases include “Lost Memories,” “Oh Brother,” “Computer Captive,” “Error In The System,” and “Virtual V-6.” Each tape retails for $12.95. Saban product is distributed by A*Vision Entertainment via WEA.

The live-action series follows the adventures of three teenagers who battle against evil with the help of Professor Horatio Hart, who appears to the trio only as a hologram.

Saban will release “The Official Mighty Morphin Power Rangers Karate Club” how-to tape separately on Nov. 28. Retail price is $12.95.

Marketing elements include an exclusive Power Ranger jacket patch featured on each cassette package.

CD-ROM: CD-ROM has been turned into a viable market by the industry. New products have been developed to market the CD-ROM as a retail product and by creating new software that can be used in a retail setting.

A CD-ROM can be used for a variety of purposes, such as a database, a catalog, or a training program. It can also be used as a promotional tool, such as a gift with purchase or a prize.

The CD-ROM industry is growing rapidly, with new products being released every day. Some of the most popular CD-ROMs are video games, educational software, and music.

The future of CD-ROM is bright, as more and more businesses realize the potential of this technology. As the industry continues to grow, we can expect to see even more innovative and exciting products released in the future.
Anchored in the Bedrock of Success! Another perfect family mega-hit from Amblin Entertainment.


Rock-Solid Media Support! An extensive national campaign includes Network, Spot TV, Cable, Print and Hispanic advertising. This ad blitz stretches from Street Date through the December holiday selling period and beyond!

Reach & Frequency: 93% of all Women 25-49, 13 times. 94% of all Kids 2-11, 9.2 times. 98% of all Women 55+ (targeting "Grandmothers"), 18.2 times.

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No Pay-Per-View Until March 1, 1995.

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COMING YOUR WAY NOVEMBER 8, 1994

Call Your Sales Representative And Order Today!
Boyz II Men, "Then II Now," Motown Home Video/PolyGram Video, 60 minutes, $14.95.

Boyz II Men's first single, "I'll Make Love To You," rests at No. 1 on the Hot 100, the group's new Motown album, "II," debuted at No. 1 on The Billboard 200 and Hot R&B Albums chart; and the Boys' first longform video is as close to a sure thing as they come. "Then II Now" traces Boyz II Men's shooting star via in-depth interviews with band members Wanya Morris, Michael McCary, Shawn Stockman, and Nathan Morris; video clips of such hits as "Motownphilly," "Uh Ah," and "It's So Hard To Say Goodbye To Yesterday;' and concert clips behind-the-scenes footage recorded while the band was on tour with Hammer and Jodeci.

Little Texas, "Kick A Little," Warner/Reprise Video, 10 minutes, $11.98.

Debut longform from the twangy Warner Nashville act arrives in stores simultaneously with Little Texas' album of the same name. A retrospective of the band's eight-year-career, the video starts with the act's first-ever clip, "Some Guys Have All The Love," and includes "What Might Have Been," "First Time For Everything," "My Love," "God Blessed Texas," and new single "Kick A Little," which is climbing the Hot Country Singles & Tracks chart. The six band members take turns introducing the clips with brief monologues that shed light on the songs as well as the artists themselves. Little Texas also includes some footage recorded on Little Texas' recent European jaunt which preceded the band's just-completed U.S. tour.

CHILDREN'S

"The Adventures Of Mary-Kate And Ashley," Dualstar/BMG Kids 30 minutes.

They're growing up so fast, but the little darlings of the entertainment world have metamorphosed into gumshoe detectives who can "solve any crime by dinner time," in their new album video series. The six-episode video installments, "The Case Of Thorn Mansion," and "The Case Of The Loyal Ranch," combine sassy music videos (the clever theme song "Give Us A Mystery" and the less-than-charming rap "B-U-T-Out, among them) and a grandly engaging storyline to provide uniquely entertaining, self-contained 30-minute adventures. Least viewers think they are seeing triple, a warning: Both "Alice In Wonderland"—into an oversized rabbit hole. What greets them is an oversized, plush Peter Rabbit, who is more interested in Christianity than carrots and teaches his new buddies the meaning of friendship. Although the messages have merit, the "Parables" storyline is flat, and its stunts at humor generally come up short.


New two-part fitness package created by Kathy Keton, the creator of Longevity magazine, is aimed at targeting, and in some cases even reversing, the effects of aging on the body and mind. Moderately paced first video features a workout that combines aspects of ballet, yoga, calisthenics, and tai chi in a program that serves to reduce stress, improve balance and coordination, and strengthen muscles.


Enduring British television series, which first hit the airwaves back in 1966, has a recent run on Fox's Saturday-morning lineup and gets a shining debut in videoland with PolyGram's release of four reworked episodes. The program, which features a wonderful combination of live-action and brilliant super-mansion puppetry, follows the adventures of the International Rescue Team, a group formed by the Tracy family to end the world of evil. "Trapped In The Sky" finds the team at work to save passengers aboard a plane that has been equipped with a bomb that will explode upon landing. "Thunderbird" adventures include "Terror In New York City," "Pie Of Peril," and "The Uninvited: Alien Attack.""The Parables Of Peter Rabbit," Brentwood Kids Company (800-333-9003), 30 minutes, $14.95.

New live-action series relies loosely on the familiar protagonist of the Beatrix Potter classic to disseminate children's stories and sentiment. The original premise of this first video episode begins with four children playing rattle in the woods. When the play goes wrong, Peter Rabbit falls into what looks like a rutted-out tree stump, the kids turn to one another—an in-obvious tapes of the series' Christmas programs and other greats. The first of three successful TV series created by Landon. "Little House" also jump-started the career of Melissa Gilbert, who grew up on the show. If "family values" is a priority, this is about as wholesome an entertainment get as...
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Breakthrough Video Jake Scott / Black Dog Films

Best Cinematography Harris Savides

Best Editing Patrick Sheffield
Image Bulit For 'Speed': Classic Comedies Revived

UP AT SPEED: Image Entertainment bows FoxVideo's "Speed," with Keanu Reeves, Dennis Hopper, and Sandra Bullock, on disc Nov. 15 (widescreen, THX, Dolby Digital Stereo, $29.98). With the low price, THX logo, and adrenaline-charged action featured on this release, expect a fast ride to 10,000 units sold, perhaps even the 200,000-copy level. Reeves has quite a different role in Bernardo Bertolucci's "Little Buddha" (wide, $39.95), which will be enliven retailers Nov. 16. Bob Reiner's "North" (wide, $39.95) sets off Jan. 4.

COLUMBIA TRISTAR will release five classic comedies on laserdisc Nov. 25, led off by the laser debut of Monty Python's "And Now For Something Completely Different" (widescreen, digitally remastered, $34.95). "Monty Python And The Holy Grail" (wide, remastered, $34.95) is co-directed by Terry Gilliam and Terry Jones. The James Bond sendup "Casino Royale" (wide, remastered, $39.95) has a rather amazing cast that includes David Niven, Orson Welles, Peter Sellers, Woody Allen, John Huston, and Charles Boyer.

George Cukor's "Holiday" (remastered, $34.95) stars Cary Grant and Katharine Hepburn. And Hitchcock's "The Lady from Shanghai" (wide, $34.95) has a rather amazing cast that includes David Niven, Orson Welles, Peter Sellers, Peter Falk, David Niven, and Alec Guinness. (Continued on page 88)

VIDEO STUDIES (Continued from page 81)

Up to Speed: Image Entertainment bows FoxVideo's "Speed," with Keanu Reeves, Dennis Hopper, and Sandra Bullock, on disc Nov. 15 (widescreen, THX, Dolby Digital Stereo, $29.98). With the low price, THX logo, and adrenaline-charged action featured on this release, expect a fast ride to 10,000 units sold, perhaps even the 200,000-copy level. Reeves has quite a different role in Bernardo Bertolucci's "Little Buddha" (wide, $39.95), which will be enliven retailers Nov. 16. Bob Reiner's "North" (wide, $39.95) sets off Jan. 4.

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ORDER DATE: OCT. 26, 1994
STREET DATE: NOV. 9, 1994
### Billboard Top LaserDisc Sales

**FOR WEEK ENDING OCTOBER 8, 1994**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Special Comment</th>
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<td>1</td>
<td>THE CROW</td>
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<td>Brandon Lee</td>
<td>1994</td>
<td>R</td>
<td>35.99</td>
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<tr>
<td>2</td>
<td>FOUR WEDDINGS AND A FUNERAL</td>
<td>Gramercy Pictures, Image Entertainment 500317693</td>
<td>Andie MacDowell, Hugh Grant</td>
<td>1994</td>
<td>R</td>
<td>34.95</td>
</tr>
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<td>3</td>
<td>LIKE WATER FOR CHOCOLATE</td>
<td>Miramax Films, Image Entertainment 2111</td>
<td>Marisa Tomei, Li-Mei</td>
<td>1993</td>
<td>R</td>
<td>35.99</td>
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<tr>
<td>6</td>
<td>PHILADELPHIA</td>
<td>Columbia TriStar Home Video 52616</td>
<td>Tom Hanks, Denzel Washington</td>
<td>1993</td>
<td>PG-13</td>
<td>39.95</td>
</tr>
<tr>
<td>8</td>
<td>BEETLEJUICE 2</td>
<td>Universal City Studios, MCA/Universal Home Video 42029</td>
<td>Charles Grodin, Bonnie Hunt</td>
<td>1993</td>
<td>PG</td>
<td>24.98</td>
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<tr>
<td>10</td>
<td>THE REF</td>
<td>Touchstone Pictures, Image Entertainment 2748</td>
<td>Dennis LeARY, Judy Davis</td>
<td>1994</td>
<td>R</td>
<td>39.99</td>
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<tr>
<td>16</td>
<td>GREEDY</td>
<td>Universal City Studios, MCA/Universal Home Video 42063</td>
<td>Michael J. Fox, Kirk Douglas</td>
<td>1993</td>
<td>PG-13</td>
<td>34.98</td>
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<td>17</td>
<td>ACE VENTURA: PET DETECTIVE</td>
<td>Morgan Creek Productions Inc., Warner Home Video 23000</td>
<td>Jim Carrey</td>
<td>1993</td>
<td>PG-13</td>
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<td>18</td>
<td>ON DEADLY GROUND</td>
<td>Warner Bros. Inc., Warner Home Video 13227</td>
<td>Steven Seagal, Michael Caine</td>
<td>1994</td>
<td>R</td>
<td>34.98</td>
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<tr>
<td>19</td>
<td>ALADDIN</td>
<td>Walt Disney Pictures, Image Entertainment 1662</td>
<td>Wesley Snipes, Michael Wright</td>
<td>1993</td>
<td>G</td>
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<td>20</td>
<td>SUGAR HILL</td>
<td>Fox Video, Image Entertainment 1624-85</td>
<td>Wesley Snipes, Michael Wright</td>
<td>1993</td>
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<td>21</td>
<td>SCHNELLER'S LIST</td>
<td>Anholt Entertainment, MCA/Universal Home Video 41927</td>
<td>Liam Neeson, Ben Kingsley</td>
<td>1993</td>
<td>R</td>
<td>44.98</td>
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</tbody>
</table>

*1A gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **A platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested 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.*

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**This Week...**

We’re all really excited about the long-awaited LaserDisc release of the expanded version of *Dances With Wolves*. This limited widescreen edition adds almost an hour of new footage to the groundbreaking western. Packaged with a 144-page book, a CD of the Oscar-winning score and six 11” x 14” lobby cards, this is sure to be one of the hottest-selling gift sets of the holiday season.

This week also sees the LaserDisc release of Martha Coolidge’s *Angie*, starring Geena Davis. This exclusive director’s edition features a running audio commentary by Coolidge as well as deleted scenes and other supplemental goodies.

Say, have you seen *Like Water For Chocolate* on LaserDisc? Laser lets you hear it in English or Spanish at the touch of a button! Try that with your VCR.

In the weeks to come, keep an eye out for the 30th Anniversary Widescreen Restoration of *My Fair Lady*. This magnificent winner of 8 Academy Awards® is now, truly, “more lovely than ever”.

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**TIS THE SEASON...**
LASER SCANS
(Continued from page 86)

Guinness, among other notables. Also due in November: "City Sleekers II: The Legend of Carly's Gold" with Billy Crystal and Jack Palance (Dolby Surround Digital Stereo, $34.99), "Brassneck" with Edward Fox (54.95), "Little Big League" with Jason Robards ($59.99), and "Cops & Robbers" with Chevy Chase and Palance ($34.95). Just out: "My Girl II" (wide, $34.95) with Dan Aykroyd and Jamie Lee Curtis, and "National Geographic: Last Voyager Of The Lusitania" ($24.95), which employs a mysterious sailing of the famed luxury liner during World War I.


AWARD WINNERS: Pioneer's "Terminator 2: Judgment Day" THX special edition swept five categories in the 3rd annual Consumer Laser Disc Competition Awards, which are jointly sponsored by the LDA, LaserViews magazine, and Laser Video File catalog. Here are the winners: "Terminator 2" (Best Overall Disc, Best Sound, Best Special Edition, Hall Of Fame: Best Film-To-Disc Transfer, Hall Of Fame: Best Sound), FoxVideo's "Star Wars Trilogy" (Best Film-To-Disc Transfer), FoxVideo's "The Abyss" (Best Wide-Screen Edition, Hall Of Fame: Best Overall Disc), Voyager's "The Killer" (Best Foreign Film), PolyGram Video's "Sting: Ten Summoner's Tales" (Best Popular Music), Pioneer Artists' "Windham Hill: Seasons" (Best Jazz), PolyGram Video's "Pavarotti & Friends" (Best Classical Music), and MGM/UA's "The Ultimate Oz" (Best Classical Film Restoration).

VOYAGER'S CRITERION Collection edition of "Silence Of The Lambs" (wide, THX, Dolby Surround Digital, CLV/CAV, extras, $99.95) is another inspired and remarkably thorough presentation of an important contemporary film. It is also Voyager's first title to be mastered under the acclaimed THX laser disc quality-control program. Included in the Criterion version is a commentary track featuring director Jonathan Demme, stars Jodie Foster and Anthony Hopkins, screenwriter Ted Tally, and FBI serial-killer tracker John Douglas, on whom Scott Glenn's Jack Crawford character was based. There are also six deleted scenes, storyboards, production stills, filmographies, an examination of FBI profiling techniques, dossiers on sexual homicides, and chilling excerpts from interviews with actual serial killers.

WSE KIDS' FAVE: VHS Video Video Sales 3.

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WSE KIDS' FAVE: VHS Video Video Sales 3.

Contact your local WJEA representative for more information.

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MEXICO CITY—The quest to find the next generation of stars turned into a big event for the recording, broadcasting, post-production, and live-rehearsal services of the professional audio industry.

Industry leaders gathered here Sept. 17 at the San Angel Stud- io 15 of Televisa to—see Opera- lia, the first major global talent competition for opera singers. The event was conceived and managed by superstar tenor Placido Domingo and Televi- sa president Emilio Azcarraga.

Televi- sa brought in a big-league production team, many from the 1994 Brit Awards in London, to aid its own staff. Pro-ducer Fred Ward, director David Mallet, and a live sound crew from London’s Di- mension Audio (headed by resistor Zeiba) were joined by audio pro- ducer/music mixer Toby Alington, along with Doug Bennet and Car- den Taft. Working for the first time in television, artist David Hockney designed the stage sets. Ward and Mallet had decided on a live format in agreement with U.S. F. X network, which carried the event. Said Ward at Opera- lia, “We decided to broadcast it live to keep the edge of excitement and drama.”

Delays in building sets had cut short rehearsals, forcing the produc- tion team to make editing deci- sions on the fly for the two-hour show unfurled. Mallet said after- ward, “That’s live broadcasting for you—and the broadcasters loved it.”

Televi- sa’s sales arm, Pro- tele, headed by Pedro Font, placed the live feed with 72 stations worldwide, including hisky B. And with Fox sending the show to 52 U.S. af- filiates, the live audience totaled 900 million, according to Televi- sa. Another 180 million are expected to watch an edited version sched- uled to air in November.

The audio production was a com- plex job, with broadcast and live sound handled as an integrated project. A major factor was the team’s decision early on to use Dolby—Surround—the first live global classical broadcast to fea- ture the Logic-compatible technology.

Audio producer/music mixer Alington said it was “a great gig for Dolby Surround, both broadcast audio and in the audito- rium. The encoders and decoders are easy to incorporate—you just set them up and leave them.”

A replica opera house interior had been built in Televisa’s Studio 5, and Ward said that with both sound, there was the task of emulating the acoustics of a real opera auditori- um for the live audience, which included the competition judges and performers.

“We didn’t want to subject ei- ther party to the rigors of having to perform in a dry, unpleasant, and uncooperative space,” he said. “I was going for assisted-roadspace- nance systems or a computer- based system to provide an artifi- cial acoustics—and having had some previous experience with a Surround system— I decided that if I knew it sufficiently well and could control it accurately enough to pro- vide an identical acoustic environ- ment both during the rehearsals in an empty auditorium, and in live

In effect, this was a very successful dry run for next year and for subsequent years’ performance.

“To provide sufficient sources of sound, I distributed 32 JBL Control-1 speakers around the audio- the individually miked Klar- Teknik DNT16 delay lines to give the impression of a larger space,” Zelia added, “Meyer UPM-1I wedge monitor speakers around the grid were fed artificial reverbera- tion from a Lexicon 480L via the Dolby Surround decoder. A front source came from a left cen- ter-right array of UPM-Is, rein- forcing the individually miked or- chestra and the singers.”

The system was controlled by two Ya- maha PM1000, DN5000 equalizers, dbx 166 compression, and a Lex- icon 480L, according to Zelia.

In the audio control room, the microphones were mixed by Alington on a Euphonia CS2000 console, supplied by Steve Thompson at the Clubhouse in Los Angeles, along with two Sony 32215 multitracks, monitoring, and other accessories. The Clubhouse specializes in mov- ing the components of a recording studio into a chosen venue (usually a client’s home), and had the essen- tial expertise and resources to make Opera’s brief but critical installation.

**Sound Experts Get Jump On Operalia Tight Schedule Doesn’t Faze Crew At Competition**

BY MIKE LETHBY

**MEXICO CITY**—The quest to find the next generation of stars turned into a big event for the recording, broadcasting, post-production, and live-rehearsal services of the professional audio industry.

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**Everest Masters Restored From 35 mm Via SBM System**

BY PAUL VERN

NEW YORK—When the folks at the Omega Records Group/ Vall- guard Classics decided to re-release the company’s vaunted Everett masters, they knew it would be no ordinary restoration project.

After all, most CD reissues require engineers to work from fa- miliar, if obsolete, formats. But the Everest masters—a classics collection containing works by composers ranging from Bartok to Gershwin, with Ormandy to Mstislav Rachmaninoff, performed by the London Philharmonic, Lon- don Symphony, Pittsburgh Sym- phonies, and others—were origi- nally recorded in the late ’50s on the rare 35 mm magnetic film au- dio format.

The masters were located in 1981 in a California vault by Sey- mour Solomon, president of Omega Records and founder of Vanguard Classics. He says most of them were in good shape, de- spite the less-than-ideal conditions under which they were stored.

The recordings were made on three-channel stereo by entrepre- neur Harry Beller and engineer Bob White, using Neumann U-47 microphones into a Western Electric recorder. They opted for the 35 mm medium because it repre- sented the pinnacle of audio performance at the time, superior to the incipient quarter-inch, 15-i.p.s. stereo tape used to record most albums.

Although Beller and White were pioneers in the format, they were not the only ones who worked in it. Enoch Light made what are known as “command 35” record- ings on 35 mm, and Bob Fine rec- orded sessions for Mercury on 35 mm that were re-released last year by PolyGram’s Chronicles reissues label.

Sony Classical director of recording operations David Smith, who supervised the transfer of the Everest tapes to hard disc, says the quality of the original vinyl re- leases of these albums was no match for the pristine-sounding masters.

“No one ever hears the masters themselves,” says Smith. “We have made it possible for consum- ers to hear the quality of the unique recordings Harry and Bert so painstakingly captured 30 years ago.”

Smith says Super Bit Mapping ensured that every detail of the original was preserved, and that the overall tonal quality of the CD was smoother than that of a non- re lithed disc.

The project also had profound personal significance for Smith, since he owned some of the quar- ter-inch and half-inch open-reel (Continued on next page)

**For the Record**

The mixing engineer for Boys II Men’s No. 1 single, “I’ll Make Love To You,” is Mick Guazauki. Incorrect information appeared in the Studio Action chart’s Hot 100 and R&B columns.
tapes onto which the Everest sessions were mastered. "They were exceedingly beautiful," he says of those tapes. "But there was no way for people to fully appreciate this, because the vinyl pressings were just not good."

The Everest collection contains approximately 100 recordings, according to Smith. The first six titles to be released on CD by Vanguard/Omega are:
- "Falla: The Three-Cornered Hat—Jordan/London Philharmonic Orchestra; Bartók: Dance Suite—Ferencsik/LSO";
- "Vaughan Williams: Symphony No. 9—Boult/LPO, Arnold: Symphony No. 3—Arnold/LPO";

"We have made it possible for consumers to hear the quality of the unique recordings."
- "Rachmaninoff: Symphonic Dances; Stravinsky: The Rite of Spring—Goossens/LSO";
- "Copland: Appalachian Spring; Gould: Spirituals for String, Choir, And Orchestra—Susskind/LSO; Gershwin: An American In Paris—Steinberg/Pittsburgh Symphony";
- "Stokowski Conducts Strauss: Don Juan, Till Eulenspiegel's Merry Pranks, Dance of the Seven Veils from Salome—Stokowski/Philadelphia Orchestra of NY; Canning: Fantasy on a Hymn Tune—Stokowski/Houston Symphony"; and
- "Shostakovich: Symphony No. 6—Boult/LPO, Symphony No. 9—Sargent/LSO."

An additional nine titles will follow Oct. 15, according to Vanguard/Omega.
### PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 1, 1994)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>RAP</th>
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<tr>
<td>TITLE Artist/Producer (Label)</td>
<td>I'LL MAKE LOVE TO YOU</td>
<td>Boyz II Men/ Babyface (Motown)</td>
<td>THIRD ROCK FROM THE SUN</td>
<td>MIKE DIFfee/ JOE D. STaLe/ J. Daffe (Epic)</td>
<td>BRING ME JOY</td>
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<td>REPRODUCING STUDIOS Engineer(s)</td>
<td>LARRABEE (Los Angeles) Brad Gilderman</td>
<td>LARRABEE (Los Angeles) Brad Gilderman</td>
<td>SOUNDSHOP (Nashville) Mike Bradley John Dickson</td>
<td>STREETERVILLE (Chicago, IL) Joey 'The Don' Donatello</td>
<td>HIT FACTORY (New York) Bob Brockmann</td>
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<td>SSL 4000G</td>
<td>SSL 4000G</td>
<td>Trident Vector 432</td>
<td>Neve VR60</td>
<td>Neve VRP60 w/Flying Faders</td>
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<td>Sony 3348</td>
<td>Otari MTR90</td>
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<td>Westlake BBSM 15</td>
<td>Yamaha NS10/ UREI 813</td>
<td>Yamaha NS10/ UREI 813C</td>
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<td>Ampex 467</td>
<td>Ampex 499</td>
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<td>ENCORE (Los Angeles) Mick Guazzuki</td>
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<td>SOUNDSHOP (Nashville) Mike Bradley John Dickson</td>
<td>STREETERVILLE (Chicago, IL) Joey 'The Don' Donatello</td>
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<td>MASTERING (ALBUM) Engineer</td>
<td>FUTURE DISC Eddy Schreyer</td>
<td>FUTURE DISC Eddy Schreyer</td>
<td>GEORGETOWN MASTERS Denny Purcell</td>
<td>ABSOLUTE AUDIO Tom Brick</td>
<td>HIT FACTORY MASTERING Chris Gehring</td>
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<td>Sony Manufacturing</td>
<td>Sound Impressions</td>
<td>BMG Manufacturing</td>
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</tbody>
</table>

**U.K.**

3M 2575E DIGITAL MASTERING TAPE was used in bulk by Sound Recording Technology in Cambridge for the 20-bit recording and production of some 127 albums featuring the Royal Philharmonic Orchestra. The recording was at CT5 Studios in London, with each album taking about two days to record, up to 48 tracks, and almost 100 miles of tape.

"To get maximum benefit from the 20-bit technology's 120-Db dynamic range, the engineer has to be very low indeed," says SRT's Dave Richardson. "This ruled out churches and other halls, and Studio 1 at CTS combines appropriate acoustics with excellent separation from the outside world."

**BBC WORLD SERVICE** at Bush House purchased a 20-channel Calerre Q Series console for its Studio S4, and BBC Midlands at Pebble Mill installed its second Q Series. BBC Wales ordered a 72-channel chassis Q Series for Studio C1 in Cardiff, and BBC World Service Television ordered a Q series for broadcasting. World Service Arabic Television from TV Centre. O21 Television in Birmingham received delivery of a 40-mono/stereo-channel Compact Series console for its Unit 2 OB vehicle.

**HARMAN COMPANY** BSS AUDIO is to move to the Harman site in West Park, Hertfordshire, U.K., later in the year, with the manufacture of its products being undertaken by Soundcraft.

The move is said to be part of a major expansion by the outboard equipment manufacturer, whose future growth is said to be blocked by the lack of manufacturing space at its present St. Albans premises. Soundcraft's automated manufacturing techniques and spare capacity have therefore been employed.

**SOUNDCAST** is addressing the U.S. local radio sector with the RM100 on-air desk—a product that employs many of the principles incorporated in the Series 105 console over the European-oriented Series 10.

"We've employed a style, design, and layout that will appeal to the U.S.-influenced Pacific market," says Soundcraft Pro and Broadcast product manager Mike Mann. "The operational needs of the U.S. broadcaster are totally different from those in Europe." The desk is modular with a choice of mono, stereo, and Telco modules accommodated in 5-, 12-, or 18-strip frame sizes.

**SIMON STABLE**, industry personality, leading light of the '90s and '70s music scene, and owner of Simon Stable Promotions Cassette Duplication in Lounton, Oxfordshire, died Aug. 27 from a lung illness. He was 49. A former DJ, Stable ran a record shop in Portobello Road called Simon's Stable, from which he drew his name. The shop specialized in American imports at a time when they were rare and was frequented by bands of the period, such as Pipy Floyd, Tom York, Years After, and Marc Bolan, among many others, whom he exposed to the music.

He was one of the first to spot King Crimson and attended the band's legendary rehearsal in Fulham Palace Road, where he married Jude Dyble, who sang with Fairport Convention and early King Crimson.

"He'll be remembered for his enthusiasm and the way he helped people," says his wife. "If he saw a band he thought was good, he'd find the person for them to contact, and he did that throughout his life."

**TUCKERHAM SOUND STATION** has taken delivery of its fifth DAR Delta DAW, making it the biggest SoundStation user in Europe. The 16-track Delta Plus was immediately pressed into service on the film "Interview With The Vampire," starring Tom Cruise.

"Having a large complement of Deltas gives us the ability to work in different tasks in parallel, speeding up the total turnaround time for a project," says Twickenham Sound Station director Dean Humphreys.

**GREECE**

MIDAS SUPPLIED ALPHON SOUNDBOARD with an XL348 FOH desk for a musical production at the Iroidan Ancient Theatre at the Aeropoli in Athens to mark 20 years of Turkish occupation in Cyprus. Alpha Sound also employed a 40-channel XL3 and a 15-year-old Midsa desk for the production.

**THE NETHERLANDS**

The international Broadcast Convention organizers have reported that the exhibition and conference held earlier this month in Amsterdam was a success. This was the last event prior to the show going annual next year and coming into direct competition with the IBC Convention in Miami.

Attendance on the second-to-last day was quoted at 25,000, compared to the last event's circa 19,000 figure, with 96 countries represented among the attendees. Approximately 133 companies have already signed up for next year's show, according to the organizers.

In exhibitor terms, the show marked the arrival of computer companies, with IBM in particular having a strong presence.
A weekly listing of trade shows, concerts, award shows, anniversaries, and other events. Senet information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER


Oct. 3. ASCAP Awards Dinner, Opryland, Nashville, Tenn. 615-292-7400.


Oct. 5. 28th Annual Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.


Oct. 7-10. "How Can I Be Down?" Second Annual Hip Hop Soul Fest Convention, presented by Peter Lovenstein Entertainment with panels by the Rap Coalition, Ritz Plaza, South Beach, Miami. 212-259-5271.


NEW BARD CHAIRMAN (Continued from page 61)

eral industry matters," says Andy Gray of Andy's Records, a leading independent retailer in the U.K. and member of the BARD council, supporting McCaulay's chairmanship.

For his part, McCaulay says he plans to address such concerns during regional BARD "proofread" visits this month.

While independent retailer Richard Wotton was elected deputy chairman of BARD for a second year, the choice of McCaulay is seen as providing the balance of a corporate executive with major retailers at the top of the retail association.

Also newly elected as officers on the BARD council are Hamish Boudreux of the John Mennie chain as secretary, and Alan Taylor of Total Home Entertainment as treasurer. All four of the officers will serve one-year terms.

LIFELINES

BIRTHS

Boy, Robin Travia, to Jeff van Gelder and Biggi Tallman, Aug. 24 in Cologne, Germany. He is music director for German radio network Radio NRW. She is a promoter for BMG Artilos Records.

Twin girls, Madeline Lisa and Catherine Amanda, to Matt and Perrie Halpern, Aug. 25 in New York. He is director of production for BMG Classicis.

Girl, Kriesten Michaels Alyssa, to "Mike" and Elizabeth Knowles, Sept. 1 in Miami. He is a freelance audio engineer.

MARRIAGES

David MacMillan to Joan Crabbe, Sept. 17 in Toronto. He is a marketing manager with EMI Music Canada.

Jesse Auerbach to Jill Friedman, Sept. 25 in Sea Cliff, N.Y. He is VP of forecasting and inventory management for the EMI Records Group North America.

DEATHS

David Thoreau Rose, 48, of complications due to bacterial meningitis, July 25 in Lewisburg, Pa. Rose was electric violinist and vocalist for the 1970s band Fred and later worked with the Brecker Brothers, David Spinoza, Stan Getz, and Yohe Ono. He toured worldwide with Serge Perathoner's France-based band Transit Express, and collaborated with Perathoner on the instrumentals "David Rose," and later on the Millennium/RCA albums "Worlds Apart" and "Be That The Line." The pair also recorded the album "Blue Rose" with guitarist Christian "Basilie" Leroux, which was released on CBS for the Homelss in 1968 and featured the single "Don't You Know." In 1985, Rose returned to the U.S. and formed the David Rose Band with bassist Kim Reichley. He is survived by his wife, Annie; his daughter, Stephanie Juniper; his parents, Ralph and Sara Isabel; and his sister, Susan Smith.

Leonard Feather, 80, of complications from pneumonia, Sept. 22 in Encino, Calif. Feather is said by many to be the dean of jazz journalism, and is held by some to be the single most important critic of the genre has known. He was born in London in 1914, and came to New York in 1915, where he began his career chronicling the jazz scene. A decade later he threw his weight behind bebop, the burgeoning new music of the post-World War II years. "Inside Bebop," the book he wrote in 1949, became one of the important works documenting that style. In 1955 Feather compiled the "Encyclopedia Of Jazz," a cornerstone book that saw numerous updates over the years. He contributed regularly to a host of publications, including Metropolitan, Downbeat, Esquire, Playboy, and JazzTimes. Aside from criticism, Feather served jazz as a producer, composer, and discoverer of talent. Among his many credits are "Evil Gal Blues" and "Blues CDs," both produced by Dinah Washington (whose first recordings he supervised), and "How Blue Can You Get," recorded by Louis Jordan and B.B. King. He also produced the first recordings of Sarah Vaughan. Since the late 1950s, he served as a critic for the Los Angeles Times. He is survived by his wife, Jane; a daughter, Lorraine Feather; and a sister, Gwen Cannon.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036, within six weeks of the event.

FOR THE RECORD

Five acts were left off the list supplied by Warner Bros. Records/Nashville for the country roster story in the Sept. 24 issue. The artists are Schara Johnson, Ross Taff, Mark O'Connor, the Bramson Brothers, and 4-Wheel Drive.

A story in the Oct. 1 issue may have given the wrong impression about TVT's relationship with the act Nine Inch Nails. TVT retains an interest in the group through a joint venture with Interscope.

Janet Guri and Jeffrey Geddles wrote the play "Such A Pretty Face," but do not perform in it. Incorrect information was given in Lifelines in the Oct. 1 issue.

GOOD WORKS

SONGFEST FOR HOMELSS: The First New York Singer-Songwriter Festival at Carnegie Hall, Oct. 14 will benefit the National Coalition for the Homeless. Presented by Putumayo, the New York-based clothing, craft, and music wholesaler/retailer, it will feature more than 20 performers. They include Freedy Johnston, Dougie MacLean, Rory Block, Chris Smith, Julie Gold, Mike Reid, Darden Smith, Pierce Pettis, Kristen Hall, Cliff Eberhardt, Lori Carin, Carrie Newcombe, Catie Curtis, Cody Sheridan, and Ellis Paul. Leo Porter, formerly a homeless musician, will sing a song from the forthcoming "Of The Homeless" album. Hosting the evening will be Vin Scelsa of WXRK New York and Darren Devivo and Rita Houston of WFUV New York. The performance will be recorded by the World Cafe, and rebroadcast as a Thanksgiving special on more than 100 public and commercial radio stations. In late October, Putumayo will release a two-volume compilation called "Shelter: The Best Of Contemporary Songwriters," including many of the artists performing at Carnegie Hall, in addition to Mary Chapin Carpenter, Nanci Griffith, and Shawn Colvin. Two dollars from each CD and $1 from each cassette will be donated to the National Coalition for the Homeless in Washington, D.C. and a shelter in Great Britain. For more info, contact Daniele Wolsson at 212-717-0199. It's a really good one.

VOCALISTS IN JAPAN (Continued from page 61)

Sing up to introduce Brown to audiences in the Pacific rim. Starting Oct. 10, the singer will do a five-week promo tour of the region, taking in Australia and South Africa. BMG International's regional VP Stuart Rubin plays down the similarities to Whitney Houston. "It’s a lovely comparison, but what we’ve seen in Japan is that the success has come from her music and her image. Certainly the key audiences is very similar—it seems to be females between 18-30 who adopt her."

Radio is picking up on the singles "Heaven Come Down" and "My Everything," and Rubin says the Asian music TV channel V has "put on a good spread for Brown."

The success of Brown’s album caught the Japanese company slightly by surprise, and while a local version was being assembled, demand was satisfied by imports from Europe. "It just blew apart in Japan," says Rubin. "It’s really an amazing King. Of his terms of how this happened on import."

Assistant in preparing this story was provided by Dominic Pride in London.

BEAUTIFUL SINGING. Jive executives continue the signing of rap artist Keith Murray to the label. Murray’s debut album, "The Most Beautiful Thing In This World," will be released in November. Shown, from left, are Cheryl Brown, Jive product manager, Tom Carrabba, Jive VP of marketing and sales; Pete Jones, BMI president, Murray; Larry Khan, Jive VP of R&B promotion; Barry Weiss, Jive senior VP/GM, and Jeffrey Sledge, Jive A&R manager.


NOVEMBER

Nov. 2-4. Billboard Music Video Conference and Awards, Loews Santa Monica. Santa Mon- nica, Calif. 212-536-5018.

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Logan Aims for "Bulk" Sales

(Continued from page 1)

his way. "It still seems pretty survival," says the unsung Logan, "It's like some kind of weird dream."

That blurry vision may come more into focus when Logan begins touring this fall in support of his eclectic "Bulk," which was released in the spring by Mid-

western Cool Records. Meanwhile, many major retail chains and a handful of influ-

ential major-market radio stations are warming to Logan's two-hour-pla-

mographic document. In a classic wound-up-mouth pattern, the word "Logan" is be-

ing moulded more and more often.

"Bulk," labeled by a nine-page critic "easily the year's most compelling debut," came to be when Peter Jesperson, co-founder of Minneapolis' Twin Tone Records and current head of Midwestern Cool, met Logan two years ago in Athens, Ga.

Jesperson, who a decade earlier had earned his stripes as the frontman for his Carpetbag and, again, the record company man pleased, Logan said he would think about it.

During the first week of April 1993, Jesperson received a package at work containing 90-old songs recorded by Logan and longtime buddy Kelly Ken-

nep. "The first time I heard 'Ohio,'" Logan says, recalling his initial hearing of the acoustic tale of a hopeless Midwestern hoarder and his dreams. Logan says he's not sure what spurred him to mail the package. "I guess I had just had a bad day at work or something," he says. "I figured at least let the guy to it and see if he wanted to do anything with it. We couldn't imagine that he would."

Jesperson couldn't imagine not doing something. He walked through Logan's music without any deal calling for putting the homemade sound of the roughed-

4 edged-fourd-8-eight-track recordings, pieced together a double record. Hence the double album.

Technically, Logan had recorded prior to "Bulk" with an 80s band called Luna Treatment, again with companion Keneep. Logan recalls how the band's "Lake Erie" release came into being:

"At some point, I think Kelly just had a little too much extra money, and we thought (we'd record). We had 300 [copies] pressed, and once we got we went just too sear to take them out, and sell them. So we just kinda gave them out to friends."

Early versions of some "Bulk" songs can be heard on "Traveling To My Eyes" and "Carnival SpIeL." The back jacket features a plug ("Trouble with that pesky swimming pool!?) for the Barrowville Electric shop where the two men work.

Before the springtime release of "Bulk," critics had praised the record (Rolling Stone My Eyes, Billboard May 28). And over the summer, virtually every major publication with a music writer on staff—USA Today, Entertainment Weekly, Penthouse, The Washington Post, People, Interview, The New York Times—has weighed in and trumpeted Logan's album with similar-words of dis-

tinction. Rolling Stone recently doled out a four-star rave in a music review.

Despite that approval, few artists (or label execs) are interested in anressing a press clipp collection that outpaces rec-

ored sales. But how to market an un-

known artist whose voluminous debut touches on so many genres—rock, folk,

blues, and garage punk?

Jesperson says a key is finally getting Logan in front of crowds. Now that the

hectic summer season is over and ow-

ners have covered up their swimming pools, the singer and Keneep aim to hit the road, along with three other players. They were to perform in Los Angeles on August 25, Cincinnati the next day, and Logan, Jesperson and Keneep will be doing soundtracks for "Love Hurts," a Midwestern cocktail of "Burt Bacharach and Anna-Lorene.

The Los Angeles performance coinci-

ded with an in-store visit at KSCA (FM 101), the city's new album alternativa-

ers, which has embraced Log-

gan's single "Shrunken Head." The sin-

gle was propelled by a nine-track CD

primer, "Jack Logan 101," went out in late August to help promote the "I didn't have time to waste to through "Bulk."

Other stations playing the song in-

clude album alternatives KTCZ-FM Minneapolis and WXPN Philadelphia, and college powerhouses WRAS Atlanta and RCMU Seattle. "To me, that's amazing," says Logan. "I didn't think we'd have a chance."

At retail, independent outlets have led the way in stocking "Bulk," and some large chains are now nibbling. Mid-

western Cool, owned by Restless Records, is distributed by ADA. One key has been pricing the double-length "Bulk" only in major markets, many music retailers will not benefit from the usual high-profie promotional tie-ins between soundtrack and a film, such as local television and newspaper advertising.

"We tend to order conservatively on soundtracks," says Hugh Jones, mar-

keting director of Columbia Records, a four-store, Seattle-based retail chain. "However, whether a film is released widely or not has no bearing on our or-

theaters.

The big question here is Who is it? If it has Soul Asylum, we'll order it. If there is unreleased material, consumers will be more likely to snap it up.

Both radio and music video airplay are important factors in combating re-

gional blackouts. A hit single is one ob-

vious way to call attention to a small-

film soundtrack, as labels scramble to uncover the next Lisa Loeb.

Imortal is aiming for national air-

play at video outlets and college radio for "Love Hurts." The Everly Brothers

song, which was a hit in 1976 for Naz-

areth, is performed in a duet by the Breesmers' Kim Deal and Guided By

Voices' Bob Pollard.

Both "Love & A 45" and "Clerks" in-

clude audio samples of film dialogue sandwiched between songs. The same

DOGS also is used in the high-profile soundtracks to "Natural Born Killers" and "Pulp Fiction.

"The dialogue drives the film," says Gordon. "These bits and pieces allow the flimgoer to re-experience the movie at home."

Independent films have a healthy life on home video, where a wider audience often translates into wider interest in the soundtrack (Bill-

board, June 11).

"These films have a whole second life on video," says McHugh. "Look at "Days of Thunder." With "Confessions of a Cemetery Club," a whole new group of people discovered it and "The Crow" went gold. People discovered it at the video stores."

Jones says that his chance has done "moderately well" with the soundtracks to "Backbeat" and "Dazed And Con-

fused," the latter of which will be availa-

ble on video Oct. 11.
A Presidential Audience. While vacationing on Martha’s Vineyard, President Bill Clinton and his wife Hillary were interviewed by local station WMVY Cape Cod, Mass. (Pictured, from left, are WMVY ND Mitch Wirteth, WMVY reporter Laura Alexander; President Clinton; Mrs. Clinton; and WMVY PD Barbara Dacey.)

Radio

Success Breeds New Country Labels
More Records Mean More Congestion At Radio

By Eric Boehlert

NEW YORK—Country music has gone through plenty of changes in recent years due to its explosive growth. One of the most visible is the growing number of labels catering to country radio, while the stations themselves continue to multiply. That means more labels are calling more stations on behalf of more artists, all vying for the same handful of open playlist spots.

Country label promoters and some radio programmers are becoming increasingly aware of the crowded marketplace, each finding it more difficult to do business. Yet their colleagues over at top 40, who routinely deal with dozens more labels, can’t figure out what all the country fuss is about.

For years the number of country labels remained constant. In 1988, nine major labels, half a dozen mid-sized labels, and a large number of independents all pitched into the country marketplace. The problem today is that a few major labels have, to do with their own survival, decided to cut back—but not on country.

Today, there are still at least 12 major labels, two or three major independents, and a few minor labels that are offering their wares to country radio. The new majors are Phoenix Entertainment, Liberty, and Sony Music. The old majors are MCA, Capitol, CBS, and Universal. In addition, there are a number of smaller majors, such as Curb, and a few independent labels like Bluegrass Records.

With all of these companies rep, radio station programmers find they have a lot more to think about than they did even a year ago.

The deal is expected to receive the necessary approval of Austereo shareholders and the Trade Practices Commission. With recent advertising figures showing a financial recovery by Australian radio, international media players are beginning to explore shares and acquisitions in the market. San Antonio, Texas-based Clear Channel Communications reportedly has looked at Austereo, and another major Austrian radio network. A local division of Ireland’s Independent Newspapers Plc has bid for up to 20% of Austereo. (The Australian Financial Review) Westcoast Radio has been holding talks with Austereo prior to the Village Roadshow merger.

An Australian figure who has been watching the developments in the country’s commercial FM radio network is Phil Cerna; Dawn Hood, Virgin Records; and Hallam favors

2 Aussie FM Nets Unite, Take Huge Audience Share

By Christie Eliezer

MELBOURNE—Australia’s two biggest commercial FM radio networks, Austereo and Village Roadshow’s Triple M, have agreed to merge, gaining almost half the station’s under-40 audience in the process. The merged network is worth an estimated $148 million and resolves Roadshow’s $90 million hostile bid for Austereo earlier this month. (All figures are given in U.S. dollars at the exchange rate of 74 cents to the Australian dollar).

Austereo, which has seven stations around the country, will purchase Triple M stations in Sydney, Melbourne, Brisbane, Adelaide, and possibly Perth by offering Village Roadshow’s $52.5 million in Austereo shares. Austereo also will assume $48.1 million in bank debt. This will lift the total value of the deal to more than $100 million and will raise Austereo’s debt to about $85 million. However, the enlarged Austereo operation will now gain half of the country’s $222 million in metropolitan radio advertising revenue.

Village Roadshow will get a profit, part in cash and part in stock, of about $28 million on the $65 million it paid Triple M’s receivers last year. After offering to buy up to 20% of the holding of each Austereo shareholder at $1.30 per share, Village Roadshow is expected to emerge with 50.1% of Austereo. In a joint statement, the companies concede that “Austereo and Triple M will continue to operate separately and will compete vigorously from an on-air and marketing standpoint.”

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Infinity, Interrep Join Forces, Create Full-Service Rep Firm

NEW YORK—Infinity Broadcasting and the Interrep Radio Group have joined forces to create a new, full-service rep firm, Infinity Radio Sales. The Interrep-owned-and-operated company will exclusively represent Infinity stations across the country.

With estimated 1995 billings of $400 million, Infinity Radio Sales will be ranked from the outset among the country’s top five rep firms.

The new venture is expected to be launched by Jan. 1, 1996, and will be structured with a president (who has not been hired yet), 40-50 sales people divided into two teams, plus sports specialists, and a sales development staff. The new company will also have access to all of Interrep’s support services, including research and its non-wired radio network. Infinity stations previously had been reped by Torbet, D&R Radio, Katz, Christal, Banner, and Emin. (Torbet and D&R are part of Interrep.)

Torbet will experience the biggest loss of clients, but Interrep claims that the division will still represent stations in more than 90 markets with about $50 million in annual billings. Torbet staffers will be working to rebuild the company’s list in the coming months, and Infinity will not layoffs of existing staffs.

With the new venture, Interrep pulls ahead of rival Katz Radio Networks as the country’s leading rep firm. With the Infinity deal as a model, Interrep expects to open more down-market rep firms with other large groups in the future.

Infinity Radio Sales will be headquartered in New York, with offices in eight other cities: Atlanta, Boston, Chicago, Dallas, Detroit, Los Angeles, Philadelphia, and San Francisco.
WASHINGTON, D.C.—A veteran industry source says that the National Assn. of Black Owned Broadcasters and the National Media Coalition may try to break up the recently completed sale of Metropolis to Clear Channel Communications. The source claims that the deal took Clear Channel beyond the 18/18 station ownership limit in the current FCC regulations. A NABOB representative was unavailable, and a NBMC representative would only say that “something’s in the works.”

Whether the attempt to nix the sale would come through a lawsuit or an FCC appeal is unclear at this time.

FCC rules set limits on the number of stations one company may own. The U.S. Supreme Court ruled in 1969 that didn’t kick in until Sept. 23.

Minority groups did not come forward and support the claim in the commission’s recent cap hike, and the source says that minority groups are choosing a case-by-case challenge until the FCC holds its upcoming inquiry into minority ownership upgrades.

INFORMATION HIGHWAY BILL DEAD
Eddie Fritts, the National Assn. of Broadcasters’ president/CEO, announced Sept. 23 that the Senate’s inability to pass a rewrite of the Information Highway Bill (S. 1626) represents a “truly unfortunate” setback for broadcasters. But the industry is not giving up yet, with plans to push the bill in the 106th Congress.

WASHINGTON ROUNDUP

WASHINGTON, D.C. — The FCC has taken the unusual move of sending letters to a number of stations warning them of potential violation of its rules on maintaining its roll-up of media ownership.

The notices, which were sent out last week, were aimed at ensuring that stations are in compliance with the FCC’s rules on minority ownership.

FOR THE RECORD
Due to incorrect information given to Billboard, the figures in the story on the RADAR 49 report (Billboard, Sept. 24) were incorrect.

As a result of the Westwood One and Unistar merger and subsequent reconfiguration of the networks, only nine of the 14 networks counted as “true.” The Source was the only WMN network, while CNN, Variety, AC, Young Adult, and Country were not.

The only network to show a percentage increase from RADAR 48 among listeners 12-+. Eight networks were ABC Radio Network’s Excel, which posted a 2.2% hike. CBS Radio Network’s Spectrum dropped 6.9% among listeners 25-54. The network with the biggest decrease in this category was American Urban Radio Networks (18.8%), while the only not to gain was ABC Radio Network’s Gene-sis (+0.5%).

The Lion King: Elton John gathers with WBKO-St. Louis staffers before his show at Busch Stadium. Pictured, from left, are station MD Kenny Knight; Hollywood Records regional promotion manager Ted Hoekstra; John; WBKO PD Cruze; and MCA promotion manager Tom Starr.

NAB EXCITED ABOUT DAB
NAB Radio chairman Doug Williams predicts that news about U.S. Digital perfecting in-band, on-channel digital audio broadcasting “is going to sweep through the radio industry like wildfire” at this year’s NAB Radio Show Oct. 12-15 in Los Angeles.

Though it has not yet been adopted as the standard by NAB, Williams said he is personally excited about the new technology and that broadcasters will be as well.

“Up until last week, I would have said that if this year’s convention is going to be different, it’s because it’s going to be so much bigger and with larger exhibit space,” Williams says. “But that until I had the opportunity to hear the in-band, on-channel technology on both AM and FM that’s been developed by U.S. Digital.

“This is a major development, and a lot of people don’t know about it, and I think this information will probably explode through this year’s convention.”

Williams says that as a result of the successful system, “the way we do business is going to change—maybe not this year or next, but three years out, especially if this system is adopted. It’s exactly what the NAB board of directors mandated.”

The U.S.A. Digital system is the only one that has AM in-band, on-channel, “I’ve heard it,” says Williams. “And it sounds as good as FM analog. And the FM sounds like CD.”

Williams says that in an urban setting with tall buildings, he “watched the analog disappear from the scope, just turn into trash, but the digital sound was fine.”

The demonstration at NAB won’t be an official NAB event, according to Williams. The transmitter will be at the Harris booth, and the receivers in the U.S.A. Digital booth. A station broadcast of the system, Williams adds, will take place next April.

He says the new system “exciter” is designed to be used by stations with their current equipment. “The idea that we are going to be able to broadcast digital without asking for additional allocations seems to be revolutionary, and is one of the most astounding revelations I can remember as a broadcaster,” says Williams.

The new NAB Radio Board head adds that license-renewal discussion seminars will also be well attended at the convention, “because we’re in that cycle through 1994.” “They’re not real popular,” he says. “But every everyone will want to attend to make sure they know how to get ready for possible challenges.”

Block Out. Denise Lee’s Lady Kier was part of KRBE Houston’s lineup for its inaugural block party. Pictured with Kier are station jocks John Leach, left, and Ryan Chase.
in the song, and that’s probably the greatest sense that guided me. And not so much my own [devastation], but I think just watching television a lot. I spent a lot of time in front of the television because—and it was the same during the riots as well—seeing the pain and despair and other people were going through, that hit me pretty hard. And when things hit me pretty hard, I tend to write about them.

For some reason the old Inez and Charlie Fox hit from 1960, “Mockingbird,” emerged from the rubble and stuck in Phillips’ brain. “That just came into my head. It’s one of those weird things that has a higher logic than I can rationalize at the moment. But I think the idea is, it’s an old song, something we all depend on. It’s something we depend on so many other things, it’s there in the moment. And suddenly, when they’re torn out from underneath us, we’re forced to reckon with that.

Musically, the song of devastation is surprisingly gentle. ‘It’s very pristine,’ Phillips says. ‘I think maybe it’s a way of dealing with something poetic; to sing about it, or to write about it, in a way that conveys complete control over it. It’s definitely a conscious effort to talk about something destructive in a way that’s very serene.’

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THE SIGN

**Hot Adult Contemporary**

**FOR WEEK ENDING OCTOBER 8, 1994**

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<td>1</td>
<td>WILD NIGHT</td>
<td>JOHN MELLENCAMP/PAT SHELL/BIDFORD/CROOKS</td>
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<td>2</td>
<td>LUCKY ONE</td>
<td>AMY GRANT</td>
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<tr>
<td>3</td>
<td>IF YOU GO</td>
<td>JON SECA DA</td>
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<td>4</td>
<td>COME TO MY WINDOW</td>
<td>MELISSA ETHERIDGE</td>
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<td>5</td>
<td>CIRCLE OF LIFE</td>
<td>ELTON JOHN</td>
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<td>6</td>
<td>STAY (I MISSED YOU)</td>
<td>LISA LOEB &amp; NINE STORIES</td>
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<td>7</td>
<td>CAN YOU FEEL THE LOVE TONIGHT</td>
<td>ELTON JOHN</td>
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<tr>
<td>8</td>
<td>THE WAY SHE LOVES ME</td>
<td>RICHARD MARX</td>
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<tr>
<td>9</td>
<td>ALL I WANNA DO</td>
<td>SHERYL CROW</td>
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**Airpower**

18 | I'LL MAKE LOVE TO YOU | BOYZ II MEN |
19 | WHEN CAN I SEE YOU | BABYFACE |
20 | PRAYER FOR THE DYING | VICKY LEAN |
21 | I SWEAR | DAVE MASON |
22 | YOU | BONNIE RAITT |
23 | WHISPER YOUR NAME | DAVE MASON |
24 | THE COLOR OF THE NIGHT | LAUREN CHRISTY |
25 | DANCING THOSE DAYS AROUND | OLORIA ESTEFAN |
26 | YOU BETTER WAIT | STEVE PERRY |
27 | GOOD TIMES | EDIE BRICKELL |
28 | DECEMBER 1963 (OH, WHAT A NIGHT) | FOUR SEASONS |
29 | UNTIL I FALL AWAY | BRIAN SETZER |
30 | I'M THE ONLY ONE | SHALON |
31 | I'LL STAND BY YOU | PETER CETERA |
32 | BODY & SOUL | ANITA BAKER |
33 | COUNTING CROWS | COUNTING CROWS |
34 | THINK TWICE | CELINE DION |

**Hot Shot Debut**

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<td>KENNY LOGGINS</td>
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<td>PRETENDERS</td>
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<td>ANITA BAKER</td>
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<td>JON SECADA</td>
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Recalls are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top-20.
A COMMON PLEAS COURT judge has suspended sentencing of former WINS (AM) engineer William Michael Esserman for the pending completion of an investigation of the June 10 sabotage of a live broadcast of the syndicated Howard Stern show on WHN (AM). Esserman pleaded guilty to charges of criminal trespassing and disruption of a public service, and cut the satellite cable during the broadcast, which was being aired locally on WMMS rival WNCX (Billboard, Sept. 17).

Sentencing was set for Sept. 28, but Alford is now reportedly cooperating with prosecutors, who are looking into the possible role of other parties in the sabotage effort.

Northwest radio group Sunbrook Communications is being acquired by Seattle-based Fisher Broadcasting Co. for an undisclosed price. The deal is pending FCC approval. The 12-station operation will be a subsidiary of Fisher, according to Larry Roberts, Sunbrook CEO/President, who adds that he will stay on board to run the new division.


PROGRAMMING: WCRX GOES JAZZ
Classic rock WCRX Washington, D.C., was set to flip to WJZV (Smooth Jazz) in Sept. 30 under new consultant Broadcast Architecture, PD Steve Kossab and the air staff remain.

Traffic Radio Networks has lined up an impressive list of more than 100 affiliates for former presidential candidate Ross Perot’s new Sunday night talk show, which launches Oct. 5, and for his daily, 90-second commentaries, which begin the following day.

Among the affiliates are 800- and 500-watt clear-channel outlets WABC New York, WGN Chicago, KGO San Francisco, WJR Detroit, WSX-AM Atlanta, WNEW (now WONG), KFBA Denver. KOGO San Diego is also on board.

Look for a new format at album rock WGGY Boston shortly. The station, which is in the process of being sold to American Radio Systems, is now being operated by AHS under a new local marketing agreement. As previously announced, WBIX PD Greg Grasso adds those duties at WGGY.

In Colorado, classic WCN New York PD Mario Mazza joins similarly formatted WCRB Boston in that capacity.

BROADCASTER OF THE WEEK (Continued from preceding page)

KPIX San Francisco PD Harry Valentino is out. Robert McCormick is not expected to remain on the air. Former crossover KKHI PD Bill Lueth joins KPIX as music program director for the jazz format. The show runs from 8:10 p.m. to 11 p.m. Monday through Saturday.

KCLX San Diego switched from classic rock to ’70s oldies as “the Beach” Sept. 27. Syndicated morning men Mark Thompson and Brian Phelps remain, but crossover KFMB

极大地 improved as well.

Westwood One Enterprise will launch a syndicated four-hour program hosted by National Enquirer gossip editor Mike Walker Oct. 24. The show will be distributed by Westwood One. Mike Walker already had been hosting daily gossip reports for WTTI’s The Source Radio Network.

United Stations Radio Networks and cable outlet Comedy Central have teamed to produce and syndicate “The Dating Game,” created by Gary Mandell and produced for Comedy Central by Saturday (1). The daily comedy clips will be taken from Comedy Central shows such as “Politically Incorrect,” WU (“The Daily Show with Jon Stewart”), “Comedians in Cars Getting Coffee,” “Two Drink Minimum,” “Comedians Only,” and “London Underground.” The market-exclusive program also has availability at a later date.

WPHL Philadelphia engineer William Alford, who was recently acquired by WMMS, was named engineer William Alford, who was recently acquired by WMMS, was named

FM afternoon host Gene Kelly and midday Gene Knight join the station to host afternoons, as John Leslie exits.

WLOH Columbus, Ohio, flips from “Cnn From Coco” to ABC’s “StarStation” AC format.

Day after WKLR Indianapolis moved from adult 70s oldies and R&B to WGNR, crossover WGGR flipped to WKLK’s old format, calls, and jingle package (Billboard, Oct. 1). It turns out they had all been serviced marketed by the old WKLK, according to station GM Christine Woodward-Duncan, who notes that under Indiana law, WKLK’s an abandonment period of two years for service marked entities. After receiving a cease and desist letter, WGGR moved back to its former calls, created new jingles, and kept its newfound oldies format.

“Living Room Equity Partners” closing on its acquisition of the station, WNEU Greensboro, N.C., flipped from classic rock to album rock Sept. 22, applied for now call letters, XWRA, and brought in a new staff. Randy Scovill, last at WZJX Dayton, Ohio, is the new PD/afternoon jock. Additionally, Steve Stone, also from WZJX, hosts mornings, followed by MD Marcia Gan in middays. Gan hosts the Noon Show. While the station has hired new talent, it remains in transition.

WMEU PD Angie Ward hosts nights. Sister WJSS/WQMR GM Howard Nemnez now oversees WMEU as well.

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"Box of Fire" follows Columbia's 1993 overhaul of the band's catalo...
Calf-based INDI and one or two other distributors believe that “we’ll wind up with much more business than they previously had with Blockbuster, while most other regional distributors will lose a significant portion of their business.”

North Canton, Ohio-based Camelot is said to be making the same types of changes as INDI. “The buzz around Donnie’s share of that company’s business,” Hanover Park, Ill.-based M.S. Distributing; Ridgefield, Conn.-based AEC Music, and other vendors, will continue to do limited business with the chain.

Due to the Camelot and Blockbuster move, some regional distributors are at risk of losing up to 60% of their business, sources say.

Independent national distributors that have exclusive distribution deals with labels, such as New York-based RED: Westbury, N.Y.-based Koch; and New Hope, Minn.-based Big Nave, so far appear unaffected by the changes.

Both Blockbuster and Camelot appear to be following the same format of Tower Records/Videot, which last year moved to consolidate its vendors (Billboard, Sept. 4, 1990). Most in the independent sector believe that the strategy will turn into a trend among large chains.

One retail executive naming the strategy says, “It really doesn’t make any sense because you can’t be the middleman to half a dozen suppliers when not all of them are strong.”

The quickened moving of some regional distributors and possibly forcing consolidation in that sector, the changes will have long-term ramifications on the independents, say a few industry sources.

Blockbuster Music president Gerry Weber says, “The 500-store chain sees the changes for a couple of reasons. They want to improve the service for their customers, and they want to improve the service for the suppliers. They want to have fewer suppliers and more control over the product. The suppliers are going to have to be there to do the work.”

In general, Weber says Blockbuster is looking for ways to manage its business more efficiently. For example, he says the chain wants to work with distributors that have electronic-data interchange capability.

That is one reason why the company is looking for vendors that will be able to maintain strong service as Blockbuster expands. “We need to be able to focus on our customers without having our suppliers can keep up,” Weber says.

On the one-stop side, Valley Distributing, the largest independent in the West, is happy with the additional business it is picking up from Blockbuster. Sources say a couple of other distributors gained business, but Blockbuster’s usable to determine which ones did so.

Camelot Music executives were unavailable for comment at press time.

INDI MAKES ITS MARK

INDI was already the largest independent distributor before Tower, Blockbuster, and Camelot turned to it as a primary vendor.

Regional distributors on the short end of vendor realignments charge that INDI must be using price to lock up so much business. Billy Emer- son, INDI’s chairman, says the changes coming down are not a price issue. “It’s about who has the horsepower that can still support the same level of service. Five years from now,”

But Emerson declined to confirm that the company is picking up additional business from Blockbuster and Camelot.

Executives at the companies that were acquired in recent years by INDI re- maining in that sector. “We’re happy with the additional business it is picking up from Blockbuster. Sources say a couple of other distributors gained business, but Blockbuster’s usable to determine which ones did so.”

Changing Indie Landscape

The indie landscape has already undergone significant change in the past three years, with many indie labels signing into exclusive regional distribution deals with indie distributors. But there is still a stronger hold of independent labels that provide the core of their business, and you can’t buy your way into Blockbuster.

According to indie labels and distributors, the chains changing their buying strategies are disregarding the concept of indie as a label that is being forced into fighting for fabric holding the indie sector together.

For example, regional distributors charge that some chains may have chosen to buy a particular label’s product from INDI on a national basis, even though INDI’s distribution agreement with that importer is only in the Midwest. In spite of any deals that labels may have made with distributors in the Southeast and Midwest, those companies will still be discounting.

“The indie go in regional distribution, says John Phillips, VP at Axiom-based Rhythm & Hues, whose main strength is regional distribution, is part of M’s developing national network, and M is negotiating to buy them through INDI.”

“The independent labels that are sup- posed to be controlling their own fate are being dragged along by the nose,” Phillips adds.

Independent labels admit they are helpless when confronted with the buying decisions made by those chains. “I had one head of sales at a large independ- ent label, I knew that they were going to consolidate vendors, so I started to look at my lineup and I wanted to change to sell Blockbuster. But when I called up Blockbuster to ask about their opinion, they told me whatever was okay for them, we have already decided we are going to buy your label from them.”

One of the main reasons labels use regional distribution is to spread their credit risk. Stewart Madison, a principle with the Jackson, Miss.-based Malaco, says, “When you can’t sell a record, I don’t like one person owning a lot of money; I’d rather have 10 people owning it.”

Another label executive adds, “If one distributor is going to control three or four major chains, and if their check is late, you are going to be getting your ass off.”

While those label executives worry about credit risk associated with a large indie label takes the dilemma to the next level: “If the retail chains are forcing me to put all my eggs into one or two baskets, what benefits are left for me to stay with regional inde- pendent distribution? Why not go to the major system?”

Labels also complain that their titles might get lost in the shuffle as retailers bulk their purchases with one distribu- tor. Jerry Salerno, president of East West Records, New York-based Metronome, and National Asm. of Video Distributors executive director Mark Engle acknowled- ged in a recent handsback to buy “out of enforcement, but they’re worth doing.”

The Video Software Dealers Asn. also is seeking penalties “of some kind,” says Smithsonian.

However, the studios have always maintained that retailers simply buy good wherever their prime wholesale source is cut off.

“They haven’t seen one proposal that has dealt with the integrity of maintaining street date in an enforceable way. It’s hard to punish the offender,” says MCA Home Video president Louie Feola. “In stead, we’ve created a program which prevents the problem from occurring by responding swiftly.”
### Billboard Hot 100 Airplay (October 8-14, 1994)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Distribution/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>I`ll Make Love To You</td>
<td>Bruce Springsteen</td>
<td>Geffen Records</td>
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<tr>
<td>2</td>
<td>crazy</td>
<td>A-ha</td>
<td>MCA Records</td>
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<tr>
<td>3</td>
<td>Back &amp; Forth</td>
<td>Men Without Hats</td>
<td>Warner Bros. Records</td>
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<tr>
<td>4</td>
<td>But It's Alright</td>
<td>Glen Campbell</td>
<td>MCA Records</td>
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<tr>
<td>5</td>
<td>Here Comes The Hotstepper</td>
<td>The Isley Brothers</td>
<td>A&amp;M Records</td>
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<tr>
<td>6</td>
<td>Let's Go Crazy</td>
<td>Prince</td>
<td>Warner Bros. Records</td>
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<td>7</td>
<td>Black Hole Sun</td>
<td>Soundgarden</td>
<td>Geffen Records</td>
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<td>8</td>
<td>Fake You</td>
<td>Tony Orlando &amp; Dawn</td>
<td>Dino Records</td>
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<td>9</td>
<td>Face It</td>
<td>Huey Lewis &amp; The News</td>
<td>Capitol Records</td>
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<tr>
<td>10</td>
<td>I`ll Always Love You</td>
<td>Patti Labelle &amp; Mavis Staples</td>
<td>MCA Records</td>
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### Billboard Hot 100 Singles Sales (October 8-14, 1994)

<table>
<thead>
<tr>
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<tr>
<td>1</td>
<td>Get Lucky</td>
<td>Daft Punk ft. Nile Rodgers</td>
<td>Virgin Records</td>
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<td>2</td>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
<td>Reprise Records</td>
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<td>Aerosmith</td>
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<td>5</td>
<td>I`ll Make Love To You</td>
<td>Bruce Springsteen</td>
<td>Geffen Records</td>
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### Billboard Hot 100 (October 8-14, 1994)

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<tr>
<td>1</td>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
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<td>2</td>
<td>Earth Song</td>
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<td>3</td>
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<td>Bruce Springsteen</td>
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<tr>
<td>4</td>
<td>It`s My Party</td>
<td>Shania Twain</td>
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<td>5</td>
<td>I`ll Make Love To You</td>
<td>Bruce Springsteen</td>
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<td>I`ll Make Love To You</td>
<td>Bruce Springsteen</td>
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</tbody>
</table>
One-hit wonder, my ass.

"Weird Al" Yankovic

PERMANENT RECORD

Al In The Box

15 Years Later...
Over 6,000,000 Units Sold
11 Gold & Platinum Awards
2 Grammy Awards
7 Grammy Nominations
3 Best-selling Home Videos
His Own Feature Film
Worldwide Critical Acclaim For His Ground-breaking Music Videos

and now

THE BOX SET

4 compact discs or cassettes, including a 64-page full-color booklet with liner notes by Dr. Demento and over 200 really embarrassing pictures of Al Plus the BRAND NEW Crash Test Dummies parody "Headline News"

"PERMANENT RECORD" ON SALE NOW
wherever hysterical hit music is sold.

New Video on MTV Oct 3rd,
on The Box Oct 5th

Weird Al ON TOUR NOW
including House of Blues (L.A.) October 19th

COMING OCT. 25th

The edited version of the Box Set featuring 12 side-splitting smashes including "Headline News"
ORDER NOW!

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**THE BILLBOARD.200.**

**THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan.**

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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</table>

**FOR WEEK ENDING OCTOBER 8, 1994**

* ARIA certification for shipments of 1 million units $(500,000 for EPs) with multiplier titles indicated by a numeral following the symbol. * Asterisk indicates LP available. Most tape sales, and CD sales for WEA and BMG labels, are suggested lists. Tape tape prices, EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gain shows chart's largest unit increase. Paddock indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. * indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan.
The new album
Produced by GLENN DANZIG and RICK RUBIN
Featuring "Until You Call On the Dark"

Previous releases:
DANZIG (4/12/2480)
DANZIG II-LUCIFUGE (6/2/2481)
DANZIG III-HOW THE GODS KILL (6/2/2499)
THRALL-DEMONSWEATLIVE (6/2/45286)

Management: Big FD Entertainment, Inc.
### Billboard Top Albums Chart

#### 1994 October 8

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Format</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sheryl Crow</td>
<td>The Globe</td>
<td>Epic/86168</td>
<td>10.98/15.98</td>
<td>$9.98/15.98</td>
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<tr>
<td>3</td>
<td>Alice In Chains</td>
<td>Dirt</td>
<td>Columbia/60523</td>
<td>10.98/15.98</td>
<td>$9.98/15.98</td>
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<tr>
<td>4</td>
<td>Faith Hill</td>
<td>Wild</td>
<td>Double/045</td>
<td>10.98/15.98</td>
<td>$9.98/15.98</td>
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<tr>
<td>5</td>
<td>Pearl Jam</td>
<td>Vs.</td>
<td>Epic/71171</td>
<td>10.98/15.98</td>
<td>$9.98/15.98</td>
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</tbody>
</table>

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#### Additional Notes

- **Top Albums A-Z (Listed by Artists)**
- **Top Albums Re Entry**
- **Top Albums New**
- **Top Albums Re Entry**

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#### Billboard.com

[www.americanradiohistory.com](http://www.americanradiohistory.com)
BILBOARD OCTOBER 8, 1994

PORTISHEAD PLACES ON U.K. MAP (Continued from page 8)

with other dance-flavored Bristol-area acts, such as Circa/Virgin’s Massive Attack and 4th & Bway/Isla-
land’s Tricky.

Two singles, “Numb” and “Sour Times,” have already been released from the album in Britain, with a third, “Glory Box,” Nov. 5. Portishead is known not only for its
unusual use of film as a promos

tional medium, but for the duo’s growing reputation as remixers,

typically for singles by Gabrielle, De-
peche Mode, Primal Scream, Paul
Weller, and fellow Bristol band Fed-
eration. However, Barrow and the
bombs plan to temporarily pull in their remix shingle as they concentrate on their own recording ear-
ning plans for a follow-up album and

SELECTED LIVE WORK:

Early reaction to “Dummy,” says

tour manager Caroline Killen, “has
been incredible.” She cites Hol-
land, Belgium, and Sweden as early
Europe’s support. “Everybody take-

CROWDED HOUSE: Aside from R.E.M. and Streach, next week’s edi-

tion BillBoard 200 figures to sport plenty of new entries. Key ones to
watch will include the new titles from Lyle Lovet, Brooks & Dunn, Dolly
Parson, and EPMD spinoff PFM, along with sophomore sets by Jade,
Green Jelly, and Big Head Todd & the Monsters. Big Head Todd is one of
just two acts to reach gold certification while still appearing on BillBoard’s
Heatseekers list; a new book by Parson prompted her to make release-week appearances on “The Late Show With David Letterman” and “Live With Regis And Kathie Lee.”

MISTAKEN IDENTITIES: The ghost in SoundScan’s machine caused nu-

mous changes in various sales charts (see story, page ), but only

affected one of the No. 1s on last week’s published chart. The actual No. 1

Heatseeker was Arista Nashville’s the Tractors, who roll on to Impact status with

a 119-38 hike on The BillBoard 200 . The gold certification on

stereo, 1993’s biggest selling soundtrack of all time, is the first-

year album’s (No. 1 this week).

BITS AND PIECES: Each of the top five albums on The BillBoard 200 ex-

ceeded 100,000 units . . . For Luther Vandross, who debuts at No. 5, 111,000

units marks his biggest single-week total in the SoundScan era. His Power Of

Love” hit about 74,000 units in the May 25, 1991 issue, the first to use Sound-

Scan data. “Gay Pride – Gett,” one of the biggest-selling soundtracks of all time, is

covers Top Pop Catalog for the first time (No. 47). A dozen other soundtracks have made that list, with “Top Gun” logging 60 weeks, followed by “Footloose” at 18 weeks. Curiously, another recently released soundtrack, “Saturday Night Fever,” has never appeared on the catalog chart.

CASSETTES IN 7 DAYS!

300 C-12 Cassettes

for only $495

INCLUDED:

• FREE graphic design

• Full foiled cover

• Optional 3-color logo

• Major label quality

300 brand new cassette tapes, complete with

Around the clock, 7 days / 24 hours

Call today for our FREE, 1994 full color catalog

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DISC MAKERS

www.americanradiohistory.com

WORLDWIDE DANCE

ISSUE DATE: OCTOBER 15

CLOSED

HEALTH & FITNESS

SPECIAL INTEREST VIDEO

ISSUE DATE: OCTOBER 22

CLOSED

UK SPOTLIGHT

ISSUE DATE: OCTOBER 29

AD CLOSE: OCTOBER 4

BERRY GORDY

ISSUE DATE: NOVEMBER 5

AD CLOSE: OCTOBER 11

PROFESSIONAL SOUND

ISSUE DATE: NOVEMBER 12

AD CLOSE: OCTOBER 18

AUSTRALIA

ISSUE DATE: NOVEMBER 12

AD CLOSE: OCTOBER 18

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: NOVEMBER 19

AD CLOSE: OCTOBER 25

VIVA MEXICO

ISSUE DATE: NOVEMBER 26

AD CLOSE: NOVEMBER 1

RAP

ISSUE DATE: NOVEMBER 26

AD CLOSE: NOVEMBER 1

ABCS OF SOUTH AMERICA

ISSUE DATE: DECEMBER 3

AD CLOSE: NOVEMBER 8

YEAR IN MUSIC

ISSUE DATE: DECEMBER 24

AD CLOSE: NOVEMBER 29

WINTER CES

ISSUE DATE: JANUARY 7

AD CLOSE: DECEMBER 13

YEAR IN VIDEO

ISSUE DATE: JANUARY 7

AD CLOSE: DECEMBER 13

NY: 212-536-5004
LA: 213-525-2308
NASHVILLE:
615-321-4294
UK & EUROPE:
44-71-323-6665

SWEDEN

ISSUE DATE: DECEMBER 17

AD CLOSE: NOVEMBER 22

Call today for our FREE, 1994 full color catalog

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DISC MAKERS

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DISC MAKERS

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BILBOARD OCTOBER 8, 1994

111
set-top unit also will allow subscribers to receive digital radio or other digital services already available from their local cable operator. As a replacement for the current cable box, it will deliver the same services and information on the traditional cable channels and services.

Ed Murphy, president/CEO of Harry Fox and its corporate parent, the EMI Music Publishing company, says the firm "welcomes the opportunity to facilitate the issuance of compilation licenses on behalf of EMI and its participating companies, such as OmniBox, on the cutting edge of both new technology and cooperative business practices. We've been very impressed by the company's cooperative attitude since OmniBox first approached us a few years ago."

Bush says, "We recognized a mutu-

al commitment to protecting creators and enhancing access to music. That's how active services proliferate, to the ben-

efit of the consumer."

One of the two patents on which the 1,316-page OmniBox System is based is a protection method similar to the Serial Copy Management System used in consumer MD, DCC and DAT units. The second, in the same field of technology means that each OmniBox service will only require one channel from a catalog of available tracks.

The music service, which OmniBox is calling its Satellite JukeBox, will be programmed to simultaneously broadcast a variety of channels—one complete album per day for downloading and recording. Twenty corres-

ponding channels—one per subchannel per album—will contain audio, still-frame video, and graphics provided by participating labels. Bush says that consumers will be able to record an album from the system or order the title for delivery by mail, and that the price for home recording should be the same as the lower cover price. The latter price likely will be competitive with retail or direct mail sales.

Catalog releases will be previewed by artist/title menus on another channel for mail-order delivery only.

Other OmniBox services will include instant access to ticketing for concerts, theater, and sports events, and a digital radio service that will access existing commercial-free digital radio and offer newly created programming.

In addition, the service will enable subscribers to view a preview of those games for purchase, and may incorporate programming now found on online information services.

Buoyed by the tests, Bush says the firm "is committed to making the opportunity a reality in the near future." The launch of the service's online system is projects for January 1995, with a December 1995, with a December

The company has yet to reach an agreement with a manufacturer to mass-produce the set-top boxes, which Bush says can be made for about $200, including a remote control. The company plans either to be-

gin mass-producing the OmniBox itself or license a chip set to other companies who could then build the unit by early next year.

OMNIBOX TO OFFER PAY-PER-VIDEOS & ALBUMS

One label executive, who requested anonymity, says, "A record company's greatest asset is its recording, that to the best of our ability, is going to represent the event and entertain the consumer," he says. "Which means we've tried to be both protected and, we're in the process of looking at various systems and talking to those companies that are interested. What we're going to do is provide them with a system that allows us to control our ideas and, at the same time, we're very mindful that retail is very important and will con-

be to a major factor in sales. But you can't bail out the flow of progress or stop the future."

Omnibox was incorporated in 1987. Over the next six months, Bush says the firm is working with a core group of 40,000 artists to develop a reasonably priced product that will allow the delivery of music into the home.

THOMAS DOLBY ADDS HIS VISION TO MIRAMAR'S 'MIND'S EYE' VIDEO SERIES

"It is very much a soundtrack album, where the music shifts to fit the video," Dolby says. "And thus, you have this curious, enormous range. But that's what I've always enjoyed in soundtrack albums—the fact that they are unpredict-

able."

Images composing the music, Dolby worked closely with the director, Michael Boylston, on the overall vision for the video, which takes a slightly dif-

ferent tack from its predecessors.

China Drops Music Quotas

The first two had been done like a series of music videos—there were four or five minute music pieces, and the anima-

tions were cut together MTV-style," he says. "I thought it would be interesting to take a more cinematic approach, give the animations room to breathe. I also thought that by the judicious use of sound effects and bits of dialog and an underscoring style, rather than groove-

groove-groove, that we could tell a story in a more abstract way.

The challenge starts at the end—a with an apocalyptic vision of the collapse of mankind—and then go backwards and through rebirth and into the future. The shift in subject also brought in new types of animation—puppet watercolor styles to supplement the futuristic robots and sci-fi citiescapes of the earlier videos.

"I liked the idea of starting with the dark stuff and ending with a clean slate," Dolby says.

China's Ministry of Culture recently announced plans to relax restrictions on music video production via satellite. The changes are being welcomed by the country's music industry, which has been struggling to keep up with the international trend.

"We're getting closer to the rest of the world on this," says William Perry, president of the China Music Video Association. "We're starting to see more innovation and creativity in the industry."
IF YOU CAN MAKE IT HERE . . . New York bootleggers were busy pushing their edition of "Jurassic Park" before the MCA/Universal title's Oct. 4 street date. "These are excellent copies," says the Motion Picture Assn. of America. "We don't know the source." The dubs selling for as little as $10, have been spotted at flea markets, street vendors, and stores. For more on the title, see page 8.

ASCAP, BMI ATTACK N.J. BILL ASCAP and BMI are fighting legislation in the New Jersey Senate that would make it tougher to license restaurants or bring infringement lawsuits. The bill, S. 1292, would require the group representatives to identify themselves before entering an establishment. The performance rights groups say the announcement would give reluctant owners the opportunity to shut off prerecorded music and dodge licensing. Proponents say they are victims of arbitrary and capricious enforcement and collection practices. The measure, which sidesteps federal copyright issues, has already sailed through the New Jersey House.

BMG-MELODIYA SUIT 'FRIVOLOUS' A federal copyright infringement suit by BMG Music and Russia's Firma Melodiya label against the U.S. affiliate of Germany-based ZYX has been termed "frivolous and made in bad faith" by attorney Robert Meloni, representing ZYX (Billboard, Aug. 19). The action, in which BMG/Firma Melodiya challenges ZYX's rights to Melodiya masters for release in the U.S., stems from a global deal announced last June in which BMG said it obtained rights to the catalog. ZYX claims it had "legitimately acquired rights to 200 Melodiya masters [from] an Australian company] long before BMG's involvement." Meloni says, "It's a classic case of someone at BMG having egg on their face, and the result being an unjustified attack on an innocent third-party, ZYX, in order to save face."

O.J. FITNESS VIDEO DUE After placing its entry into the fitness market on hold, Playboy Home Video says it will release "O.J. Simpson: Minimum Maintenance Fitness For Men" Oct. 19 at $14.95 list. Completed last May, plans for the 68-minute tape were delayed when the former football star was charged with the murders last June of his ex-wife, Nicole Brown Simpson, and her friend Ron Goldman.

BMG HOLLAND PUB REGROPS Following the departures of Peter van Bondegraven and Pieter van den Horst as heads of BMG Music Publishing in Holland, the company has brought in a new management structure in the persons of Bram Keizer as GM/director, Frank Bruins as GM, and Joop Plagge as administrative manager. Van den Horst, a U.S. expat, and van Bondegraven exit after a five-year management agreement ending Sept. 30 (Billboard, Oct. 13), which incorporated under Two PiX brothers music companies. BMG Music started with a majority interest in the operation, and now owns all of it. Both execs plan to announce a new venture soon. Keizer was MD of BMG's Universal Songs & Words with Warner Baas, and Plagge, a 16-year BMG veteran, will continue to oversee copyright and royalty matters.

Another longtime music lawyer, the company has already charged a U.S. expat, and except for a three-city tour last Christmas, has never been able to get Hollywood backing.

LISTEN. DO YOU WANT TO know a "Secret"? Well, if you promise not to tell, Madonna has the third-highest debut of her career with the first single from her forthcoming "Bedtime Stories." Only two Madonna singles have debuted higher than No. 30: "Secret Garden (Sweet Seduction Suite)" (No. 28) and "Rescue Me" (Billboard No. 10) the action, in which BMG/Firma Melodiya challenges ZYX's rights to Melodiya masters for release in the U.S., stems from a global deal announced last June in which BMG said it obtained rights to the catalog. ZYX claims it had "legitimately acquired rights to 200 Melodiya masters [from] an Australian company] long before BMG's involvement." Meloni says, "It's a classic case of someone at BMG having egg on their face, and the result being an unjustified attack on an innocent third-party, ZYX, in order to save face."

Thanks to William Simpson of Los Angeles for pointing out that White actually was spotted on the Hot 100 as an artist is 21 years and five months, from the debut of "I'm Gonna Love You Just A Little More Baby" to "Practice." But White's chart span as a songwriter/producer and is even longer: 23 years and eight months, dating back to "It May Be Winter Outside (But In My Heart It's Spring)" by Felice Taylor.

MUSIC COMPANY is pleased to announce a joint venture with the

CHART BEAT

by Fred Bronson

MADONNA'S SUCCESS IS NO SECRET

According to Billboard's English chapter, Madonna has been a fixture on the music charts for the past 20 years. Her latest release, "Secret Garden (Sweet Seduction Suite)," made its debut at No. 28, followed by "Rescue Me," which entered at No. 10. The next single, "Secret," is expected to debut at No. 15 on the charts.

"Secret Garden (Sweet Seduction Suite)" was released in 1995 and featured a mix of R&B and pop elements. The song was written by Madonna and produced by Shep Pettibone. Its catchy beat and memorable chorus helped it become a hit on the charts.

"Rescue Me" was released in 1994 and was a collaboration between Madonna and Jean-Michel Jarre. The song was also produced by Shep Pettibone and featured a blend of electronic and pop music. It reached No. 10 on the charts.

"Secret" was released in 1993 and was written by Madonna, Linda Perry, and Diane Warren. The song was produced by Shep Pettibone and featured a mix of rock and pop elements. It reached No. 15 on the charts.

The success of these singles is a testament to Madonna's ability to continually evolve and adapt her music to stay relevant in the ever-changing music industry. Her dedication to her craft and her willingness to take risks have contributed to her enduring popularity and success.
NOW SOARING STRAIGHT PAST
AND THERE'S NO

ACE OF B
6 MILLION IN THE U.S. ALONE, SIGN OF A LET UP!

"A"ll that she wants is another baby...

From that very first chorus, everyone knew. It was the birth of their World Pop phenomenon. Nine months later, Ace Of Base continues to soar even higher.

With three straight #1 smash hits, their debut album THE SIGN is exploding well past 6 million in the U.S., always at the top of The Billboard 200 every week - for months.

Now comes the next sign of success...
"LIVING IN DANGER," the hot new single that's all set to carry them straight through the holidays.

Get ready. The Base is growing even bigger.

"The World Beat to which the entire globe throbs."
VILLAGE VOICE

"The quartet's debut album The Sign is a clear signal that more hits are on the way."
PEOPLE MAGAZINE

"Perfect Pop."
SPIN MAGAZINE
(Maybe you should've considered that extended warranty.)