Jungle Fever Spreads In U.K.

Reggae/Techno Hybrid Growing Quickly

By Dave Hucker

LONDON—Jungle fever has broken out in the capital, and it's catching. Jungle is the latest musical hybrid to burst out of the vibrant underground club scene and threaten to join the mainstream crossover market.

Jungle is the name given to a new musical style that has an anarchic club attitude, although the music is fast outgrowing the tag and encompassing other genres (see article, this page). Marked by the machine gun rattle of top-speed drum and percussion samples, and occasionally using real drumming, the genre incorporates a mutated techno style and speeded-up breakbeats. Rhythm patterns can change mid-song with the introduction of booming, heavy reggae/ragga/dancehall basslines and vocals, samples, and MC chanting. A combination of techno and dub reggae, jungle is being embraced by fans of both styles. While jungle started off as an almost exclusively "Northern" phenomenon of the moment, but for the leading lights of hardcore dance music, the genre is too diverse to be embraced. By one moniker.

Media attention threw a searchlight on ragga-jungle, a potent combination of fast breakbeats and ragga chat, after the release of "Incredible." General Levy's collaboration with Mi-Beat on Renk Records. But for jungle creators such as DJ Crystl, 4-Hero, T. Power, or Galcide, the story is far more complex.

Jungle encompasses a hybrid of soul, (Continued on page 20)

Boys Choir: More Than Gospel

EastWest 'Overjoyed' With R&B Single

By Paul Vernia

NEW YORK—The Boys Choir of Harlem—renowned for its sound-track appearances, gala performances for presidents, and collaborations with stars ranging from Kathleen Battle to Michael Jackson—has earned yet another distinction with the Oct. 18 release of its first full-length album, "The Sound Of Hope," (Continued on page 25)

Indie Labels Thrive By Mining Majors' Catalogs For Reissues

By Chris Morris

LOS ANGELES—A burgeoning number of entrepreneurial independent labels are benefiting in the reissue marketplace through licensing and manufacturing deals with major record companies. While almost every major has established its own reissue division in recent years to mine the gold in its catalog on CD, these labels have shown a concurrent willingness to license out more obscure, niche-oriented titles that can benefit from the indies' specialized knowledge.

Mark Spielman, director of (Continued on page 116)
other bands may be unplugged.

NO QUARTER

jimmy page & robert plant

PRODUCED BY JIMMY PAGE & ROBERT PLANT
MANAGEMENT BILL CURBISHLEY

COMING SOON ON HOME VIDEO & LASER DISC

THE HEARING AID CALL 1-800-ATLANTIC FOR A QUICK MUSIC TUNE-UP.

THE ATLANTIC GROUP
© 1994 ATLANTIC RECORDING CORP.
A TIME WARNER COMPANY

www.americanradiohistory.com
"unledded"...

but only one can be

the new album of acoustic & electric music

featured in the MTV special (unLEdded)

plus 3 new page/plant songs: "Wonderful One," "Yallah" and "City Don't Cry"

in stores NOV 8

www.americanradiohistory.com
Of course, you wouldn't be having this anxiety attack if you used RetrBASF 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. Low rub off. Precision-manufactured. It's classic BASF. The kink of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you survive the next ten minutes, the first thing you'll do is contact BASF: Germany, 0621-4382-366, or UK, 081-908-8340.

© 1994 BASF Corporation Information Systems

2:00 am. The band just found the sound they've been looking for. Everyone's rockin'. Except you. You're figuring out how to tell them the HIGH OUTPUT MASTER you were using just "crapped out."

www.americanradiohistory.com
China Raid Exemplifies Vast Piracy Problem

Prosecutor Takes 1 Million CDs From Shopping Center

BY MIKE LEVIN

HONG KONG—The true scope of China's piracy problem was demonstrated last month by the public prosecutor's office of Guangzhou City, which revealed that in one four-hour raid it uncovered 1 million allegedly pirated CDs.

The Yat Shing shopping center is five minutes from Guangzhou's railway station and is one of the city's largest. The store was raided Sept. 28 and staffed by officers from the local prosecutor's office. The raid was carried out with allegedly pirated records, and they would need a fleet of trucks to haul them away.

The most troubled problem was stopping store staff from displaying pirated music on hidden, camera-free racks. The raiders arrested 50 officers from the local prosecutor's office, who had to secure the footage on their own.

The raiders also arrested the shop's manager and deputy manager, who were involved in the sale of pirated CDs. The raiders seized approximately 1 million pirated discs, including the following artists:

- Whitney Houston
- Elton John
- Whitney Houston
- The Beatles
- Kenny G
- Various artists

The raid was a success. The CDs were seized, the staff were arrested, and the store was closed down.

The Alliance of Artists Recording Companies, which represents the interests of the record industry in China, welcomed the raid as a significant step in combating piracy.

The raid was carried out in cooperation with the local police, who provided support and assistance. The raiders were also able to recover evidence from the store's computer system, which was used to track the distribution of pirated CDs.

The raid has demonstrated the effectiveness of law enforcement in combating piracy in China. It shows that the Chinese government is serious about protecting intellectual property and is willing to take strong action against pirates.

The raid also demonstrates the scale of the piracy problem in China. The raiders seized 1 million pirated CDs, which is a significant amount of pirate music.

The raiders also seized evidence of the involvement of the store's management in the sale of pirated CDs, which is a serious offense under Chinese law.

The raid has led to the arrest of the store's manager and deputy manager, who were involved in the sale of pirated CDs.

The raid has also demonstrated the effectiveness of the Alliance of Artists Recording Companies in protecting the interests of the record industry in China.

The raid is a significant step in the fight against piracy in China. It shows that the Chinese government is serious about protecting intellectual property and is willing to take strong action against pirates.

The Alliance of Artists Recording Companies and other record industry organizations are working closely with the Chinese government to combat piracy in China.

(Washington, D.C.)—Labels and artists will soon get approximately $316 million this year from sales of records released in 1992 Audio Home Recording Act, but songwriters and music publishers will be waiting until next year for their share.

The Alliance of Artist Recording Companies announced Oct. that its settlement of label and artist-related royalties for 1992-93.

AARC, a for-profit group established by the Recording Industry Assn. of America, represents labels and featured artists in the administration of royalties associated with the sale of compact disc-

audio-recording hardware and software, such as Disc and MiniDisc. The AARC board of directors includes artists and artist-related management and lawyers, as well as RIAA officials and record-label representatives.

According to the AARC, its representatives represent about 130 major and independent labels and approximately 900 artists, the act allows for other individual label and artist claimants to come forward. Thus, none have done so.

The Audio Home Recording Act requires manufacturers and distributors of digital audio recorders to pay a 2%-surcharge on the price of recorders, with a minimum fee of $1 and a maximum fee of $8 for single recorders, and $12 for dual recorders. A 2% surcharge is also paid by suppliers of blank digital media.

AARC will receive monies held by the Copyright Office from the Sound Recording Fund, one of two funds set up by the Audio Home Recording Act. The other, the Musical Works Fund, was established to handle royalty income for the songwriters, music publishers, and performing rights groups.

The Sound Recording Fund comprises two-thirds of the total royalties (minus a 4% deduction for the top for non-featuring artists), totaling $550 million gross for the 1992-93 period, according to AARC spokesman Linda Borch.

That fund will be divided among labels and artist claimants after at least $13,400 in administrative costs are deducted. Record companies receive 69% of the royalties, and 40% goes to performers.

The earnings to date of both funds is $857,000, according to the Copyright Office. The other $320,000 for the two months of 1992 following the bill's passage, $256,000 for 1993, and $244,000 thus far for 1994.

The Copyright Office may deduct additional administrative costs from the fund.

(Continued on page 108)
**Ticketmaster To Buy 50% Of Video Jukebox In U.K.**

**BY DEBORAH RUSSELL**

LOS ANGELES—With the purchase by Ticketmaster of a 50% stake in the U.K. subsidiary of Video Jukebox Network Inc., the London-based video operation will become a laboratory for a variety of home-shopping and merchandising ventures, Ticketmaster said.

Ticketmaster, the Los Angeles-based ticket distributor, has agreed in principle to pay about $2 million in cash and give 1 million shares in stock in Video Jukebox Network International Ltd. Ticketmaster also will loan VJN International approximately $2 million in working capital.

Miami-based VJN owns and operates the viewer-programmed music video network on the Box, its U.K. operation, launched in February 1992, comprises 19 Box systems which reach 1.2 million people and place 500,000 orders there. Some 100,000 video requests are logged from U.K. viewers each month, according to VJN.

The proposed agreement will allow Ticketmaster to provide the U.K. network with strategic and marketing counsel on services regarding sponsorship and promotional opportunities, advertising sales, merchandising, and other home shopping projects.

“We can expand into merchandising and explore different revenue tracks now,” says VJN CFO Luann Imparato. “We’re going to use the U.K. as our test location.”

Simon projects that the venture will be operational by early 1995. She anticipates that VJN International will add staffers to its eight-person team.

“Ticketmaster is the U.K. box will promote and market include music and video titles, clothing, and concert tickets, among other items,” she says. “It will not begin to run shopping programs, Simon says. Instead, on-air promotions will alert viewers to the slate of services that will be available to them when they phone in requests to the network. We don’t intend to become a ticket-barking channel by any means,” Simon notes.

**Blast From the Past.** Jazz musicians and music-industry professionals enjoy a screening of vintage movies presented by the NARAS Foundation’s “Jazz Film Preservation Project,” which documents and preserves rare jazz music in films from the ‘30s, ‘40s, and ‘50s. Shown in back row, from left, are James Berk, executive director, NARAS Foundation, and jazz musicians Junier Mance and Benny Powell. In front row, from left, are Ahmed Ertugan, chairman of the board, Atlantic Records, and jazz musicians Luther Henderson, Al Grey, and Buddy Tate.

**Turner Set To Take Reins Of New Line Video**

**BY SETH GOLDSTEIN**

ATLANTA—A big fish ate a little fish when cable giant Turner Broadcasting acquired the glamorously named moviemaker New Line Cinema. Now, as part of the merger, little fish Turner Home Entertainment, with estimates of sales of $50 million, is trying to ingest big fish New Line Home Video. New Line predicts revenue from $18 million in 1999, its first year.

Thus far, Turner has merely nibbled at the edges, but activity will pick up in January when it becomes responsible for sales and distribution services. These are “important operations” to Turner Home Video president Stephen Einhorn told distributors and trade press meeting in Turner’s hometown of Atlanta earlier this month.

And Turner has hunkered up to handle the new responsibilities, tripling its sales staff to 15 and hiring former Pacific Arts executive David Mandel as marketing director. “In the past 18 months, we have re-invented the company,” said executive VP/GM Stuart Snyder, recruited from LIVE Home Video. Turner starts adding output from another acquisition, Case Study Entertainment in about a year.

Nevertheless, New Line, which had been distributed by Warner’s TriStar Home Video, retains its independent status in Los Angeles. The staff continues to perform all marketing, merchandising, promotion, and PR functions, schedules release dates, and creates (Continued on page 91)

**Warner 3rd-Quarter Profits, Sales Up**

**BY DON JEFFREY**

NEW YORK—Warner Music Group, reaping benefits from strong releases in the domestic and international markets, reports record third-quarter profits and sales.

For the three months that ended Sept. 30, Time Warner Inc.’s recorded music and music publishing unit jumped 38.4%, to $1.051 billion from $739 million in the same period last year. Operating earnings, or cash flow, rose 39.36%, to $172 million from $132 million in the same period last year.

Warner Music labels scored with several U.S. top albums during the quarter, including “From the Cradle,” by Eric Clapton (Duck/Reprise); “Dookie,” by Green Day (Reprise/Warner Bros.); “Rhythm Of Love,” by Anita Baker (Elektra); “Purple,” by Stone Temple Pilots (Atlantic); “The Three Tenors In Concert 1994,” by Carreras, Domingo, Pavarotti (Atlantic); and “Candlebox,” Candlebox (Maverick/Sire/Warner Bros.).

“It was one of the strongest release schedules we’ve ever had,” says Jerry Gold, executive VP/COO of Warner Music. In addition to the U.S. chart-toppers, he points out that Warner’s foreign labels have had big international hits with titles on “Jurassic Park,” such as Miyake Takeuchi in Japan, Laura Pausini in Italy, Marius Müller-Westernhagen in Germany, and Luis Miguel in Latin America. “The increase in international markets the overall increase you see,” he said.

Warner/Chappell, the music publishing arm, was “also up way into the high single digits around the world,” Gold adds, citing the expansion of TV, and especially commercial, which license the use of music from the more than 900,000 copyrights held by Warner.

Time Warner stated in a press release issued Oct. 17 that its music division’s “record results were achieved during a period of continuing investment in new direct marketing and promotional ventures, and reflect costs for restructuring.”

The restructuring included the promotion of Doug Morris, the Atlantic Group’s co-chairman, to the newly created post of president/CEO of Warner Music-U.S. (Billboard, July 23); the resignations of the longtime chairman of Elektra Entertainment (Bob Krasnow) and Warner Bros. Records (Mo Ostin) (Billboard, Aug. 27); and the elevation of Sylvia Rhone from head of EastWest Records to chairman of a combined Elektra/EastWest Records (Billboard, July 23). “Any major expenditures or unusual items included in those situations are now behind us,” says Gold. The investment in direct marketing—which includes magazines, catalogs, and electronic selling—is an at (Continued on page 107)

**Suppliers Get Tough On Street Dates**

**BY EILEEN FITZPATRICK**

LOS ANGELES—Widespread street date protest prompted MCA/Universal Home Video to lay down the law with retailers and distributors, and other suppliers are expected to follow suit. Buena Vista Home Video, in particular, is likely to tighten up its rules for “The Lion King,” which will probably (Continued on page 107)

**RIAA Offers Help On Enhanced-CD Standard**

**BY MARILYN A. GILLEN**

NEW YORK—As the allure of “enhanced CDs” increases among record labels, the Recording Industry Association of America is stepping in to help assure that the attraction extends to music retailers and consumers.

The trade group says it plans, through its New Technology and Multimedia Committee, to assist in the development of a variety of a software standard for the emerging new breed of audiovisual discs, whet the appetite of existing audio/video discs, but offer computer graphics, music video, and/or liner notes and text when played on computers equipped with CD-ROM drives.

Several labels are planning to release enhanced CDs this year or next. The RIAA also will work to “facilitate industry discussion” on determining consumer preferences for the new enhanced-CD products and, once agreed upon, develop a consumer-awareness campaign in conjunction with the retail community, according to RIAA president Hilary Rosen.

“The RIAA has historically played this role with new formats,” Rosen says. “It’s well understood by each individual company’s interest to spend their resources promoting the most-effective use of a technology. The extent that there is general education and consumer awareness, we can help them to do that. In the coming months, the RIAA will institute consumer focus groups to determine specific interactive (Continued on page 107)
Knockin' On Heaven's Door
Tangled Up In Blue
Forever Young
Series Of Dreams
Jokerman
Hurricane
Gotta Serve Somebody
The Groom's Still Waiting At The Altar
Silvio
Ring Them Bells
Changing Of The Guards
Under The Red Sky
Brownsville Girl

Plus,
the new Dylan classic DIGNITY—a never-before released track produced by Brendan O'Brien and Daniel Lanois

BOB DYLAN'S "GREATEST HITS VOL. 3"
In Stores Tuesday, November 15th
ON TOUR NOW.
Last October, the Council of the European Communities issued a directive harmonizing the copyright protection of the member states. Beginning in mid-1996, the laws of all EC countries will provide protection for the works of authors and performers. This development has prompted proposals to the U.S. amends its Copyright Act to expand the prime argument offered for copyright term extension is peculiarity and flawed.

However, the prime argument offered for copyright term extension is peculiarity and flawed. The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is peculiarity and flawed.

The prime argument offered for copyright term extension is pecu...
Twelve unforgettable Christmas classics decked with lush orchestration and swinging holiday cheer.

**HOLLY & IVY**

Natalie Cole

Featuring "The Christmas Song," "Jingle Bells," and the single "No More Blue Christmas"

NATALIE COLE ON TV:
- The Tonight Show, December 1.
- "Lily In Winter," her dramatic debut on the USA Network, December 8 at 9:00 pm EST.
- Christmas concert special, on PBS throughout early December.

And, listen for "Jingle Bells" in "Miracle On 34th Street," a new motion picture coming from Fox this holiday season.

Management: Dan Cleary
Management Associates

Produced by Tommy LiPuma;
Michael Masser; Andre Fischer
Executive Producers: Natalie Cole
and Tommy LiPuma

On Elektra Compact Discs and Cassettes #61704

In 1967, Frank Zappa asked the musical question “Why Don'tcha Do Me Right?” On Oct. 7, 1994, Rykodisc pledged that it would indeed do right by the late musical genius, as it has acquired the entire Zappa catalog of more than 60 albums from his widow Gail Zappa and the Zappa Family Trust.

In order to gain full ownership of the Zappa masters, the Salem, Mass.-based Rykodisc underwent a $44 million corporate restructuring that resulted in the creation of parent company Ryko Corp. Its three newly formed U.S. business units are record label Rykodisc Inc.; distribution arm REP Sales Inc.; and publishing company Rykomusic Inc.

Rykos President Don Rose had been negotiating “on and off” for years with Zappa, who died last year at 52. After the diagnosis of the cancer, which would claim his life, Zappa made the sale of his catalog “a component of his estate planning,” says Rose. The purchase price of the catalog, which included several unreleased titles, was not disclosed.

In 1996, the newly formed CD-only Ryko label was the first to issue Zappa’s work on disc. Prior to this new deal, the label had already put out approximately three dozen Zappa titles.

As Tour Nears, R.E.M. Awaits Word On Ticketmaster Inquiry

By Eric Boehlert

NEW YORK—As the members of R.E.M. prepare for the group’s first tour in five years, more and more of their attention is shifting from wanting a fair deal on ticket prices to an unlikely source: the Justice Department’s antitrust division.

According to a source close to the band, the members and managers are anxiously awaiting a decision on whether, during its inquiry into “Ticketmaster, the department has found any evidence of ‘anti-competitive practices’ within the ticketing industry (Billboard, June 11)—and, if so, what steps it will take to address the band’s extensive 1995 tour, set to kick off in Australia in January.

While R.E.M. won’t play American shows until the spring, state-side dates will be announced starting in January, so the band will have to have its ticket pricing policy in order by that time.

EMI Buys Star Song, Creates Christian Group

BY DEBORAH EVANS PRICE

NASHVILLE—In a move that further strengthens its involvement in the Christian music market, EMI Music has purchased Nashville-based Star Song Communications, one of contemporary Christian music’s most successful independent labels.

EMI now will form the EMI Christian Music Group, which will include Star Song, Sparrow Communications— which it purchased in 1992—and a new distribution company to handle product for the Christian marketplace. The new group will be based in Nashville and chaired by Jimmy Bowen and Billy Ray Hearn, the co-chairmen of Sparrow.

“Sparrow’s new CEO of EMI Music’s Liberty Records.

Star Song, whose artist roster includes Tori Spelling, winner of this year’s Gospel Music Award as top female vocalist, as well as the Newsboys, Bryan Helton, Aaron George, Avery Landis, and Phillips, Craig & Dean, will continue to operate under the leadership of CEO Stan Moser, executive VP/COO Jeff Mosley, and president Darrell Harris.

According to a source, EMI paid $15 million for Star Song parent Jubilee Communications Corp. The acquisition includes several publishing entities and the recently developed book and educational companies, and the related publishing division of Jubilee.

“This is just part of the vision I had for this music,” says Bowen. “It really gives us an opportunity to have the power we need to really move this music forward.”

According to Moser, Star Song will continue to distribute its own product until Jan. 1, 1996, when it will begin being distributed to mainstream outlets through Cema and to Christian bookstores and outlets through the new distribution company.

Bowen says the new company is being formed out of what is now Sparrow Distribution. In addition to Star Song’s and Sparrow’s releases, the company will handle titles from the Star Song-distributed Forefront and Sparrow-distributed Gospo-Centric labels.

“We will have a distribution company that will be like Cema is,” Bowen says. “It will be a stand-alone profit center, reporting to the EMI Christian Music Group.

Bowen and Moser acknowledge that dialogue between Star Song and EMI started more than two years ago. “We talked off and on for several months about the possibility of EMI acquiring Star Song. At that point, this was before they bought Sparrow,” Moser says. “Frankly, we just weren’t ready as a company. We had just launched our own sales organization to the Christian market. We were in kind of a maturing phase. It wasn’t time. What EMI really needed at that point was a more mature company, a more established company with a stronger artist base. Sparrow fit that bill better.”

The success EMI has had with Sparrow paved the way for the Star Song purchase. “When we attained 20% of our (Continued on page 11)

As Tour Nears, R.E.M. Awaits Word On Ticketmaster Inquiry

By Eric Boehlert

NEW YORK—As the members of R.E.M. prepare for the group's first tour in five years, more and more of their attention is shifting from wanting a fair deal on ticket prices to an unlikely source: the Justice Department's antitrust division.

According to a source close to the band, the members and managers are anxiously awaiting a decision on whether, during its inquiry into "Ticketmaster, the department has found any evidence of 'anti-competitive practices' within the ticketing industry (Billboard, June 11)—and, if so, what steps it will take to address the band's extensive 1995 tour, set to kick off in Australia in January.

While R.E.M. won't play American shows until the spring, state-side dates will be announced starting in January, so the band will have to have its ticket pricing policy in order by that time.

As Tour Nears, R.E.M. Awaits Word On Ticketmaster Inquiry

By Eric Boehlert

NEW YORK—As the members of R.E.M. prepare for the group's first tour in five years, more and more of their attention is shifting from wanting a fair deal on ticket prices to an unlikely source: the Justice Department's antitrust division.

According to a source close to the band, the members and managers are anxiously awaiting a decision on whether, during its inquiry into "Ticketmaster, the department has found any evidence of 'anti-competitive practices' within the ticketing industry (Billboard, June 11)—and, if so, what steps it will take to address the band's extensive 1995 tour, set to kick off in Australia in January.

While R.E.M. won't play American shows until the spring, state-side dates will be announced starting in January, so the band will have to have its ticket pricing policy in order by that time.
WANTS TO THANK EVERYONE INVOLVED IN MAKING
COMMON THREAD:
THE SONGS OF THE EAGLES

THE 1994 COUNTRY MUSIC ASSOCIATION
“Album of the Year”
**Euro-Club Compilation Benefits Drug Helpline**

**BY DOMINIC PRADE**

LONDON—Drug helpline charities throughout Europe are expected to benefit from this prominent-wide release of a dance compilation initiated by the European Commission.

"High On Dance," which was released Oct. 17 by PolyGram TV, and is designed to be the "definitive European dance compilation," according to its compiler, is the result of a European-wide project designed to provide "arms-length" assistance from the European Commission, according to a Centre spokesman.

While the club and rave scene is often associated with recreational drugs, Wells-Thorpe does not believe that will be seen as an issue. The (Continued on page 108)

---

**Imago Scales Down Staff, Not Artist Roster**

**L.A. Office Shut, But N.Y. Base To Move Downtown**

**BY CRAIG ROSEN**

The Imago Recording Co. has gone through a restructuring with the hopes of recapturing the freedom and flexibility of a small label, according to its founder and president, Terry Ellis. As a result, the label has closed its L.A. office and let go eight employees.

The contract of VP of sales Jim Kelly, who equals at the end of the year, will not be renewed, although Kelly will consult the label. Ellis admits that the label was headed in the wrong direction. "I started running Imago the way I ran Chrysalis when I left [in 1984], but by that time, Chrysalis was a largely successful international corporation with a couple hundred employees," he says. "I forgot that when Chrysalis started, it was a small organization of young and enthusiastic people. We need to get back to that structure and run a small company like a small company..." Ellis decided to shut down the three-person L.A. office following the departure of A&R executive Matt Aberle, who recently left Imago for Capitol.

In addition, the label has trimmed its regional promotion staff from eight to five, and dismissed three assistants from its 108) office in November 1993. At one point, when Imago had offices in London and Australia, the label employed 45. With the recent cuts, the label's staff now stands at 31. Ellis says, "I allowed the company to get too bureaucratic and territorial, and we lost the benefits of being a small company," Ellis says. "We have to compete with the big companies by using the advantages we have by being a small company." Ellis says that a loosely structured small company allows its employees more creativity and flexibility.

While Imago has trimmed its work force, the label's roster remains intact. According to Ellis, 14 acts, including such critically acclaimed artists as Aimee Mann and Paula Cole, remain signed.

Imago's recent chart successes include the Rollins Band's "Weight," which climbed to No. 39 on the Billboard 200, and Love Spit Love, a new band led by former Psychodelic Furs frontman Richard Butler. The group's "Am I Wrong" recently reached No. 3 on the Modern Rock Tracks chart. "We will be focusing on alternative music, which is where our expertise and love lies," says Ellis. "In the past, we had allowed our musical focus to wander and get a little too broad." However, two of Imago's biggest releases for early 1996 are the label debuts by dance-pop diva Kylie Minogue and pop-rocker John Waite. (Continued on page 108)

---

**Nashville Execs Named For New RCA Labels Group**

**BY EDWARD MORRIS**

NASHVILLE—RCA Records-Nashville label group, a new setup that comprises the RCA/Nashville and BNA Entertainment labels, has completed its management lineup and will have most of its operations in place by New Year. The organization includes a core marketing team that will serve both labels.

As announced earlier (Billboard, Sept. 10, Joe Galante will be chairman of the new label group—referred to as RLG—and will return to Nashville from New York as soon as a successor is named to replace him as president of RCA Records.

Reporting to Galante will be Randy Goodman, who has been promoted from senior VP of marketing for RCA Records to senior VP/GM of RLG; Thomas Schuyler, who shifts from VP/GM of RCA/Nashville to senior VP of A&R for RLG; and David Gales, who shifts from VP of operations for RCA Nashville to VP of operations for RLG.

"What we’ve done with the labels is make them more promotion/artistic development led," says Galante. "So they’re really responsible for guiding the records and the [artists'] careers. The actual weight of the company—in terms of marketing—comes in at the core level that Randy has, so that we can consolidate and marshal our efforts, when an opportunity arises, behind a record."

Over the next two months, Goodman says, he will spend alternate weekends in Nashville and New York as he moves from one job to the other. Galante is not expected to be settled back in Nashville until around the end of this year.

Reporting to Goodman will be Dale Turner, newly named VP of BNA Entertainment, and Tommy Daniel, VP of RCA Nashville. There will be VP of promotion for RCA/Nashville, and Daniel will be senior director of sales and marketing for RLG.

Longtime RCA promotion rep Ken (Continued on page 16)
1994 ASCAP PRS AWARDS

SONG OF THE YEAR
A Whole New World
Tim Rice

Another Day In Paradise
Phil Collins
Hit & Run Music (Publishing) Ltd.

The Bug
Mark Knopfler
Rondor Music (London) Ltd.

Come Undone
Simon LeBon
Nick Rhodes
John Taylor
EMI Music Publishing Ltd.

(Everything I Do) I Do It For You
Robert John “Mutt” Lange
Zomba Music Publishers Ltd.

Faithful
Peter Cox
Richard Drummie
EMI Music Publishing Ltd.

Hold On My Heart
Tony Banks
Phil Collins
Mike Rutherford
Hit & Run Music Publishing

Hopelessly
Robert Fisher
BMG Music Publishing Ltd.

I’m Gonna Be (500 Miles)
Charles Reid
Craig Reid
Warner/Chappell Music Ltd.

SAID I LOVED YOU, BUT I LIED
Robert John “Mutt” Lange
Zomba Music Publishers Ltd.

The Lost Song
Elton John
Big Pig Music Ltd.

Mysterious Ways
Adam Clayton
David Evans
Paul Hewson
Larry Mullen
Blue Mountain Music Ltd.

The One
Elton John
Big Pig Music Ltd.

Ordinary World
Simon LeBon
Nick Rhodes
John Taylor
EMI Music Publishing Ltd.

Please Forgive Me
Robert John “Mutt” Lange
Zomba Music Publishers Ltd.

Simple Life
Elton John
Big Pig Music Ltd.

Two Steps Behind
Joseph Elliott
Zomba Music Publishers Ltd.

WALKING ON BROKEN GLASS
Annie Lennox
BMG Music Publishing Ltd.

What’s Love Got To Do With It
Terry Britten
Myazze Music Ltd.

MEDIA AWARD
New Blood
Peter Van Hooke
Ray Russell
Music House (International) Ltd.

FILM AWARDS:
In The Name Of The Father
Trevor Jones

Carlito’s Way
Patrick Doyle

The Remains Of The Day
Richard Robbins

Congratulations to these PRS writer and publisher members whose hit songs were among the most performed in 1993! They were honored at the annual ASCAP PRS Awards on October 14th.
These Are Vanessa Williams' ‘Days’  
Mercury Singer/Actress Matures On 3rd Album

By Larry Flick

NEW YORK—When Vanessa Williams’ third Mercury collection, “The Sweetest Days,” reaches retail Dec. 6, it will begin a new chapter in the performer’s recording career that focuses more on her notable creative growth than on her past—Miss America celebrity.

Produced largely by Williams with up-and-comer Gerry Brown, the album explores and develops the sultry, sophisticated ‘90s sound that Williams has been performing since her 1992 platinum opus, “The Comfort Zone,” in favor of a sleek and mature musical tone that explores more classic R&B and jazz styles. Even momentary explorations into new-jack and hip-hop spheres are interpreted with a voice that is unmistakably adult and world-savvy.

“It’s been a process,” Williams says. “On the first two albums, we had to come up with certain sounds and songs in order to prove that I was commercially viable. It’s been nice to compromise less on this album, and to exist in a creative situation that allowed me to more fully explore and develop who I truly am as an artist.”

In the case of “The Sweetest Days,” sophistication does not equal a diminished interest in singles with the potential for universal appeal. The title track, which goes to several radio formats Oct. 31, flutters with an air of pop-orchestral romance similar to Williams’ 1992 smash “Save The Best For Last,” while “The Way You Love,” which features a guest appearance by vibist Roy Ayers, coats on the type of urban/funk rhythm necessary to increase the singer’s already sturdy base at R&B radio.

“She gained an mass audience with ‘Save The Best For Last,’ and this album definitely goes one step further— in every possible way,” says Marty Maidenberg, senior director of marketing at Mercury. “It’s different for her, but mostly in that she’s speaking about things she knows about, and she’s singing more emotionally. When you do that—and you couple it with great songs—your appeal to people is tremendous, regardless of the beat or style of production.”

Mounting a promotional campaign...

I Believe In Baywatch. “Baywatch” star David Hasselhoff, center, is shown taking a break from filming his successful television show to work on the “Baywatch” soundtrack, which hit stores Oct. 11. The collection, on Scott Bros. Records, includes a duet between Hasselhoff and Laura Branigan called “I Believe.” Pictured, from left, are album executive producers Richie Wise and Steve Love; Hasselhoff; Branigan; and Scott Bros. president Chuck Gullo.

Mazzy Star’s ‘Halah’ Hangs Brightly;  
A Perplexing Missive From Paisley Park

Star Bright: As a follow-up to Mazzy Star’s breakthrough hit “Fade Into You,” Capitol Records released a track called “She’s My Baby,” also featured on the gold-certified “So Tonight That I Might See.” However, the 7-inch single sent to modern rock radio was backed with “Halat,” a track from Mazzy Star’s first Capitol release (rescued from Rough Trade), “She Hangs Brightly.” Well, several programmers have been spinning “Halat” instead, including Los Angeles’ KROQ, which played it 24 times last week. It also is getting exposure on San Jose’s KOME and, to a lesser extent, on another dozen stations across the country.

MTV’s “120 Minutes” has unearthed a video for “Halat” from the band’s first CD, “So Tonight That I Might See.” However, the 7-inch single sent to modern rock radio was backed with “Halat,” a track from Mazzy Star’s first Capitol release (rescued from Rough Trade), “She Hangs Brightly.” Well, several programmers have been spinning “Halat” instead, including Los Angeles’ KROQ, which played it 24 times last week. It also is getting exposure on San Jose’s KOME and, to a lesser extent, on another dozen stations across the country.

MTV’s “120 Minutes” has unearthed a video for “Halat” from the band’s first CD, “So Tonight That I Might See.” However, the 7-inch single sent to modern rock radio was backed with “Halat,” a track from Mazzy Star’s first Capitol release (rescued from Rough Trade), “She Hangs Brightly.” Well, several programmers have been spinning “Halat” instead, including Los Angeles’ KROQ, which played it 24 times last week. It also is getting exposure on San Jose’s KOME and, to a lesser extent, on another dozen stations across the country.

NEWS FROM THE ARTIST FORMERLY KNOWN AS PRINCE, HANDLER for (imagine the symbol here) have put out a press release intimating that his relationship with Warner Bros. has deteriorated to the point that he fears his new record, “The Gold Experience,” may never come out. (Maybe WB execs just don’t know how to ask for him when they call on the phone). The release maintains that “[Formerly Prince] has been overheard commenting on what he sees!” that negotiations with Warner Bros. have stalled, and he now feels that his much-publicized $100,000,000 deal may have just been a way to lock him into “institutionalized slavers” with Warner. Well, all we can say is that for $100,000,000, we’d walk barefoot across hot coals singing “Raspberry Beret” in Swahili. Or maybe we’d realize we were getting paid way more than we ever deserved and gratefully shut up and cash the check. Warner Bros. had no comment on the release, and Prince’s camp did not elaborate.

Breaking Up: Citing commitments to his new label, Truuma Records, manager Rob Kahane has split with client George Michael. Michael is not seeking new management, but former A&R Tim Devine says that the label “is putting a retail push into effect to capitolists on this momentum.” He says that Capitol isn’t concerned about “Halat” diverting sales from the current album: “Now that ‘So Tonight’ has gone gold, we’re happy to have consumers discover their early work.” Since a video has already been shot for “She’s My Baby,” the label may go back to working it as a single after “Halat” has had its run...

I The Studio: Aretha Franklin is working on an album of duets that will come out on Arista in early 1990. Slash is wrapping up his solo album, “It’s Five O’Clock Somewhere,” for release by Geffen Records in February. “Solo” album is something of a miasmer here, since the Guns N’ Roses guitarist is joined by GNR drummer Matt Sorum on the record, as well as Alice In Chains bassist Mike Inez, rhythm guitarist Gilby Clarke (another GN’R alum), and former Jellyfish member Eric Dover, who sings lead vocals...

This and That: Won’t $250 Tom Petty fans be surprised when they bring his new CD, “Wildflowers” home from the record store? Just take off the shrink wrap, and discover that Petty has autographed the release. That’s right. Petty signed 52 copies of the new disc and sent them to the WEA plant in Pennsylvania, from where they will be shipped to stores across the country. It is as good as finding a gold wrapper in your candy bar, a la “Willie Wonka And The Chocolate Factory!” Not a chance, but pretty cool...

Jerry Lewis, Boyz II Men, and Heavy D will appear on “Halloween Jam III,” ABC’s fright-night homage airing Oct. 29... We are thrilled to report that Upstart Records, which is routed through Rounder Records, has picked up Nick Lowe’s new record, “The Impossible Bird”...

Pink Floyd’s Nov. 1 pay-per-view performance will feature the band playing the entire “Dark Side Of The Moon” album for the first time ever in concert, as well as a number of its hits.

Berry Speaks: In a Barbara Walters interview that airs Friday (28) on “20/20,” Motown founder Berry Gordy denies that artists who recorded for the label ever received less than their fair share, and, in fact, says the acts should be grateful to Motown. He tells Walters, “I’m saying that because of what we did at Motown, they have an opportunity today to go out and write books, to perform, and to be listened to and to be heard... These artists that have complained and so forth, year by year, or whenever their contracts were up, they signed again.” Look for more on Gordy in a spotlight in next week’s Billboard.

On the Road: TTV act the Connells is headlining the 1994 Rolling Stone New Music tour this fall. Support act is Lotion... Bootsy Collins and his New Rubber Band are on the road through the end of this month supporting his latest release, “Blasters Of The Universe”... Jeff Buckley kicks off his first tour since the release of his “Grace” album Saturday (Oct. 22) in Brooklyn.

ICM Keeps Pace With Changes In Concert Booking Industry

By Melinda Newman

NEW YORK—International Creative Management has long been one of the most powerful booking agencies in the industry. Among the more than 150 musical acts booked by ICM are Bryan Adams, the Allman Brothers Band, Blind Melon, Boyz II Men, Buffalo Tom, Faith No More, Green Day, INXS, At Long Last, the Moody Blues, Dolly Parton, Liz Phair, Rush, Bob Seger, and Luther Vandross.

Additionally, ICM is booking what promises to be one of the most talked-about tours of 1995—the Robert Plant/Jimmy Page outing, which starts in February. We had a wide-ranging interview with Bill Elson, head of ICM’s music division, about the Plant/Page tour, recent changes at the agency, and where the looking industry is headed...

BILLBOARD: Tell me every single thing you can about the Plant/Page tour.

BILL ELSON: Right now, we’re laying out a routing. And we’re going directly to the buildings for that. Very often, if you ask a promoter to do something, quite naturally it yields a proportional relationship with that date that he has on hold that you may not want to have him promote. We’re looking at 50 dates in 40 cities.

BB: Is this going to have a national promoter, like the Rolling Stones’ tour?

BE: No. In the case of [manager] Bill Curiosity and Jimmy Page and Robert Plant, those three people are incredibly astute, and do enjoy a hands-on relationship with the micro aspect of touring, which is, “Tell me about the deal with Detroit.” "They go on the premise that it is cheaper to pay an agent a commission of the gross than it is to al...

(Continued on page 19)

The sound of the professionals... worldwide

Shure®

The microphones the professionals stand behind.

Bel Biv Devoe

NEW YORK—It's becoming an alternative rock tradition for newly risen stars to pay tribute to the artists that served as formative inspiration. Epic Soundtracks, who co-founded such seminal bands as the Swell Maps and Crime & the City Solution, is the latest underground demi-legender to benefit from the endorsement of an acolyte—in his case, head Lemonhead Evan Dando.

“I knew Evan and I thought the same way about music, so I got him a copy of my first album and he suggested we collaborate on some songs,” says Soundtracks, whose second solo album, “Sleeping Star,” is set for a Dec. 5 release on Bar/None Records. “We'll also be doing some shows together in November, with both of us playing acoustic sets.”

Tom Pendergast, president of the Hoboken, N.J.-based label, thinks the two-week trek with Dando will help broaden Soundtracks' cult audience. "Epic is a very engaging performer, and given half a chance, he can win over most crowds," says Pendergast. "Even though his solo work is very different from his earlier work, it's been received enthusiastically."

“Sleeping Star” is certainly a far cry from the doggedly iconoclastic avant-rock Soundtracks and older brother Nikki Sudden pursued in the mid-'70s with the Birmingham, England-based Swell Maps. It bears just as little similarity to the explo- sive sounds generated in his stints drumming for experimental outfits like the Red Crayola and These Immortal Souls.

"This is the kind of music I've always wanted to do, but it wasn't possible to do it in the bands I was in," says Soundtracks, who abandoned his less colorful birth name, Paul Godley, years back. (His use of the name necessitated Epic Records calling its film music division Epic Soundtrax). "Since I started playing before punk, I think I'm a bit more broad-minded. I never dismissed the Beatles or Beach Boys as irrelevant. You've got to have respect for the past."

Soundtracks' new set is awash in classic pop melodies. Songs like "There's Been A Change" and "Don't Go To School" are certain to appeal to devotees of cult heroes like Scott Walker and Lee Hazlewood, as well as to fans of pure Brill Building pop.

"While his approach is mainstream on the surface, the content is more cutting edge," says Pendergast, who hopes to bring the singer-keyboardist back to the States for a longer tour in the spring. "The term might be a loaded one, but I consider Epic a singer/songwriter in the greatest sense of the word."

(Continued on page 26)
Joplin, Led Zep Among Nominees For Rock Hall

NEW YORK—The Allman Brothers Band, Led Zeppelin, Parliament-Funkadelic, Al Green, Janis Joplin, and Neil Young are this year's first-time nominees for induction into the Rock And Roll Hall Of Fame.

Young also is nominated as a member of Buffalo Springfield, which is up for induction for the second time. Other returning nominees are the Jefferson Airplane, the Shirelles, Little Willie John, the Jackson 5, Martha & the Vandellas, Joni Mitchell, the Velvet Underground, and Frank Zappa.

Ballots have been mailed to members of the voting body and are to be returned to the Rock Hall Foundation by Oct. 28. The 16th annual induction ceremony and dinner will take place Jan. 12 at the Waldorf Astoria in New York.

Meanwhile, in Cleveland, construction is continuing on the Hall Of Fame building. The structure is expected to be completed in June, according to executive director Suzan Evans. The grand opening is scheduled for September.

The hall recently received a major donation of John Lennon memorabilia from his widow, Yoko Ono.

NEW RCA GROUP
(Continued from page 12)

Van Deren will return to BNA (where he once served as director of national promotion) as VP of promotions. He will report to Turner. Mike Wilson, now senior director of promotion for RCA/Nashville, will become VP of promotion for the label and report directly to Daniel.

The new core marketing group will support both BNA and RCA in sales, media, creative services, and production. It consists of Ron Howie, VP of sales/RLG; Mary Hamilton, senior director of creative services/RLG; Gena Breaker, director of production and scheduling/RLG; and a yet-to-be-named media head for RLG. Each of these officers will report to Goodman.

Howie was VP of sales for RCA Records in New York. Hamilton was director of creative services for RCA/Nashville. Breaker was director of promotion and scheduling for RCA/Nashville.

"What we've done is centralize a lot of managerial talent," says Galante. "But there's still two distinct personalities between Dale and Tommy, and their organizations for each of the labels."

A&R will be a centralized function shared by Galante, Schuyler, Garth Fundis (currently VP of A&R for RCA/Nashville), and Sam Ramage, director of A&R for RCA/Nashville. "We'll decide which artists go on which label," says Galante.

"Both labels were set up to be completely freestanding," Goodman says. "Now, I think what will happen, with the A&R situation being the way it is...we'll be able to look at an act and say, 'How will this act be better served in terms of getting into the marketplace?'"

(Continued on next page)
NASHVILLE RCA EXECs (Continued from preceding page)

What label will afford us a quicker move into the marketplace?"

Relieved of marketing functions, the labels can concentrate on such essentials as artist development and "super-serving" country radio, says Goodman.

Says Galante. "It's important that we don't consider BNA a second label. We consider them both equal, and it is important to us that when somebody comes to Thom or me to sign to the company, they will look at the opportunities for BNA or RCA as being equal. That's why the staffs are exactly the same. We think the culmination of the labels changes only with the personalities of the two people running [them]."

Furthermore, he says, "managers coming in don't have to sit through 37 different dialogues; instead, they can have a discussion with the label manager, and the label manager becomes a conduit for the company in terms of the information that runs through." Galante says that he, Goodman, Schlegler, Daniel, and Turner "have all been on the phone to the artists to alert them to the new changes, and we're coming back down to meet with them again. That was our first and major concern."

The labels will not have larger rosters, Galante adds. "Thom and Randy and I all agree it's about quality, and not about quantity... The marketplace has proven, by the rise of Atlantic and the rise of Artists in the last couple of years, that it's still wide open."

RCA Execs, the contemporary Christian label, will be a part of the RLG sales group, connecting through Hoeve.

Among those who have left RCA and BNA in recent weeks are Ric Pejcin, former VP/GM of BNA; Erin Morris, former associate director of artist development for RCA; and Terri Pulley, former manager of creative services at BNA.

R.E.M. AWAITS WORD (Continued from page 10)

"We're going to play Madison Square Garden," says the R.E.M. source. He foresees three possible Justice Department scenarios in January: It either will find nothing wrong with Ticketmaster's practices, will deem Ticketmaster's contracts with venues to be monoplastic and order them to be reopened to all interested bidders (which likely would bring in new, high-profile players), or simply will fail to make a ruling. (A Justice Department spokesperson would say only that the investigation is "ongoing.")

If the department finds nothing out of the ordinary, the band plans to approach Ticketmaster in hopes of negotiating a deal to keep service charges down, though not as low as the $1.80 per ticket Pearl Jam proposed this summer. Contingent charges could be made easier by the fact that, unlike many acts, R.E.M. does not pocket a portion of ticket service charges, according to the source.

Although several acts publicly supported Pearl Jam's stand against Ticketmaster over the summer, Goldstein says that if and when R.E.M. approaches the company about searching for ways to cut service fees, the band would be the first act to do so since the pricing controversy erupted.

"We're going to play Madison Square Garden," says the R.E.M. source. He foresees three possible Justice Department scenarios in January: It either will find nothing wrong with Ticketmaster's practices, will deem Ticketmaster's contracts with venues to be monoplastic and order them to be reopened to all interested bidders (which likely would bring in new, high-profile players), or simply will fail to make a ruling. (A Justice Department spokesperson would say only that the investigation is "ongoing.")

If the department finds nothing out of the ordinary, the band plans to approach Ticketmaster in hopes of negotiating a deal to keep service charges down, though not as low as the $1.80 per ticket Pearl Jam proposed this summer. Contingent charges could be made easier by the fact that, unlike many acts, R.E.M. does not pocket a portion of ticket service charges, according to the source.

Although several acts publicly supported Pearl Jam's stand against Ticketmaster over the summer, Goldstein says that if and when R.E.M. approaches the company about searching for ways to cut service fees, the band would be the first act to do so since the pricing controversy erupted.

Premiering on TBS December '94!

26 hours featuring chart-topping pop, rock, country, jazz and blues artists performing at the ultimate showcase for live music.

Distributed by

HOUSE OF BLUES

LOS ANGELES, NEW ORLEANS, CAMBRIDGE, NEW YORK (FALL '95)

WARNER BROS. DOMESTIC PAY-TV, CABLE & NETWORK FEATURES
WITH OUR HUNDRED DISC CHANGER, YOU COULD LISTEN TO MUSIC FOR FIVE STRAIGHT DAYS WITHOUT REPEATING A SINGLE SONG. BUT IS THAT A GOOD THING?

Nonstop music for the better part of a week may be a little extreme, we admit. But it's entirely possible with Pioneer's new 100 Disc CD Player. The changer that stores all of your CDs in a regular rack space and gives you instant access to any song on any disc. In fact, all you'll ever need to touch is the remote. It lets you cue up individual tracks, and even create customized banks of songs or discs. So you'll be getting to more of your music than ever before. Just don't blow off eating, sleeping and bathing regularly.
ICM KEEPS PACE
(Continued from page 14)

low a tour promoter a much larger percentage of the profit.

Mick Jagger doesn’t really have a manager, and so he’s not going to be dealing with “Should we do Cleveland on Tuesday, or Chicago?”

BB: Is there going to be a sponsor?

BD: I don’t think so. I know that there was a massive offer from a beer company, and it was turned down by both Robert and Jimmy because of their feeling that they don’t want to seem to be promoting alcohol consumption, in view of the nature of the battles that different people have overcoming that.

BB: What kind of ticket prices are you considering?

BD: I believe there will be a premium band of tickets in the $45 range. The next-best seats might be $30, and there might be 2,000 seats every night that would be in the area of $20. The idea was to have three tiers of pricing so that the economies didn’t negatively affect somebody’s ability to see it.

BB: In addition to superstars like Fleetwood and Page, you also book many new acts. Let’s talk about Green Day, whom you’ve had a lot of success with.

BD: Green Day, their management, their agent Andy Sommers, and the promoter in Detroit came up with the idea of going into [Detroit’s] Cobo Hall on a ridiculously cheap ticket, I think either $7.50 or $10, and it sold out in minutes. Andy has been doing that in other major cities with equal success. I don’t think it would [be happening] if the tickets were $25.

BB: Do you find that the acts are amenable to bringing the price down?

BD: The factor that seems to be influencing the band’s opinions on ticket price seems to be how their own experiences relates to the subject of the cost of goods. So Eddie Vedder is young enough to remember buying tickets; he’s young enough to remember eating dog food on tour. So a $50 ticket to be—that’s a hell of a lot of money to go to a show. On the other hand—and this is not a criticism of the Stones or Pink Floyd—you’re talking about people that are in their 40s and 50s who have made enormous sums of money for longer than most of their fans have been alive, to whom $50 is almost a negligible amount.

BB: Over the last few years, you’ve undertaken an effort to restore FCM to where it used to be. The result is that sense of your top stars left. Most notable is Morrissey, who went to William Morris and took Elvis Costello.

(Continued on page 25)
JUNGLE FEVER SPREADS IN U.K. AS REGGAE/TRANCE HYBRID GROWS QUICKLY

(Continued from page 1)

black form of music, the atmosphere at jungle sessions is racially mixed, up, and electric. Serious dancing styles are on view, especially from the西洋化 artists who mix up for the occasion in outrageous outfits.

Fans are united in seeing jungle as an exclusively British genre, reaffirming the notion of a new British post-race multiculturalism. Hip-hop, a predominantly U.S. style, has dominated black music here for more than a decade, and there is considerable pride, both inside and outside the jungle community, that a peculiarly British form of music can have a cross-racial base.

At the moment, most of the releases are coming from small independent labels, but September saw jungle's first U.K. top 10 chart entry with General Levy and M-Beat's "Incredible." The song peaked at No. 8 on Billboard's R&B chart and No. 1 on the U.K. chart (Billboard, Oct. 1). Although the music has caught the imagination of black and white urban Londoners, its spread is still short of a breakthrough to the capital and the southern city of Bristol.

LED BY DJs

The scene is led by the DJs who create the sonic soundscapes that excite the crowds in the clubs. Jungle DJs cut and mix their way through tunes and set up the heavy drum-and-bass patterns that are actually simplified, but pure, African rhythms. Their style consists of a brassy reggae sound system style of DJing—with its stops, "re-winds," and intense bursts of music—along with a beat-mixing, beat-precise techno style.

DJs such as Jimp jacker, Oscy, Macky Finn, Kenny Ken, Darren J. Fabio, and Grenweld Rambell dominate the scene.

Bristol, in southeast England, was the first place in the West London to become a center of jungle activity. Its large and well-established black community has had, for a long time, its own musical identity, a factor which led Massive Attack and Portishead to break into the mass market with their own laid-back sound.

RAVE/TECHNO ROOTS

Jungle did not appear overnight. Its roots can be traced to 1981, when rave/techno tunes featuring reggae cutups first appeared. The Hackney and Dalston areas in the East End of London, and the northern neighbor- hood, Tottenham, were hotbeds of production. A pioneer of the style was the singer Baby Bwoy, whose career has been quiet in recent years, but whose songs are recognized as a comeback.

This small indie dance label was started in 1980, when it copied the popular track "4-6-7-8," which was the first to feature the sped-up breakbeats that came to define jungle. But the first acts that could truly be called jungle were the Raggga Twins, Hootigan 69, and Spillfield. But the first serious label to appear was Rank's, from Trinidad and Jamaican parentage. He traces his music career back to the hours he spent as a child sitting on the stairs, listening outside his elder brother's bedroom; the senior sibling banned junior from listening to the music, so it was discovered reggae "tooters" or a DJ, Alimanante, Rank's Tippa
tone Sound, 24-year-old Levy from Trinidad and Ja
matai parentage. He traces his music career back to the hours he spent as a child sitting on the stairs, listening outside his elder brother's bedroom; the senior sibling banned junior from listening to the music, so in the beginning the boy would sit on the floor and listen to the reggae music that was being played by his brothers.

The first lyric I ever wrote was: "I'm the MC, it's my duty..."--ego lyrics, says Levy. "Then I started to write culture and reality, and by the time I was 15, I had developed my 'bicep' style. This vocal idiom remains a feature in my songs. After I left school, I worked as a mechanic. But he fell into the street life, and when the police started coming to his mother's house, Levy says he realized "I had to adjust my lifestyle."

Levy began recording for Rank's, who had his own label, Music Street. In 1987, Levy released the slightly "New Cockatoos." More recordings followed: a collaboration with Caple
ton on the "Double Trouble" album, "Hoodlum," a fast-paced version of a famous Jamaican classic. Levy says that his records could go on different forms of music, not just reggae," says Levy.

Levy also had a regret with "Heat," DJing over a rhythm by popular drum legend Sy Dunbar that became the summer and Carnival anthem for 1992. The song was followed by last year's "Witch," inspired by "Jungle," a song with its title been left to a dance because she had left her fashionable Calypso-style look in the mix. She says that Levy DJed four times a week, "usually to break [stay up all night], you know the flow. It got in the way of school," he says, "I was often tired." Leaving formal education in 1987, Levy continued as a DJ and tried various jobs, including working on a label, a book, and a street life, and when the police started coming to his mother's house, Levy says he realized "I had to adjust my lifestyle."

Levy began recording for Rank's, who had his own label, Music Street. In 1987, Levy released the slightly "New Cockatoos." More recordings followed: a collaboration with Caple
ton on the "Double Trouble" album, "Hoodlum," a fast-paced version of a famous Jamaican classic. Levy says that his records could go on different forms of music, not just reggae," says Levy.

Levy also had a regret with "Heat," DJing over a rhythm by popular drum legend Sy Dunbar that became the summer and Carnival anthem for 1992. The song was followed by last year's "Witch," inspired by "Jungle," a song with its title been left to a dance because she had left her fashionable Calypso-style look in the mix. She says that Levy DJed four times a week, "usually to break [stay up all night], you know the flow. It got in the way of school," he says, "I was often tired." Leaving formal education in 1987, Levy continued as a DJ and tried various jobs, including working on a label, a book, and a street life, and when the police started coming to his mother's house, Levy says he realized "I had to adjust my lifestyle."

Levy began recording for Rank's, who had his own label, Music Street. In 1987, Levy released the slightly "New Cockatoos." More recordings followed: a collaboration with Caple
ton on the "Double Trouble" album, "Hoodlum," a fast-paced version of a famous Jamaican classic. Levy says that his records could go on different forms of music, not just reggae," says Levy.
Have yourself a classic Merry Christmas!

the best of
THE CRYSTALS
featuring the voices of LALA BROOKS

the best of
DARLENE LOVE

the best of
THE RONETTES

A CHRISTMAS GIFT FOR YOU
From Phil Spector

www.americanradiohistory.com
campaign behind "The Sweetest Days" has required a high degree of imagination, due to the fact that Williams is anchored in New York through the end of 1994, where she is starring in "Kiss Of The Spider Woman" on Broadway. As a result, the standard trek to radio stations across the U.S. has been eliminated from the plan temporarily. Instead, the label will focus on television, press, and local in-store appearances. One of the first things Williams will do is a satellite press day and then she moves from one TV program to the next over the course of five hours. Radio will be addressed via telephone interviews and pre-recorded station identifications.

At the retail level, Maidenberg says Mercury will aim to enhance purchasing incentive for the first single by including non-album mater-
EMI Music Publishing
ASCAP Country Publisher of the Year

It's been a big year!

Richard Leigh
Inducted - Nashville Songwriters Hall of Fame 1994

Dennis Linde
BMI Country Songwriter of the Year 1994

EMI MUSIC PUBLISHING
THE WORLD'S LEADING MUSIC PUBLISHER
Artists & Music

ICM KEEPS PACE WITH CHANGES IN CONCERT BOOKING INDUSTRY

(Continued from preceding page)

BB: You purchased independent booking agency Two Towers in May, the agency that books the Lennons and Eric Clapton, among others. Why do you love the future that I passionately believe is coming? I believe that agentry is about to enter another golden epoch of time. I so wanted to be involved with that that I was faced with (the question). Do I leave ICM and become that, in a very purist sort of way? Or do I say that, well, if Atlantic Records can own Matador Records and allow it all of the freedom and all of the independence that it does, why can't an agency?

VANESSA WILLIAMS

(Continued from page 22)

puses through ExpressStop Music Systems Centers, a chain of high-tech record stores that carry various titles.

Williams and Mercury are considering two projects in addition to "The Sweetest Days." The first would have the singer recording a four-cut EP of dance music that Bruce Carbone, a senior A&R director at the label, describes as "taking care of the people in the clubs who were with her from the start." Proceeds from that record would benefit an AIDS-related charity.

There also is discussion of Williams fronting a second fast-rising recording of "Kiss Of The Spiderwoman," which could be cut and released in early January. Williams credits her tenure with the show as adding to the level of respect she is earning as an artist.

"In this kind of setting, you either sink or swim," she says. "And it feels good to finally prove that I can swim. And, to be honest, I feel most confident working in a theater situation that allows you to shape your performance and get an instant response from people."

Williams says she often used acting methods in recording the songs for "The Sweetest Days," many of which are arranged with spare and acoustic instrumentation that places most of the listener's attention on her voice. She says working with red-hot producer/artist Babyface was "actually very much like working with a stage director who was as interested in motivation as he was in notes and chords."

Looking toward 1996, Williams is preparing for her first concert tour in the fall. She is even putting together ideas for her next full-length album, which likely will be a traditional jazz collection. It is a concept that suits Mercury president and longtime Williams mentor Ed Eekstein just fine.

"The worst that can happen to an artist is to deny the natural process of maturity," he says. "My creative role with Vanessa has been to serve as training wheels—to be an auxiliary to her as long as it's necessary. It's exciting to see how far she has come—and how far I think she can go."

BB: You're also obviously expanding overseas. You purchased U.K.-based Fair Warning a few years ago, and last month you bought Wasted Tidet and merged the two together to form ICM International. What will that mean in terms of ICM's worldwide strength?

REC: What's new is that in joining these two high-profile companies together, ICM becomes either the largest or second-largest agency (in the U.K.). I am hoping that through [ICM International managing directors] Ian Flook and John Jackson that we can get higher-profile, higher-revenue types of acts than we have in the past.

Additionally, we're right at a point of learning something, I think, with this Green Day tour. Prior to Green Day kind of breaking the arena barrier, there haven't been a lot of the newer alternative acts that have been able to put 10,000 people in a building. Nirvana never really got the chance; Pearl Jam

(Continued on page 30)
Recorded especially for Christmas ’94, *This Is Christmas* is the latest recording by the Mormon Tabernacle Choir. Warm, inviting and inspirational, this collection is part of a legacy spanning over 100 years, five gold records and performances in more than 25 countries. Featured are 16 popular carols, including *Deck the Hall*, *What Child Is This?* and *Carol of the Bells*, all recorded in digital stereo in Salt Lake City’s historic Mormon Tabernacle.

*Noel*

An international Christmas collection, *Noel* presents the Mormon Tabernacle Choir with a 20-piece orchestra performing seasonal medleys from around the world.

*Hymns of Faith*

A combination of song and scripture, *Hymns of Faith* features 17 sacred songs performed by the Mormon Tabernacle Choir and an ensemble of organists.
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches its peak, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Ad-Libs indicate vinyl LP is available.

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>DADA</td>
</tr>
<tr>
<td>22</td>
<td>TONY TERRY</td>
</tr>
<tr>
<td>23</td>
<td>CORROSION OF CONFORMITY</td>
</tr>
<tr>
<td>24</td>
<td>DIS-N-DAT</td>
</tr>
<tr>
<td>25</td>
<td>GRANT LEE BUFFALO</td>
</tr>
<tr>
<td>26</td>
<td>WET WET WET</td>
</tr>
<tr>
<td>27</td>
<td>CARLOS VIVES</td>
</tr>
<tr>
<td>28</td>
<td>ETHERVILLE HARP</td>
</tr>
<tr>
<td>29</td>
<td>TERRORFABULOUS</td>
</tr>
<tr>
<td>30</td>
<td>SOUNDS OF BLA/KNESS</td>
</tr>
<tr>
<td>31</td>
<td>KIRK FRANKLIN AND THE FAMILY</td>
</tr>
<tr>
<td>32</td>
<td>MELVIN RILEY</td>
</tr>
<tr>
<td>33</td>
<td>BIG MOUNTAIN</td>
</tr>
<tr>
<td>34</td>
<td>JOSHUA PEDMAN QUARTET</td>
</tr>
<tr>
<td>35</td>
<td>LOVE SPIT</td>
</tr>
<tr>
<td>36</td>
<td>FRIELEY JOHNSTON</td>
</tr>
<tr>
<td>37</td>
<td>WALTER BECKER</td>
</tr>
<tr>
<td>38</td>
<td>GEORGE HOWARD</td>
</tr>
<tr>
<td>39</td>
<td>DOUG SUPERNAVE</td>
</tr>
<tr>
<td>40</td>
<td>BARENACKED LADIES</td>
</tr>
</tbody>
</table>

**Sickly Sounds**

Queens, N.Y., hardcore mainstay Sick Of It All is on the road with Quicksand and Healing Through Humor in support of their third album and major-label debut, "Scratch The Surface," on EastWest. The title track is the first single being offered to metal and college radio. "We had a good reaction from the last time we did it, so we figured we'd try it again," says Derr. The band is playing in its home town through early November before hitting the U.S. for a string of dates through December. A video for "Bastard Is As Bastard Goes," directed by Paris Mayhew (Biohawk) will be serviced this week.

**Suckersystem**

In Concrete Marketing's November retail campaign in 300 stores. The album received in-store displays, pricing and positioning in the "Concrete Corner" section of the store. Cover art and inclusion on a sampler cassette of all the bands included in the monthly promotion, "Bastard Is As Bastard Goes" also included on Evan Saxon Production's "Right Between The Arts" show during the BiohawkHouse Of Pain tour, which wraps this week. Labels pay to have a song included on the ESP tape, which airs between acts on various tours.

**STATUS QUO:** With their shaved heads, nose rings, and angry growls, the biracial, Los Angeles-based team of 12-year-old Kans and 15-year-old Syco Smoove, aka Quo, is poised to take the rap world by storm Tuesday (25) with its self-titled debut on MJC Music/Epic.

The duo's second single, "Slowin' Up (Don't Stop The Music)," features background vocals by Aaron Hall and was remixed by Teddy Riley. It moves 56-52 on the Hot Rap chicks chart this week. R&B and the Box are airing the clip for the song. "We have a unique situation," says Jerry Greenberg, president of MJC Music. "We have black and white kids with good songs and a good message." Quo, which is the first rap act on Michael Jackson's MJC label, will head out on its second inner-city "Stay In School" tour Sunday (24). The first leg of the tour was in July on the West Coast. The album actually was intended for a June release, but the King Of Pop wanted the duo to record a new track based on the Jackson's song "Heartbreak Hotel." The result is a bonus album titled "Quo Funk."

**Grunge Blues.** A series of quirky spots on MTV are being used by MCA/ Margaritaville to introduce Memphis' Todd Snider and his debut, "Songs For The Daily Planet." Album rock WBQF Indianapolis and album alternative KMTT Seattle are on "Aight Guy" and the hidden album cut, "Seattle Grunge Rock Blues.

**Monsters Of Rock: RCA isn't letting some of its high-profile hardrock releases get in the way of "Sufferersystem," the MCN-owned label debut of Toronto-based hardrock act Monster Voodoo Machine, due Oct. 25. In fact, the label hopes that a promotion in conjunction with some of those releases will help establish the band.

RCA has teamed with mom-and-pop metal retail stores to give away a cassette of the first single, "Bastard Is As Bastard Goes," with the purchase of the new American Recordings releases from Slayer or Danzig. The promotion runs through the street date of "Sufferersystem."

In addition, RCA is handout 10,000 cassettes at shows by such bands as Columbia's Entemded and Zoo Entertainment's Killing Joke. "There's so much traffic out there, and a lot of kids in stores" and at shows now," says Tom Derr, director of artist development at RCA. "It makes sense to go to where they are." The label also has included "Sufferersystem" in Concrete Marketing's November retail campaign in 300 stores. The album receives in-store displays, pricing and positioning in the

**THE REGIONAL ROUNDUP**

**Rotating top-10 lists of best-selling titles by new & developing artists.**

<table>
<thead>
<tr>
<th>AREA</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOUNTAIN</td>
<td>Martina McBride</td>
<td>The Way That I Am</td>
</tr>
<tr>
<td>MOUNTAIN</td>
<td>Mama's Boy</td>
<td>The Way That I Am</td>
</tr>
<tr>
<td>SOUTH CENTRAL</td>
<td>Martina McBride</td>
<td>Question The Answers</td>
</tr>
<tr>
<td>SOUTH CENTRAL</td>
<td>The Mighty Mighty Bosstones</td>
<td>Question The Answers</td>
</tr>
<tr>
<td>NORTH CENTRAL</td>
<td>Rappin' 4-Tay</td>
<td>Don't Fight The Feelin'</td>
</tr>
<tr>
<td>EAST NORTH CENTRAL</td>
<td>Aaron Hall</td>
<td>The Story Of Love</td>
</tr>
<tr>
<td>WEST NORTH CENTRAL</td>
<td>Martin McPherson</td>
<td>The Way That I Am</td>
</tr>
<tr>
<td>SOUTH CENTRAL</td>
<td>Mark Heimes, Ken McLean</td>
<td>The Way That I Am</td>
</tr>
<tr>
<td>NORTHWEST</td>
<td>Everette Harp</td>
<td>Give Me Love</td>
</tr>
<tr>
<td>MIDDLE ATLANTIC</td>
<td>Mark Heimes, Ken McLean</td>
<td>The Way That I Am</td>
</tr>
<tr>
<td>SOUTH CENTRAL</td>
<td>Rappin' 4-Tay</td>
<td>Don't Fight The Feelin'</td>
</tr>
</tbody>
</table>

**Debut Dates.** A.R. Kane is making its U.S. performance debut with a string of New York dates Oct. 29-Nov. 2. The act is supporting its second American album, the pop/dreamy pop collection "New Clear Child," on David Byrne's Luaka Bop label, distributed by Warner Bros. "What's unusual is that they combine hip-hop with R&B with a cool, laid-back sound," says Julie Greenwald, VP of marketing at RAL affiliate Def Jam. "They can handle a straight-up R&B song or can flip the script right into hip-hop. They're also one of the greatest live performing acts and that's really their greatest selling point."
OUT NOW ON DEMON RECORDS
THE VIDEO COLLECTION

FEATURES

1 (i don't want to go to) chelsea
2 pump it up
3 radio radio
4 (what's so funny 'bout) peace, love and understanding
5 oliver's army
6 accidents will happen
7 love for tender
8 i can't stand up for falling down
9 possession
10 new amsterdam
11 high fidelity
12 clubland
13 new lace sleeves
14 good year for the roses
15 sweet dreams
16 you little fool
17 everyday i write the book
18 let them all talk
19 the only flame in town
20 i wanna be loved
21 don't let me be misunderstood

AVAILABLE FROM:

DISTRIBUTION NORTH AMERICA TEL. 800-398-8637
BAYSIDE DISTRIBUTION TEL. 800-525-5709
SOUND SOLUTIONS TEL. 908-846-0055
DEMON RECORDS TEL. 01144-181-847-2481

STARS ESTATE, TRANSPORT AVENUE, BRENTFORD MIDDLESEX, TW8 9HF ENGLAND.
**R&B ARTISTS & MUSIC**

**Action Stressed At LA Rap Confab**

**Poetic Groove Calls A 'State Of Emergency'**

**BY J.R. REYNOLDS**

LOS ANGELES—Greatest community responsibility, better music business education, and hip-hop’s expanding global role were the central topics explored Oct. 8 at the seventh annual Los Angeles Rap Symposium. The day-long event was co-sponsored by the American Federation of Musicians Local No. 47 and AARC, and featured panel sessions and lectures that focused on business and cultural problems affecting hip-hop.

A centerpiece of the meeting, which was founded by Poetic Groove Records president Jerry Davis, was “State Of Emergency (Society In Crisis Vol. 1),” an eclectic rap album that issues socially-political statements regarding repressed minority communities.

Davis said, “One of the complaints about seminars is that they’re all talk. This album was inspired by all those past conferences that did nothing.”

“State Of Emergency” was released on the Poetic Groove imprint through Mad Sounds/Mocount Oct. 3. Davis said a portion of the proceeds from the album will benefit local community service organizations.

Album co-producer and civil-rights activist Kenneth Carr said rap artists should demonstrate increased social responsibility with regard to their actions and lyrics. He expressed concern that the criminal element in America has too much influence on hip-hop.

“Hip-hop is raising kids … and the prison system is molding the hip-hop culture,” said Carr. “Most rappers are only on stage for just a moment (career-wise), but what they’re saying is affecting kids.”

Registrants discussed the importance of non-American rap, as well as the impact of American rappers.

“We have to get them to understand that what you do and say here is seen and heard by the whole world,” said Carr.

“Japanese kids back home don’t understand the lyrics to the songs of American rappers, but they feel the vibe,” said Japanese rapper/DJ Unaka.

“American rappers are very popular in Japan, and people try to be so much like them,” said artist/producer Def JeF hit hip-hop artists should be wary of label rip-offs. “Brothers need to get with the program regarding the way things are structured at record companies,” he said. “I’ve been in the business seven years and produced gold and platinum records, but by the time I see them, it’s too late.”

Many of the complaints were by non-Caucasian artists who said that they have to be flexible and develop broader creative skills.

**Nickelodeon To Debut Series Featuring Comedy, R&B, Hip-Hop, And All That**

LIFE AFTER ARSENO!: Nickelodeon, the children’s programming network and MTV sister station, is bowing a new weekly half-hour comedy series, “All That,” which features five R&B/hip-hop musical guests.

The show, which premieres in January, is scheduled to air Saturday evenings. The exact time has not been determined.

Brian Robbins, the show’s creator and executive producer, says, “Hip-hop and R&B represent the majority of what kids listen to in the 13-15 age group—which is our audience.”

Robbins says Nickelodeon executives initially were hesitant about the show’s musical format. “They accepted it once they realized that’s what the kids are buying,” he says.

Acts with violent or otherwise negative lyrical themes and imagery will not appear on the program. “As long as we follow certain standards, the show is pretty open to anything about any other artists,” says Robbins.

The comedy sketches offer a kid’s-eye view of the world and tap recurring characters to help drive the show. Says Robbins, “We’ll have sketches that feature characters like ‘Jaggy Froggy Frog’ and ‘Baggin’ Sappy.’ The characters will be funny and relatable to today’s generation of kids, but will come from a positive point of view.”

Robbins says Nickelodeon reaches 60 million viewers and will help fill the black music void that was created on television after the cancellation of Arsenio Hall’s late-night show.

Says Robbins, “After ‘Arsenio,’ opportunities for hip-hop and R&B acts have been scarce.”

**LaFace recording act TLC wrote and performed the theme song for ‘All That.’” The pilot was shot last April and the program began production this month.**

“TLC was in the pilot,” says Robbins. “So far, other acts on the show are Usher Raymond, Outkast, and So IV Real.”

Robbins says that once label executives heard there was a kids’ variety show that features hip-hop and R&B, they were knocking the door down to book their acts. “So far, we’re pretty much been able to pick and choose musical guests,” he says.

Recording acts usually perform midway through the program and sometimes appear in the comedy sketches—often playing themselves.

One of the problems Robbins predicts is the timing of musical guest appearances. “It’s becoming a game of guessing the future—who’s going to be hot and on the charts,” he says.

**AAAM COMMENTS:**

The second annual U.K. conference held recently in London by the International Assn. of African American Media (IAAAM) was attended by over 500 people from the U.K. and beyond. The conference focused on the role of music in the global market and the importance of cross-cultural collaboration.

**The Rhythm and the Blues**

**by J. R. Reynolds**

American Music was an important step for the future of R&B music (Billboard, Oct. 22). The 3-year-old organization’s U.K. meetings have helped foster global communication among U.S. black music executives and their European counterparts.

The brass ring is there, but certain methods of doing business must be modified to move forward.

Says one major-label executive, “I’d love to work harder on the international aspects of my artists’ careers, but all the benefits of my work go to my U.K. label counterpart’s department. If there was some way for my department to be compensated, I’d do a lot more.”

Other executives who attended the conference were more optimistic. “Major artists get 60% of their business from outside the U.S.,” says Tony Anderson, senior VP of black music for Columbia. “We feel that black music offers the world the opportunity for growth, but you have to nurture the process through education,” says Anderson. “A lot of music doesn’t translate well because of the language. Artists have to look at their careers from a global perspective and move in directions that will allow them to penetrate as many markets as possible.”

Vivian Scott, VP of black music for Epic, met with (Continued on next page)
The Rhythm and the Blues

(Continued from preceding page)

black-owned independent Jet Star
Distributor during her London visit.
She sees parallels between music
distribution problems in the U.S. and
in the U.K.
"If you work street music in the
U.K. is similar to in U.S.,” she says.
"Executives at Jet Star," said major
U.K. labels should go through distributors
who work with black in-
dependent retailers. They’re closer
to black consumers, who will go to a
corner indie store before traveling all
the way into town to Tower Records.
Majora does a good job with what they
do, but it’s a question of access.”

Hosier MUSIC: August 1995 marks
the 25th anniversary of the Indiana
Black Expo. During the cele-
boration, 1BE will introduce a
concert, the Indiana National
Conference, to run concurrently with
the longstanding fair.

Founded in 1970 by Rev. Charles
Williams (who also overseas the
Coca-Cola Circle City football
class), the 1BE has been a steady propo-
ment of black community empower-
ment, emphasizing financial
resolutions.

James Harvey of New York-based
Harvey-Gallagher Communications in
the INMC’s executive coordinator.
Other “record business” conferences
promote a different type of black
music people,” says Harvey. “I’m
looking to artists and executives in
the industry, asking for their opinions
and suggestions. I’ll be having the
(INMC) agenda on what they tell me.”

Harvey hopes to make INMC panel
discussions issue-oriented and
hopes to target veteran midsize
business people, without ignoring less in-
itiated volunteers.

The mix will be about 70-30, she
says. “There’ll be something interest-
ing for anyone looking for informa-
tion and knowledge.”

Additionally, the INMC will fea-
ture an awards show and several
new artist showcases. In the past,
performers such as the Isley Brothers, 
Parliament-Funkadelic, and Patti
LaBelle have been featured during
IBE closing-night entertainment.

Assistance in preparing this column
was provided by Hanwo Nelson.
**Billboard Hot R&B Airplay**

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Track service. 77 R&B stations are electronically monitored, 24-hours a day, 7 days a week. Songs monitored in the middle of the day by call-in. This data is used in the Hot R&B Singles chart.

**FOR WEEK ENDING OCTOBER 29, 1994**

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I WANNA BE DOWN</td>
<td>LIL TOPENISTON</td>
<td>ASCAP/Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>THINKING 'BOUT YOU</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>3</td>
<td>MY RAY IN THE NIGHT</td>
<td>BRANMA</td>
<td>JIVE</td>
</tr>
<tr>
<td>4</td>
<td>I DON'T WANT TO LOSE YOU</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>5</td>
<td>MY LOVE IS NOT YOUR LOVE</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>6</td>
<td>BUCK EM DOWN</td>
<td>KELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>7</td>
<td>PARTY LIKE A ROCKEFELLER</td>
<td>KELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>8</td>
<td>I WILL KNOW</td>
<td>M. CAREY</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>9</td>
<td>BLIND FANS OF LOVE</td>
<td>DEEP SPACE</td>
<td>RCA/EMI</td>
</tr>
<tr>
<td>10</td>
<td>YOUR LOVE IS NOT YOUR LOVE</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>11</td>
<td>I WILL KNOW</td>
<td>M. CAREY</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>12</td>
<td>BELIEVE IT'S LOVE</td>
<td>KETER LABEL R&amp;B</td>
<td>BMI</td>
</tr>
<tr>
<td>13</td>
<td>MY LOVE IS NOT YOUR LOVE</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>14</td>
<td>STRIKE IT UP</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>15</td>
<td>THINKING 'BOUT YOU</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>16</td>
<td>LET'S TALK ABOUT IT</td>
<td>BM/SCI</td>
<td>BMI</td>
</tr>
</tbody>
</table>

**Billboard Hot R&B Singles Sales**

Compiled from a national sample of POS (point-of-sale) and special key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

**FOR WEEK ENDING OCTOBER 29, 1994**

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE FIFTH DIMENSION</td>
<td>BM/SCI</td>
<td>BMI</td>
</tr>
<tr>
<td>2</td>
<td>I WANNA BE DOWN</td>
<td>LIL TOPENISTON</td>
<td>ASCAP/Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>THINKING 'BOUT YOU</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>4</td>
<td>MY RAY IN THE NIGHT</td>
<td>BRANMA</td>
<td>JIVE</td>
</tr>
<tr>
<td>5</td>
<td>I DON'T WANT TO LOSE YOU</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>6</td>
<td>MY LOVE IS NOT YOUR LOVE</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>7</td>
<td>BUCK EM DOWN</td>
<td>KELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>8</td>
<td>PARTY LIKE A ROCKEFELLER</td>
<td>KELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>9</td>
<td>I WILL KNOW</td>
<td>M. CAREY</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>10</td>
<td>BLIND FANS OF LOVE</td>
<td>DEEP SPACE</td>
<td>RCA/EMI</td>
</tr>
<tr>
<td>11</td>
<td>YOUR LOVE IS NOT YOUR LOVE</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>12</td>
<td>STRIKE IT UP</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>13</td>
<td>THINKING 'BOUT YOU</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>14</td>
<td>LET'S TALK ABOUT IT</td>
<td>BM/SCI</td>
<td>BMI</td>
</tr>
</tbody>
</table>

---

*Note: The image contains a page from Billboard magazine with listings for Hot R&B Airplay and Hot R&B Singles Sales.*
Can I Get Down? Oct. 7 brought the 2nd annual How Can I Be Down invasion of color to Miami's predominately white South Beach. The "new-jack power summit," which lasted three days, presented panels at the Ritz Plaza Hotel, but gave its estimated 1,200 delegates (up from 300 last year) the opportunity to do whatever they wanted.

Peter Thomas, says, "My goal was to do a conference that was informative to people in the business, as well as people trying to get into the business. If they wanted to be informed and learn something, they had to do that at the hotel. If they want to club and bar-hop, there were lots of places outside for that, including the venue where we hosted showcases.

On the information front, How Can I Be Down featured focused panels and discussions that addressed key creative and business issues. The panels, which included "How To Stay Paid," "Entertainment Lawyer Executive Panel," and "Black Radio - Friend Or Foe," were coordinated by Wendy Day of the New York-based Rap Coalition.

The radio panel looked at programming practices and artists' attitudes. The Atlanta rap show mixer Talib Shabazz pointed out that "a lot of acts don't make it their responsibility to call and introduce themselves to the PDs in the cities they visit."

KKB's Los Angeles rap-show mixer Wray noted that some rap artists curse and start fights at events. "Don't bite the hand that feeds you," he said.

At the artist development and publicity panel, Charm Warren-Celestine, director of promotion at RCA, urged attendees to learn every aspect of the business, including how to break an artist. Meri Seifer, VP of promotion for Motown, expressed concern about inexperienced managers flooding the industry.

God Bless Ya Life: We were sorry to learn of the death Sept. 30 of Harry Boffa, the former director of rap promotions at EMI Records, who, with complications following a stroke, was 33. Condolences can be sent to Boffa's girlfriend, Sheila Johnson, at 901 Drew St., Apt. 401, Miami, N.Y. 11208.

Afro Puffs: With the union of three different groups - Channel 3, the SRTs, and R-Ced's "Maphack" combines catchy basslines, jazzy keyboards, and sampled horn clusters with stylishly thoughtful rhymes. Its Heatwave Records single, "Six Souls Singing," b/w "Kill A Kopy Kat," brings some of the flavor of Naughty By Nature... When he's not touring in hard-rocker Henry Rollins' band, Melvin Gibbs sometimes produces rap records. Despite the corny name, his latest act, People Without Shoes, kicks ghetto-flav specific. "Evil For Eternity" and "Green Shoe Laces" feature atmospheric chords and a loopy hop-and-dope groove supporting psychotic verbal transactions... For the cool in you, be sure to check out Alphabet Soup. The group folds sparse, bratty-smooth rap vocals into intricately-woven hip-hop (contemporary big-band swing tracks, complete with extended horn solos, gentle guitars, and breezy keys). The group's nature, ecologically conscious album, "Layin' Low In The Cut," arrives next spring. For adult alternative radio stations looking for a little fresh spunk, check this one out... Kid from "N Play is managing Bas Blasta, a rapper from Waterbury, Conn. He is signed to RCA... The latest single from the Scotti Bros. rap compilation "The Raiders Of The Lost Art" is "Somebody Else," by Da Original (formerly the Spinderella). The set, which came out earlier this year, is a concept album featuring true-school artists (Kool Moe Dee, the Treacherous Three, Busy Bee, Afrika Bambatta, the Furious Five, Fearless Four, and Kurts Blow, along with Da Original) and new-school producers... A.D.O.R. has been released from its Atlantic recording deal... After its triumph with Outkast, La Face Records is planning to release two more rap acts in '95: the Goodie Mob, which Organized Noise is producing, and Mad Drama, who is associated with Eddie F. and the Unouchables... London's React Music Ltd. has announced the formation of a U.S. division.
GROOVES-A-GRINDIN: Freeve Records pops from its New York home base to make some beautiful noise with a few new, phat singles. "Love Is What We Need" is rightly credited to an act called the Dream Team, combining the studio talents of Roger Sanchez, Benji Candelario, Kenny "Dope" Gonzalez, and Todd Terry, as well as the vocal gifts of Michael Watford and Kathy Sledge. The track simmers with a lush blend of gospel reverence, tribal rhythms, and R&B spice, leaving Watford and Sledge plenty of room to vamp, chant, and howl freely. Although it would have been lovely to hear this in a more tightly structured song, we have no qualms with the way they handled the task. A sure-fire smash that comes in four sokin' incarnations. Pick one.

Freeve also delights with a five-cut EP from producer/composer Jason Nevins that stirs with African percussion and house precision. We are in a major sweat over "Get Ready To Ride" and "So N-2-U." The label's Moonroof subsidiary serves folks in a hip-hop frame of mind with a self-titled jam by Illcreek, which swells thick beats with acid-jazz-like horn flourishes. Deep and delightful.

Former adult-film siren Traci Lords takes a dip in trance/rave waters on "Control," her recording debut on RadioActive Records. Lords does not sing as much as she purrs, preens, and plays the domineering mistress with dark and hypnotic intensity. There is something in the way she prances "I will control your soul!" that tells you she is playing for keeps. Her flair for psycho-drama is enhanced by a rush of rigid and racing synths. Juno Reactor and the Overlords man the production helm to solid, highly programmatic effect. An album is in the works, and we hear that Lords is working overtime to perfect her turntable skills with an eye toward hitting the rave DJ circuit by early '96. How bout her!

Developing producer "Brutal Bill" Marquez delivers his most memorable single to date with "Esta Nena (Que Buena)," a dub that announces with an insinuating stew of Latin chants and tribal breakdowns. He packs the arrangement with an accessible energy by floating a suite and pillow-case keyboard line over the beat. It could help bring a broader cross section of DJs to the fold.

The underground props bestowed upon Karen Finley's recent 12-inch single, "Lick It," has inspired Pow Wow Records to mine through albums from its late-'80s alliance with the button-pushing performance artist and refashion the cut "Tales Of Taboo" for tribal cutz. Wickedly explicit in her language, Finley is surrounded by state-of-the-art remixes by Dee-C-Lite's Super DJ Dmitry, On-E, Billy Be-yond, Paulo Dinola, Alternations, and the omnipresent Junior Vasquez. Each mix focuses on a different portion of the original piece, and is clearly designed to titillate, as well as inspire jiggling. Pow Wow offers "Fear Of Living" compilation in early November, which is the same time Ryko/dise issues Finley's new set, "A Certain Level Of Dehumanization," which was an important sign-off from the label's marriage with all the hot European indie Champion Records, and it benefits from an all-embracing double-pack of mixes that range from bright hi-NRG to heavy tribal-house. East West was also the victor in the heated bidding war to pick up "The Rhythm Of The Night," a popular Italian twirler by Corona, and is rushing it out to clubs and radio ASAP. Giddy as can be, this single sounds hot in the hands of Luvdrop and Nick Hussey, whose "Tequila On A Spoon" remix is good for happy DJs. Finally, do not miss "The Sound Of Hope," a gloriously set of funk and gospel tunes by The Boys Choir Of Harlem (see story, page 1). The label plans to issue the house-anchored "Power" to clubs early next year. We are bummmed to report that this talented player was a victim of the recent downsizing at Imago Records. She had a sterling reign as the head of dance music promotion at the label and is currently on the hunt for a new position. We have faith that this person will find a home on the open market for long...Way-cool club DJ Ronnie Ventura continues to prove himself as an equally solid post-producer on the E.Y.C.'s "Black Book." He teamed with Funky Felix for the Gasoline Alley/MCA mover, pacing its slow urban groove into a racing house and injecting some much-needed life into the chorus. Keep Ventura in mind for future projects.

There was a lengthy absence, N-Joi, one of the first true bands of the techno movement, returns with "Earthquake," a four-cut EP that casts the band in a considerably tame light. Each of the instrumental tracks rumbles with a trance sound that is clearly akin to such Giorgio Moroder classics as "The Chase." Cute stuff. No word yet on a U.S. label home.

STUART GARDINER enjoys his status as one of the longest-running DJs reporting his playlist to Billboard's Club Play Chart. Besides the industry cachet resulting from playing such an influential role in the lifestyle of a dance record house and also has a reputation for educating his audiences with a wide variety of sounds and styles.

Stuart Gardiner enjoys a lengthy absence, N-Joi, one of the first true bands of the techno movement, returns with "Earthquake," a four-cut EP that casts the band in a considerably tame light. Each of the instrumental tracks rumbles with a trance sound that is clearly akin to such Giorgio Moroder classics as "The Chase." Cute stuff. No word yet on a U.S. label home.

Backstreets for more than a year now, serving ponders a playlist that includes "Changing Your Mind" by South Street Players, "The Real Thing" by Tony DiBart, and "Excited" by M People.

"Backstreets is the epitome of club decadence," he says. "It opens on Thursdays and does not shut down until Tuesday." The venue holds approximately 3,500 people, and features four levels of entertainment. Besides two dancefloors, Backstreets offers a chill-out lounge and a cabaret that regularly showcases local drag queens. There is also a mini-restaurnat and boutique that sells candy and sexual novelty items. At the recent Dixie Dance Kings record pool confab, Backstreets was named best club of the year, and Gardiner was named best club DJ, Southeast region.

Unlike many of his turntable colleagues, the next step in Gardiner's career is not toward production and remixing. Rather, he is streets and away from the record industry, he says. "It thoroughly fascinates me. And I truly believe it's where my future lies."

Beyond The Mix is a regular feature on club DJs worldwide. Send your current playlist and a photo to Larry Flick, PO Box 1610, 1536 Broadn, New York, N.Y. 10016.

Atlanta DJ's Spinning Puts Premium On Variety

Stuart Gardiner enjoys a lengthy absence, N-Joi, one of the first true bands of the techno movement, returns with "Earthquake," a four-cut EP that casts the band in a considerably tame light. Each of the instrumental tracks rumbles with a trance sound that is clearly akin to such Giorgio Moroder classics as "The Chase." Cute stuff. No word yet on a U.S. label home.
### HOT DANCE MUSIC

#### CLUB PLAY
Complied from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>#</th>
<th>Week Ending</th>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Featuring Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>BILLBOARD OCTOBER 50</strong></td>
<td><strong>BILLBOARD OCTOBER 41</strong></td>
<td><strong>BILLBOARD OCTOBER 41</strong></td>
<td><strong>BILLBOARD OCTOBER 41</strong></td>
</tr>
</tbody>
</table>

#### MAXI-SINGLES SALES
Complied from a national sample of POS (point of sale) equipped key date retail stores which report number of units sold to SoundScan, Inc. & SoundScan.

<table>
<thead>
<tr>
<th>#</th>
<th>Week Ending</th>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Featuring Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>BILLBOARD OCTOBER 50</strong></td>
<td><strong>BILLBOARD OCTOBER 41</strong></td>
<td><strong>BILLBOARD OCTOBER 41</strong></td>
<td><strong>BILLBOARD OCTOBER 41</strong></td>
</tr>
</tbody>
</table>

---

**SAGAT** My Poem Is...The World According to Sagat

Includes the hits: "Why Is It Funk Dat," "Funk Dat," his new single "Luststuff" plus 8 new cuts Available on CD, Cassette & Limited Edition Vinyl **#MP5001**

**DAPHNE** "Change"

Produced by Danny Tenaglia and Party Daou

The follow-up to her hit "When You Love Someone" Daphne 12" includes the remix of "When You Love Someone" **#AK-99**

---

**MAXI'S MOTION POTION**

---

**BILBO** October 29, 1994

---

**www.americanradiohistory.com**
The 1994 CMA Award for Female Vocalist Of The Year. An acclaimed new Gold album, Sweetheart's Dance.

For Pam Tillis, the rewards are matched only by the artistry.

As a singer, songwriter and performer, Pam Tillis has always been respected as a true Country original. Now, her 1994 CMA Award as Female Vocalist Of The Year has confirmed what most have always known.

And her third Gold album, Sweetheart's Dance, is her best - and biggest-yet.

New Country Magazine recently said "Sweetheart's Dance will have you pulling out your favorite albums to see if maybe, just maybe, this is the best Country album by a woman in the '90s." We agree. And we think a few million more people are about to feel the same way.

Because for Pam Tillis, her artistry just keeps growing. And the rewards have only just begun.
Radio's Ready For Clinton Gregory
Polydro Artist No Stranger To Stations

NASHVILLE—Getting radio airplay these days is an uphill battle for any country artist, but as he puts the finishing touches on his self-titled major-label debut (due in Feb. 94), Clinton Gregory will enter the fray with more ammunition than most.

Over the past five years, as country music's most visible indie-label artist, the affable singer/multi-instrumentalist has toured incessantly and has worked hard to build a sizable fan base and establish all-important relationships at country radio. Steve Miller, VP of marketing at Polydor, Gregory's new major-label home, says it is that groundwork that will separate the singer from the pack.

"Clinton is a master at developing those relationships," says Miller. "It's like doing a lot of good work out there with the radio stations, and really created an identity for himself."

Miller also gives credit to Gregory's Step One Records, the singer's Nashville-based label, for the past five years, pointing out that the company did a "tremendous job, considering their resources and the kind of distance we had to travel to work through." Gregory released five albums and 12 singles for the label, and his biggest hit—"If It Weren't For Country Music (I'd Go Crazy)" and "Play, Ruby, Play"—performed respectabley on Billboard's Hot Country Songs & Tracks chart, rising to Nos. 26 and 28, respectively.

But as complimentary as he is of Step One's efforts, Miller is equally anxious to free Gregory of his indie-label identity.

"We really want to let Clinton take a step up from Step One," says Miller. "We've been very conscious of that from the start, with the photo shoots, the studio sessions, that sort of thing.

Gregory's image has indeed been polished slightly, but the most obvious changes are musical. Producer/ Polydor president Harold Shedd and co-producer Ed Seyre have re-formed the synth-heavy sound of Gregory's earlier recordings with one that sounds more like a "team-standards country band," for an earther, more acoustic production.

"This stuff is as country as you can get and still get away with it," says Gregory, laughing. "I'm playing all the fiddle on the record, and we're even doing a couple of instruments.

Gregory comes by his country naturally. Growing up the son of a fourth-generation fiddler in Maryland, Va., the youngster "heard more fiddlin' than talkin'. When I was in high school, hardly anybody knew that I played. I kept it quiet because it wasn't cool. Back then, if you didn't listen to Peter Frampton, you weren't happening." Gregory dropped out of school at 16 after a music audition to back up John & Audrey Wiggins, who are now signed to Mercury, Polydor's sister label. The four-piece band did the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wigs since 1982, and they have performed with the real Wiggins in 1989, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour. Originally from North Carolina, Gregory has been playing with the Wiggins to Nashville in 1987, and stayed on tour with gigs with Suzy Bogguss and the McCarters after the tour.

Gregory is hoping that his new major-label status will take him to the next level, but if he has learned anything over the years, it is that the music has to come first.

"I've got some clout behind me now if I want to do things I can," Gregory says. "Harold and Ed drugged stuff out of me that I didn't know was there, and every song we're doing is something I've lived."
## HOT COUNTRY SINGLES & TRACKS

**FOR WEEK ENDING OCT. 29, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist (Label)</th>
<th>Title</th>
<th>Previous Chart Position</th>
<th>Peak Chart Position</th>
<th>Airplay Debut Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>RANDY TRAVIS (RCA)</td>
<td>THIS IS ME</td>
<td>70</td>
<td>49</td>
<td>9/18/94</td>
</tr>
<tr>
<td>39</td>
<td>JOHN ANDREWS (Warner Bros.)</td>
<td>COUNTRY TIL I DIE</td>
<td>34</td>
<td>44</td>
<td>9/18/94</td>
</tr>
<tr>
<td>40</td>
<td>GEORGE DUCAS (Warner Bros.)</td>
<td>TEARDROPS</td>
<td>24</td>
<td>45</td>
<td>9/18/94</td>
</tr>
<tr>
<td>41</td>
<td>REBA MCENTIRE (Mercury)</td>
<td>SHE THINKS HIS NAME WAS JOHN</td>
<td>13</td>
<td>47</td>
<td>9/18/94</td>
</tr>
<tr>
<td>42</td>
<td>JOHN ANDREWS (Warner Bros.)</td>
<td>WHAT'S IN IT FOR ME</td>
<td>21</td>
<td>48</td>
<td>9/18/94</td>
</tr>
<tr>
<td>43</td>
<td>DOUG STONE (Decca)</td>
<td>MORE LOVE</td>
<td>19</td>
<td>49</td>
<td>9/18/94</td>
</tr>
<tr>
<td>44</td>
<td>ALAN JACKSON (MCA)</td>
<td>SUMMERTIME BLUES</td>
<td>14</td>
<td>50</td>
<td>9/18/94</td>
</tr>
<tr>
<td>45</td>
<td>MARK COLLIE (Mercury)</td>
<td>HARD LOVIN' WOMAN</td>
<td>18</td>
<td>51</td>
<td>9/18/94</td>
</tr>
<tr>
<td>46</td>
<td>GEORGE STRAIT (MCA)</td>
<td>THE MAN IN LOVE WITH YOU</td>
<td>22</td>
<td>52</td>
<td>9/18/94</td>
</tr>
<tr>
<td>47</td>
<td>RICK TREYVON (Warner Bros.)</td>
<td>DOCTOR TIME</td>
<td>23</td>
<td>53</td>
<td>9/18/94</td>
</tr>
<tr>
<td>48</td>
<td>MARTY STUART (MCA)</td>
<td>HARD TO SAY</td>
<td>30</td>
<td>54</td>
<td>9/18/94</td>
</tr>
<tr>
<td>49</td>
<td>MARK CHAPIN (Capitol)</td>
<td>I GOTTEN HONEST</td>
<td>34</td>
<td>55</td>
<td>9/18/94</td>
</tr>
<tr>
<td>50</td>
<td>TROY ROYAL (Capitol)</td>
<td>WHEREVER SHE IS</td>
<td>31</td>
<td>56</td>
<td>9/18/94</td>
</tr>
<tr>
<td>51</td>
<td>BRYAN WHITE (Warner Bros.)</td>
<td>EUGENE GENIUS</td>
<td>25</td>
<td>57</td>
<td>9/18/94</td>
</tr>
<tr>
<td>52</td>
<td>LEE ROY PARNELL (Liberty)</td>
<td>WHAT THEY'RE TALKING ABOUT</td>
<td>12</td>
<td>58</td>
<td>9/18/94</td>
</tr>
<tr>
<td>53</td>
<td>LINDA EWING (Warner Bros.)</td>
<td>THE POWER OF LOVE</td>
<td>32</td>
<td>59</td>
<td>9/18/94</td>
</tr>
<tr>
<td>54</td>
<td>DIAMOND RID (MCA)</td>
<td>THE NIGHT IS FALLING IN MY HEART</td>
<td>46</td>
<td>60</td>
<td>9/18/94</td>
</tr>
<tr>
<td>55</td>
<td>BILL FURSTON (Curb)</td>
<td>TEN FEET TALL AND BULLETPROOF</td>
<td>38</td>
<td>61</td>
<td>9/18/94</td>
</tr>
<tr>
<td>56</td>
<td>BILL RAY CYRUS (MCA)</td>
<td>STORM IN THE HEARTLAND</td>
<td>20</td>
<td>62</td>
<td>9/18/94</td>
</tr>
</tbody>
</table>

### HOT COUNTRY RECURRENTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Previous Chart Position</th>
<th>Peak Chart Position</th>
<th>Airplay Debut Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HANK WILLIAMS JR. (Atlantic)</td>
<td>ME AND MY GUITAR</td>
<td>28</td>
<td>1</td>
<td>9/18/94</td>
</tr>
<tr>
<td>2</td>
<td>CLAYTON KELLY (Mercury)</td>
<td>BEST I CAN BE</td>
<td>37</td>
<td>2</td>
<td>9/18/94</td>
</tr>
<tr>
<td>3</td>
<td>BRADY WILLIAMS (Warner Bros.)</td>
<td>YOUR MOTHER HURT ME</td>
<td>43</td>
<td>3</td>
<td>9/18/94</td>
</tr>
<tr>
<td>4</td>
<td>TIM MCGRAW (MCA)</td>
<td>WHAT I SEE</td>
<td>40</td>
<td>4</td>
<td>9/18/94</td>
</tr>
<tr>
<td>5</td>
<td>RICKY VAN SHONDEL (MCA)</td>
<td>ME AND MY GUITAR</td>
<td>51</td>
<td>5</td>
<td>9/18/94</td>
</tr>
</tbody>
</table>

### AIRPOWER

- ** elastrix (RCA-Victor)**
- ** David Ball (MCA)**
- ** Unlikely (Mercury)**
- ** John & Audrey Wiggins (MCA)**
- ** Karsten (Capitol)**
- ** Trisha Yearwood (RCA)**
- ** Lari White (Warner Bros.)**
- ** Vernie Tamar (RCA)**
- ** Archer Park (Decca)**
- ** English Yard (Atlantic)**
- ** The Mavericks (Capitol)**
- ** Pick-Up Man (RCA)**
- ** Jacket (RCA)**
- ** That's What I Get For (Losin' You) (RCA)**
- ** Me And My Guitar (RCA)**

### NEW #1

- ** Goin' Through The Big O (RCA)**
- ** Heart Trouble (RCA)**
- ** Men Will Be Men (RCA)**
- ** I Don't Know (RCA)**
- ** Long Legged Hannah (RCA)**
- ** Pocket Of A Clown (RCA)**
- ** Running Kind (RCA)**
- ** Goin' Country (RCA)**
- ** Tired Of Being (RCA)**
- ** Girl Thing (RCA)**
- ** Little Houses (RCA)**
- ** Redneck Stomp (RCA)**
- ** That's What's Love's About (RCA)**
- ** Re-Entry (RCA)**
- ** New #1 (RCA)**

- ** Bertha May (RCA)**
- ** On The Road (RCA)**
- ** The Night (RCA)**
- ** This Is My Heart (RCA)**
- ** Wishing You Were Here (RCA)**
- ** Piece Of My Heart (RCA)**

- ** John Michael Montgomery (RCA)**
- ** Clay County (RCA)**
- ** Stuart (RCA)**
- ** Steve Wariner (RCA)**
- ** Larry Gatlin & The Gatlin Brothers (RCA)**
- ** John Anderson (RCA)**
- ** John Conlee (RCA)**
- ** Oak Ridge Boys (RCA)**
- ** Marty Stuart (RCA)**

- ** Southbound (RCA)**
- ** I'll Be Your Lonely One (RCA)**
- ** I Love You More (RCA)**
- ** She Don't Need You (RCA)**
- ** This Is My Life (RCA)**
- ** Piece Of My Heart (RCA)**
- ** You're Still The One (RCA)**
- ** I Saw The Light (RCA)**
- ** Can't Help Myself (RCA)**
- **imageUrl (RCA)**

- ** John Michael Montgomery (RCA)**
- ** Clay County (RCA)**
- ** Stuart (RCA)**
- ** Steve Wariner (RCA)**
- ** Larry Gatlin & The Gatlin Brothers (RCA)**
- ** John Anderson (RCA)**
- ** John Conlee (RCA)**
- ** Oak Ridge Boys (RCA)**
- ** Marty Stuart (RCA)**

- ** Southbound (RCA)**
- ** I'll Be Your Lonely One (RCA)**
- ** I Love You More (RCA)**
- ** She Don't Need You (RCA)**
- ** This Is My Life (RCA)**
- ** Piece Of My Heart (RCA)**
- ** You're Still The One (RCA)**
- ** I Saw The Light (RCA)**
- ** Can't Help Myself (RCA)**
- ** imageUrl (RCA)**

- ** John Michael Montgomery (RCA)**
- ** Clay County (RCA)**
- ** Stuart (RCA)**
- ** Steve Wariner (RCA)**
- ** Larry Gatlin & The Gatlin Brothers (RCA)**
- ** John Anderson (RCA)**
- ** John Conlee (RCA)**
- ** Oak Ridge Boys (RCA)**
- ** Marty Stuart (RCA)**

- ** Southbound (RCA)**
- ** I'll Be Your Lonely One (RCA)**
- ** I Love You More (RCA)**
- ** She Don't Need You (RCA)**
- ** This Is My Life (RCA)**
- ** Piece Of My Heart (RCA)**
- ** You're Still The One (RCA)**
- ** I Saw The Light (RCA)**
- ** Can't Help Myself (RCA)**
- ** imageUrl (RCA)**

- ** John Michael Montgomery (RCA)**
- ** Clay County (RCA)**
- ** Stuart (RCA)**
- ** Steve Wariner (RCA)**
- ** Larry Gatlin & The Gatlin Brothers (RCA)**
- ** John Anderson (RCA)**
- ** John Conlee (RCA)**
- ** Oak Ridge Boys (RCA)**
- ** Marty Stuart (RCA)**

- ** Southbound (RCA)**
- ** I'll Be Your Lonely One (RCA)**
- ** I Love You More (RCA)**
- ** She Don't Need You (RCA)**
- ** This Is My Life (RCA)**
- ** Piece Of My Heart (RCA)**
- ** You're Still The One (RCA)**
- ** I Saw The Light (RCA)**
- ** Can't Help Myself (RCA)**
- ** imageUrl (RCA)**

- ** John Michael Montgomery (RCA)**
- ** Clay County (RCA)**
- ** Stuart (RCA)**
- ** Steve Wariner (RCA)**
- ** Larry Gatlin & The Gatlin Brothers (RCA)**
- ** John Anderson (RCA)**
- ** John Conlee (RCA)**
- ** Oak Ridge Boys (RCA)**
- ** Marty Stuart (RCA)**

- ** Southbound (RCA)**
- ** I'll Be Your Lonely One (RCA)**
- ** I Love You More (RCA)**
- ** She Don't Need You (RCA)**
- ** This Is My Life (RCA)**
- ** Piece Of My Heart (RCA)**
- ** You're Still The One (RCA)**
- ** I Saw The Light (RCA)**
- ** Can't Help Myself (RCA)**
- ** imageUrl (RCA)**

- ** John Michael Montgomery (RCA)**
- ** Clay County (RCA)**
- ** Stuart (RCA)**
- ** Steve Wariner (RCA)**
- ** Larry Gatlin & The Gatlin Brothers (RCA)**
- ** John Anderson (RCA)**
- ** John Conlee (RCA)**
- ** Oak Ridge Boys (RCA)**
- ** Marty Stuart (RCA)**

- ** Southbound (RCA)**
- ** I'll Be Your Lonely One (RCA)**
- ** I Love You More (RCA)**
- ** She Don't Need You (RCA)**
- ** This Is My Life (RCA)**
- ** Piece Of My Heart (RCA)**
- ** You're Still The One (RCA)**
- ** I Saw The Light (RCA)**
- ** Can't Help Myself (RCA)**
- ** imageUrl (RCA)**
Second Country Music Awards Set
Fledging Association Hopes To Hold Its Own 'Fan Fest'

By Deborah Evans Price

NASHVILLE—Singer-songwriter Tim McGraw and "TNN Country News" host Debra Maffett will co-host the second annual Country Music Association Awards show at the Grand Ole Opry House in Nashville. The show will conclude the Christian Country Music Association’s annual conference, Nov. 4 at the Music Valley Drive Ramada Inn. The confab will include seminars, workshops, and showcases focusing on the Christian country segment of the industry.

The Christian Country Music Association was founded in September 1992 by writer/artist Gene Higgins, and currently boasts more than 600 members, most of whom fall into the professional membership category. Higgins says the organization also has a category for fans, the Genesis Club, while membership in that category has lagged in recent years. The CMA association hopes to boost fan support for the Christian country genre by holding a Fan Fest in May or June 1994 at the Opry House, U.S. Cellular in Louisville, or at the CMA Music Valley Hall in the infancy stages, however, as the organization has focused on the upcoming year.

Some people in the industry believe that Christian country music might be on the verge of an explosion similar to its secular counterpart, and Higgins says he saw a need for an organization to facilitate the genre’s growth. “I saw as the industry expanded, there were a lot of country artists out there who are Christian, and also a lot of Christian artists out there who perform the Christian country style,” Higgins says. “There was no place for these people. They didn’t have their own representation from an organization, as far as I know. They were doing it on their own or anything. . . . I thought this music is going to go, and it needs its own organization.”

Higgins admits that the organization was met with some initial skepticism. “A lot of people really didn’t see the need for it,” he says. “The first few years, including the formation, because there is the CMA and the GSMC, ‘They said, ‘Back off and watch us, and made sure we were legitimate, and we knew what we were doing before they wanted to join.’

The CMA association hopes that Christian music fans will respond well to the new organization’s efforts to promote the genre in all areas of the industry. “It’s taken a year and a half. People know this organization is for real,” Higgins says. “These people aren’t going away, and we’re going to help them do this.”

The organization is looking to restructure its board to include CCMA board members from various segments of the industry. “We’d like to have a situation where people with expertise in marketing or management or in public relations and different phases of the industry are on the board, directing us on how CCMA can get involved in all areas and create a system to help the sales and marketing of Christian country product,” Higgins says.

According to Higgins, TNN was interested in airing the show, but there wasn’t enough time to get the sponsors and funding together to do a five-hour telecast. It is possible that the show may be taped and turned into a special on Christian country music, to be broadcast later on TNN.

The awards are voted on by the CCMA membership in a three-ballot process. Artists and songs nominated for the awards were voted on material released between July 1993 and July 1994. The top 10 were chosen from each ballot, and the second and round of balloting narrowed it to the top five in each category.

The nominees are:

**Vocal group of the year:** Cross Country, the Days, the Fox Brothers, the Manuel Family Band, MidSouth, the New Hinsons.

**Male vocalist of the year:** Brian Brett, Bruce Haynes, Ken Holladay, David Pattilo, Dewayne Day.

**Female vocalist of the year:** Andy Landis, Susie Luchesinger, Terri Lynn, Paula McCulla, Betty Gene Robinson.

**New artist of the year:** Brian Barrett, Paula McCulla, Don Richmond, Seneca, the Clarks.

**Vocal duo of the year:** Jeff & Sheri Easter, Susie Luchesinger & Paul Overstreet, Rivers & O'Keefe, Red & Claire, Seneca, Margo Smith & Holly.

**Song of the year:** "Child Of The Living God," "Living In the Days," written by Chuck Day (Centergy Music Group); "He Doesn’t Live Here Anymore," written and recorded by Bruce Haines (Centergy Music Group); "I Saw Him In Your Eyes," written and recorded by Susie Luchesinger, written by Billy Aerts, Claire Cloninger, and Paul Overstreet (Aertssen/Arens/Arens/Cobb/Easter/ "Jesus And Mama," recorded by Confederate Railroad, written by James Dean Hicks and Danny Bear Mayo (BMI); "Land Of Promise" (Tom Collins/May/OConnor), "The Blood," recorded by Ken Hollaway, written by Jeff Silvey and Jeff Jensen (Meadowgreen Music/Ridgeline Music); and "Sunday Morning," written and recorded by Charlie Daniels (Mise Haze Music).

**Album of the year:** KECO, Elk City, Okla.; KEKS, Excelsior Springs, Mo.; KKIM, Albuquerque, N.M.; KKLJ, Poplar Bluff, Mo.; KDRL, FH, Ft. Worth; WCWN, Fairfield, Ohio.

Radio personality of the year: Darroll Alexander, WCIM, Fairfield, Ohio; Marty Smith, KBRT, Dallas/ Denver; Colo.; Austin Taylor, CVZM/CVZM-FM, Zanesville, Ohio; Doug Derrums, CCR, Broken Arrow, Okla.; Billy Holcomb, KJLM, Denton, Texas.

Mainstream country artist of the year: Glen Campbell, Charlie Daniels, Paul Overstreet, Ricky Slopes, Ricky Van Shelton.

The Pioneer Award, designed to recognize lifetime achievement in the Christian country music field, will also be presented during the show. Nominees in this category are: the Fox Brothers, Kenny Hinson, MidSouth, Paul Overstreet, and Dolly Parton.

Tickets for the awards show are $10. Information for the awards show is available for all, or for the less, or for the more. For $40, participants can receive the whole set of tickets, which includes admission to all the seminars, workshops, and entertainment activities, as well as the awards show. For further information, contact the Musician of the Year, Chuck Day, 607-275-9210 or 615-270-9218.
**Heatseeker Impact** shows artists most tape prices.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Numbers/Distributing Label</th>
<th>Suggested List Price or Equivalent for Cassette/CD</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>STORIES IN THE ROAD</td>
<td>MARY CHAPIN CARPENTER</td>
<td>MCA 40300 (9.98/15.98)</td>
<td>2-sides at No. 1</td>
<td>1</td>
</tr>
<tr>
<td>WARTY ON SUNDOWN</td>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA 10540 (10.98/15.98)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>NOT A MOMENT TOO SOON</td>
<td>TIM McGRAW</td>
<td>COLUMBIA 76690 (9.98/15.98)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>WHERE LOVE FINDS YOU</td>
<td>JOE Diffie</td>
<td>MCA 10317 (9.98/15.98)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>KICK IT UP</td>
<td>JOHN Michael Montgomery</td>
<td>ATOMIC 82589 (10.98/15.98)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>ONE EMOTION</td>
<td>CLINT BLACK</td>
<td>RCA 10514 (9.98/15.98)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>I SEE IT NOW</td>
<td>TRACY LAWRENCE</td>
<td>ATLANTIC 82646 (10.98/15.98)</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>READ MY MIND</td>
<td>REBA MCENTIRE</td>
<td>MCA 10499 (9.98/15.98)</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>TOP OF THE WORLD</td>
<td>TOBY KEITH</td>
<td>POLYGRAM 33047 (9.98/15.98)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>BOOM TOWN</td>
<td>LITTLE TEXAS</td>
<td>WARNER BROS. 457399 (9.98/15.98)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>THIRD ROCK FROM THE SUN</td>
<td>JOE DIFFIE</td>
<td>COLUMBIA 10317 (9.98/15.98)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>COMMON THREAD, THE SONGS OF THE EAGLES</td>
<td>JEFF FOXWORTHY</td>
<td>WARNER 16525 (9.98/15.98)</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>YOU MIGHT BE A REDNECK IF</td>
<td>CLINT BLACK</td>
<td>MCA 20482 (9.98/15.98)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>IF I COULD MAKE A LIVING</td>
<td>VARIOUS ARTISTS</td>
<td>CAPITOL 82589 (9.98/15.98)</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>MIGHT BE A LIVING</td>
<td>DAMON &amp; JESSIE</td>
<td>LIBERTY 80215 (9.98/15.98)</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>CAN'T COME DOWN</td>
<td>SAMMY Kershaw</td>
<td>MCA 82539 (10.98/15.98)</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>FEELING GOOD TRAIN</td>
<td>TRACY BYRD</td>
<td>MCA 10993 (9.98/15.98)</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>NO ORDINARY MAN</td>
<td>DAVID BALL</td>
<td>WARNER BROS. 45662 (9.98/15.98)</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>THINKING PROBLEM</td>
<td>REBA MCENTIRE</td>
<td>MCA 10508 (9.98/15.98)</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>TAKE ME AS I AM</td>
<td>FAITH HILL</td>
<td>MCA 45307 (9.98/15.98)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>WHAT A CROWED HE KEEPS</td>
<td>THE MAGNIFICENTS</td>
<td>MCA 10091 (9.98/15.98)</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>THE WAY THAT I AM</td>
<td>MARTINA McBRIDE</td>
<td>MCA 66429 (9.98/15.98)</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>COME ON COME ON</td>
<td>BLONDELLE</td>
<td>ARISTA 10878 (9.98/15.98)</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>A LOT ABOUT LIVING (AND A LITTLE 'BOUT LOVE)</td>
<td>ALAN JACKSON</td>
<td>COLUMBIA 82418 (9.98/15.98)</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>GREATEST HITS VOLUME II</td>
<td>REBA MCENTIRE</td>
<td>MCA 10509 (9.98/15.98)</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>HARD WORKIN' MAN</td>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA 10616 (9.98/15.98)</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>WHAT A LIFE TO LIVE</td>
<td>MARK CHESNUTT</td>
<td>DECCA 10394 (9.98/15.98)</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>SWEETHEART'S DANCE</td>
<td>PAM TILLIS</td>
<td>MCA 10508 (9.98/15.98)</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>RHYTHM COUNTRY &amp; BLUES</td>
<td>VARIOUS ARTISTS</td>
<td>MCA 10533 (9.98/15.98)</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>TEN FEET TALL &amp; BULLETPROOF</td>
<td>TRAVIS TRITT</td>
<td>WARNER BROS. 45663 (9.98/15.98)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>JOHN BERRY</td>
<td>JOHN BERRY</td>
<td>ARISTA 11025 (9.98/15.98)</td>
<td>31</td>
<td></td>
</tr>
</tbody>
</table>
THE T.J. MARTELL FOUNDATION for LEUKEMIA, CANCER & AIDS RESEARCH

11th Annual Music Industry Tennis Party
The National Tennis Center
Saturday, November 19, 1994
7:00 PM

Special Silent Auction of Celebrity Memorabilia!

For information, please contact Herb Linsky (201) 394-8700 ext. 53
Artists & Music

Perfect Imperfection: When asked about his 30th album, "Nadie Es Perfecto,” Joan Manuel Serrat says, “I find it impossible to describe the record.” Well, it is possible. Serrat’s latest BMG effort, released last week in the U.S., boasts another passel of poignant, socially conscious anecdotes and touching romantic vignettes that underscore why Serrat is one of Spain’s premier singer/songwriters.

And, as usual, Serrat’s quivering, even-keeled baritone gives his delivery an observable, nearly detached tone. Only when he invests heartfelt sentiment into a song’s choral segment does Serrat transform his quiver into a quake.

In any case, Serrat does eventually begin to talk about "Nadie Es Perfecto,” a former No. 1 entry on Spain’s retail chart, which shipped gold (45,000 units) last month in Argentina.

Noting that the meaning of the album’s title, “Nobody Is Perfect,” is self-evident, Serrat adds that even though everyone possesses imperfect traits, “some people end up being more accomplished than others.”

If I had a preferred song on the album,” Serrat says, “I suppose it would be ‘Te Guste O No,’ because it most reflects what I am now. It starts with ‘You might or might not like me, but the fact is, we have a lot in common.’"

Such was not the case in the ’60s and ’70s, when Serrat’s staunch and outspoken defense of his native Catalonia and its Catalanist tongue attracted the wrath of Spain’s long-dominant strongman Francisco Franco. Serrat later would seek frequent, self-imposed exile in Latin America, where he was met with open arms except in Argentina and Chile, which were ruled by right-wing military regimes sympathetic to Franco.

“I’ve had a 25-year love affair with Latin America,” Serrat says. “I feel very Latin American, because I’ve lived there many times. I bought a motor home in Los Angeles and toured Mexico in 1975-76, playing the villages, towns, and cities with my group—a wonderful way to get to know a country.

“I’ve always thought a man is not just from where he was born,” Serrat adds, “but from where he lives, eats, sleeps, makes love. This has helped me to discover that people are more similar than we might think. For this reason, I hate intolerance.”

Now 60, Serrat could easily kick back and assume the post of exalted elder statesman for Spain’s singer/songwriters. Instead, he embarked in August on a yearlong tour of Spain and Latin America that also will include several November shows in one of the few countries Serrat has yet to crack—the U.S.

“I’ve sung in the U.S. several times—in Los Angeles, Miami, and New York, generally to Hispanic audiences,” Serrat says. “The most amazing concert was at New York’s Lincoln Center two years ago. My voice went out for the first time in 27 years of singing. But the audience sang the songs instead of me. It was sensational. At the end, the New York Times critic said the show had been very interesting, but we would still like to know how I sing.”

(Continued on next page)
In an effort to finally break Serrat stateside, Jesús López, BMG’s VP Latin, North America, says that the label is releasing a greatest hits package in November that will be supported by a television ad campaign. Simultaneously, a special packet containing all of Serrat’s back catalog will be released.

López opines that Serrat could erouse the U.S. market if stateside radio programmers “would find space for his music on their stations. If they would put Serrat on a similar rotation as an artist like Raphael or El Puma (José Luis Rodríguez), we would sell 200,000 units of his product. If not—and the radio here has not been to his music—with our TV campaign we could still hit 100,000 units.”

**Fuentes’ Dynamite Court Win:** After nearly three years of legal tussling, a U.S. district court judge in California has ruled that Colombia-based record company Discos Fuentes is the legitimate owner of the name of one of the label’s mainstay acts: Sonora Dinamita.

On Oct. 3, Judge Manuel Real slapped an injunction on California-based co-defendants Promessa Show Business Inc. and New World Presents, preventing the two outfits from using the Sonora Dinamita and Dinamita names in any commercial endeavor, musical or otherwise.

**Alejandro Fuentes,** production manager of Fuentes’ U.S. licenee Billboard’s “Segundo Dinamita,” says he was “very relieved” by the decision, adding that with only one Sonora Dinamita in the market, the label will be better able to promote the band, formed more than 30 years ago.

“We are going to be able to finally reach the goals that we have for Sonora Dinamita, not only in record sales but also in concerts,” says Fuentes. “We can coordinate marketing and promotion activities with the label.”

An odd sort of entertainment animal, Sonora Dinamita always has been signed to Fuentes, but often the band has remained an independent entity as a live act. Fuentes recalls awarding the band’s licensing rights as a concert attraction several years ago to Kiko Vargas, founder of Promessa Show Business Inc., “But the problem was that Kiko became a hit too ambitious,” Fuentes says. “He wanted to make records, and we said no.”

Vargas proceeded anyway, helping form New World Presents last year and eventually cutting two records with what Sonora Dinamita kn0ckoff called La Internacional Sonora Dinamita. Fuentes estimates that New World sold between 150,000 and 200,000 units of product by selling its Sonora Dinamita CDs at a 35% discount from the price being offered by Fuentes’ Vedisco licensee. “And New World wasn’t paying songwriters’ royalties either, so he was making a killing,” says Fuentes.

Vargas was unavailable for comment. Interestingly, with the legal dust now settled, Fuentes has hired another independent promoter to handle Sonora Dinamita’s bookings: Carlos Orjuela. Asked why he chose to use another free-lance promoter, Fuentes replies that he does not have time to book and promote Sonora Dinamita. Still, Fuentes is confident that his new promoter does not bear the same names that earned Vargas a lawsuit.

**CHART NOTES:** Selena’s “Bidi Bidi Bom Bom” (EMILatin) holds steady at No. 1 for the second consecutive week, with no challenger in sight. Luis Miguel’s still-strong “El Día Que Me Quieras” (WEA Latina) remains No. 2, but loses points, as do eight of this week’s top 10 entries. Bucking the downward trend are “Viviré” by Karen/BMG act Juan Luis Guerra 4.40—up 6—“En La Guerra” by Rosendo Edgar Joel, which leaps-13.

One important reminder: The Hot Latin Tracks chart will convert to a HDS-based chart beginning with the Nov. 12 issue.

On the retail side, as Luis Miguel’s “Viviendo En El Pasillo” (WEA Latina) stays comfortably ahead of the rest of the pack, Carlos Vives’ “Clásico De La Provincia” (PolyGram Latino) increases its sales by 65% and moves 4-2 with the bullet. The hottest-selling record in the past month, “Clásico” gets the Greatest Guinan Award for the third straight week.

**Assistance in preparing this column provided by Horstell Lewellys in Madrid and Enar Patano in Sao Paulo, Brazil.**
**SHOWBOAT**

Directed by Harald Rim-outs

Gershwin Theatre

New York

Jerome Kern and Oscar Hammerstein's sprawling, landmark American musical, chronicling generations of performers about the Cotton Blossom showboat, has been restored to noble proportions. Imported from Toronto’s North York Performing Arts Centre, the new production offers a smartly realized version of this American classic, circa 1880-1930. At three hours, and tight as a drum, “Show Boat” delivers on every possible level.

The cast is without a weak link, from John McMartin’s wunderfully nuanced Cap’n Andy to Mark Jacoby’s stoic Gaylord Ravenel. And as the heartbroken Julie, Loretta Merman emerges as the show’s real star. Her sexy and soulful “Can’t Help Lovin’ Dat Man” shines as the musical highlight, even outshining the mighty “Ol Man River” that was delivered by Michel Bell. With a voice as deep as the Mississippi, Bell’s version is a winner. Problem, is by the time he reaches some supersede time for the fourth, fifth, even sixth time deep in Act II, the thrill is long gone.

Other musical plays include the revival of “Marry, My Comin’ Arround” (deemed too serious for the original 1927 production), as well as McKeever’s dramatic “Show Boat” which finds a way to deliver a show where the show is delivered without making it seem dated.

Gloriously, the show, with more sets than a Wimbleden, is a wonder. But what would you expect from an $8 million production whose top ticket price is $75? From the rugged, mobile Mississippi riverboat itself to the glamorous Palmar House in Chicago, circa 1930, the backdrops shine.

Disney, which reportedly outspent “Showboat” in producing its own extravaganzas, “Beauty And The Beast”—but didn’t approach the level of innovation achieved by “Show Boat”—could learn a thing or two from the show’s terms of getting bang for its buck.

**ICM KEEPS PACE WITH CHANGES**

(Continued from page 26)

stopped touring before their audience had even broken; there aren’t a lot of them.

RH: Why do you think that is?

BE: There are two reasons for this. One is the simple fact that so few of these artists are devoted to their audience, and doesn’t want to go into places where people can’t see, or they may think that the audience is being charged too much money. The other reason is that the arena barriers haven’t been broken is that if you have the number of music fans at a commercial venue like the O2, you don’t have to sell your ticket to seven or eight thousand people.

BB: You mentioned the declining commissions that major acts are paying booking agencies. Do you think that’s an ageist trend?

BE: What you’re asking is, what is the value of the service, and that situation that you’ve described, and for that moment that the conditions exist, the act probably doesn’t need an agent. But maybe I worked at enormous losses for you when you were developing. We represent Blind Melon, and over the course of the maybe 18 months to two years that we’ve been booking them, it’s maybe only the last couple of months that it has become profitable. It costs us approximately $300 to process and issue a contract, so anything you book under $3,000, you’ll lose money on it, but I believe that the actual time is within the range of 50% or 60% of the total, today it’s probably 70%. That’s simply because there’s so much money in South America and Europe and the Orient, but the opening is opening.

So for touring, America has kind of slipped in terms of its pre-emence as the place to go to get money. You don’t place you go to break, because if you can break in America, Kuala Lumpur comes along.

RH: Looking domestically, how you thought about a Nashville office? You had an office there seven years ago, past.”

-“Urban Cowboy,” pre-canyon

BE: I’ve had great ideas, and the worst timing and implementation known to man. We closed that office because Ray Price ended his career. A couple months ago, we came close to buying the Jim Halsey agency, and literally at the 11th hour and 59th minute, inconsistencies came up [that] we weren’t able to resolve. I don’t know if it’s that we might not be too late soon.

BB: You mentioned the declining commissions that major acts are paying booking agencies. Are there any reason for a superstars who can automatically sell out his tour and buy an agent 30% commission?

BE: What you’re asking is, what is the value of the service, and that situation that you’ve described, and for that moment that the conditions exist, the act probably doesn’t need an agent. But maybe I worked at enormous losses for you when you were developing. We represent Blind Melon, and over the course of the maybe 18 months to two years that we’ve been booking them, it’s maybe only the last couple of months that it has become profitable. It costs us approximately $300 to process and issue a contract, so anything you book under $3,000, you’ll lose money on it, but I believe that the actual time is within the range of 50% or 60% of the total, today it’s probably 70%. That’s simply because there’s so much money in South America and Europe and the Orient, but the opening is opening.

So for touring, America has kind of slipped in terms of its pre-emence as the place to go to get money. You don’t place you go to break, because if you can break in America, Kuala Lumpur comes along.

RH: Looking domestically, how you thought about a Nashville office? You had an office there seven years ago, past.”

-“Urban Cowboy,” pre-canyon

BE: I’ve had great ideas, and the worst timing and implementation known to man. We closed that office because Ray Price ended his career. A couple months ago, we came close to buying the Jim Halsey agency, and literally at the 11th hour and 59th minute, inconsistencies came up [that] we weren’t able to resolve. I don’t know if it’s that we might not be too late soon.
TO REGISTER: Cut out this form and mail to:
Billboard Music Video Conference, Attn: Melissa Subatch, 1515 Broadway, New York, NY 10036

First Name: __________________________ Last Name: __________________________
Company Name: __________________________ Title: __________________________
Address: __________________________
City: __________________________ State: __________________________ Zip: __________________________
Telephone: __________________________ Fax: __________________________
I am paying by: __________________________ Check ________ Money Order ________ Visa/MC ________ Amex ________
Credit Card Number: __________________________ Expiration Date: __________________________
Cardholder’s Signature: __________________________

REGISTRATION FEES ARE NON-REFUNDABLE

**REGISTRATION INFORMATION**

FEES:
- $345.00 - Early-bird special – form & payment must be postmarked by September 23
- $385.00 - Pre-registration – form & payment must be postmarked by October 17
- $425.00 - Full registration – after October 17 & walk-up registration

Please note registration form must be postmarked by October 17 for free listing in the registration directory.

**THE CHANGING FACE OF MUSIC VIDEO**

Since the dawn of music video, Billboard Music Video Conference has provided a vital arena for networking and disseminating information. Today’s most focused music video forum assembles professionals from around the globe to examine the issues facing the field and acknowledge excellence in the creation of music videos.

**A UNIQUE OPPORTUNITY FOR MUSIC MARKETERS AND PROGRAM CREATORS**

This year’s conference will include an entire day devoted to the latest developments in interactive programming and software. Through speeches, panels and demonstrations we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

**KEYNOTE ADDRESS**

Chairman/CEO
Warner Music Group
BOB MORGADO

**16th Annual Billboard Music Video Awards**

Hosted by:
Forward/Rhino
Recording Artist
BUSTER POINDEXTER

**Hotel Accommodations**

Loews Santa Monica Beach Hotel
1700 Ocean Ave.
Santa Monica, CA 90401
For Reservations Call: (310) 456-6700

To insure room availability, reservations must be made by October 17.
When making reservations, please state that you are attending the Billboard Music Video Conference to receive discounted room rate.

**PANEL TOPICS**

- Direct - Marketing Strategies
- Coloring Software for Multimedia
- Visual Marketing
- Programmers & Promoters
- Multimedia Opportunities
- Niche Programming
- Video Commissioners vs. Video Creators
- Standards & Practices in the Music Video Business
- Format Forums

**Contact Information**

Melissa Subatch, Executive Director
(212) 536-5018
Billboard Music Video Conference & Awards

**REGISTRATION INFEES**

- $345.00 - Early-bird special – form & payment must be postmarked by September 23
- $385.00 - Pre-registration – form & payment must be postmarked by October 17
- $425.00 - Full registration – after October 17 & walk-up registration

Please note registration form must be postmarked by October 17 for free listing in the registration directory.

**16th Annual Billboard Music Video Conference & Awards**

November 2-4, 1994
Loews Santa Monica Beach Hotel

**THE CHANGING FACE OF MUSIC VIDEO**

Since the dawn of music video, Billboard Music Video Conference has provided a vital arena for networking and disseminating information. Today's most focused music video forum assembles professionals from around the globe to examine the issues facing the field and acknowledge excellence in the creation of music videos.

**A UNIQUE OPPORTUNITY FOR MUSIC MARKETERS AND PROGRAM CREATORS**

This year's conference will include an entire day devoted to the latest developments in interactive programming and software. Through speeches, panels and demonstrations we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

**KEYNOTE ADDRESS**

Chairman/CEO
Warner Music Group
BOB MORGADO

**16th Annual Billboard Music Video Awards**

Hosted by:
Forward/Rhino
Recording Artist
BUSTER POINDEXTER

**Hotel Accommodations**

Loews Santa Monica Beach Hotel
1700 Ocean Ave.
Santa Monica, CA 90401
For Reservations Call: (310) 456-6700

To insure room availability, reservations must be made by October 17.
When making reservations, please state that you are attending the Billboard Music Video Conference to receive discounted room rate.

**PANEL TOPICS**

- Direct - Marketing Strategies
- Coloring Software for Multimedia
- Visual Marketing
- Programmers & Promoters
- Multimedia Opportunities
- Niche Programming
- Video Commissioners vs. Video Creators
- Standards & Practices in the Music Video Business
- Format Forums

**Contact Information**

Melissa Subatch, Executive Director
(212) 536-5018
Billboard Music Video Conference & Awards

**REGISTRATION INFEES**

- $345.00 - Early-bird special – form & payment must be postmarked by September 23
- $385.00 - Pre-registration – form & payment must be postmarked by October 17
- $425.00 - Full registration – after October 17 & walk-up registration

Please note registration form must be postmarked by October 17 for free listing in the registration directory.

**16th Annual Billboard Music Video Conference & Awards**

November 2-4, 1994
Loews Santa Monica Beach Hotel

**THE CHANGING FACE OF MUSIC VIDEO**

Since the dawn of music video, Billboard Music Video Conference has provided a vital arena for networking and disseminating information. Today's most focused music video forum assembles professionals from around the globe to examine the issues facing the field and acknowledge excellence in the creation of music videos.

**A UNIQUE OPPORTUNITY FOR MUSIC MARKETERS AND PROGRAM CREATORS**

This year's conference will include an entire day devoted to the latest developments in interactive programming and software. Through speeches, panels and demonstrations we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

**KEYNOTE ADDRESS**

Chairman/CEO
Warner Music Group
BOB MORGADO

**16th Annual Billboard Music Video Awards**

Hosted by:
Forward/Rhino
Recording Artist
BUSTER POINDEXTER

**Hotel Accommodations**

Loews Santa Monica Beach Hotel
1700 Ocean Ave.
Santa Monica, CA 90401
For Reservations Call: (310) 456-6700

To insure room availability, reservations must be made by October 17.
When making reservations, please state that you are attending the Billboard Music Video Conference to receive discounted room rate.

**PANEL TOPICS**

- Direct - Marketing Strategies
- Coloring Software for Multimedia
- Visual Marketing
- Programmers & Promoters
- Multimedia Opportunities
- Niche Programming
- Video Commissioners vs. Video Creators
- Standards & Practices in the Music Video Business
- Format Forums

**Contact Information**

Melissa Subatch, Executive Director
(212) 536-5018
Billboard Music Video Conference & Awards

**REGISTRATION INFEES**

- $345.00 - Early-bird special – form & payment must be postmarked by September 23
- $385.00 - Pre-registration – form & payment must be postmarked by October 17
- $425.00 - Full registration – after October 17 & walk-up registration

Please note registration form must be postmarked by October 17 for free listing in the registration directory.
International

International Music Video Battle Heats Up

**Euro Channels Link Programming & Resources, Challenging MTV Europe**

**MTV’s Japanese Licensee Sets Sights On Winning More Viewers**

**Italian Team Makes Arresting European Smash**

---

**IMM ’95 Meet Sets May Dates**

**On The Beat** (continued)

---

**EURO CHAIN LINK UP CHALLENGES MTV IN EUROPE**

MTV Europe recently announced it will start including programming targeted to specific European territories and, last month, launched its first major promotional campaign to promote MTV Europe’s availability via local broadcasters in Italy.

As MTV representative said only, “We note the development with interest. It could be the Maastricht breakthrough for the European music [TV] scene.”

Videomusic’s communications director, Francesco Pira, denies that the agreement was provoked by the threat of increased competition from MTV. “We have a completely different philosophy to that of MTV Europe. We are not interested in making competition as such in our territory,” he says. “We are an American-style platform, we’re making a television network made by and targeted for young Europeans. This new initiative with other European music channels will involve exchanges of news and programs and will develop into full-blown co-production deals.”

Videomusic, which has been celebrating its 10th anniversary this year, revamped its image and scheduling last July, placing a strong emphasis on news and youth-oriented issues in magazine programs.

Pira says, “A documentary called ‘Passengers,’ on the lifestyles of young people throughout Europe, is a good example of the programming we are producing and which we can exchange or co-produce with our new European partners.”

MTV Europe announced a new media-research agency, Datamedia, gives Videomusic a daily reach of 7 million viewers, which Pira claims makes his channel Europe’s leading terrestrial music channel.

MTV Europe expanded its terrestrial transmission network in Italy last month. With cable and satellite virtually non-existent in the country, MTV Europe is relayed for a maximum of six hours per day, produced live syndicated programming from 1 p.m.—7 p.m. on a chain of regional broadcasters, covering the north and central part of Italy.

Sebastiano Mussini, responsible for MTV Europe’s development in Italy, says that its coverage constantly is on the rise. “We have just signed a deal with Telecampioni in Sardinia, which increases our potential reach by 500,000 on the island of Sardinia.”

Meanwhile at a viewing figure are available for MTV Europe in Italy, which has now included international, regional, and local programming, according to some sources.

Last month, MTV Europe launched its first major promotional campaign in Italy with a series of (Continued on page 14)

---

**ITALIAN TEAM MAKES ARRESTING EUROPEAN SMASH**

MILAN—Now that Europe is marked by open borders, it’s no coincidence that the dance community has become free of its romantic notions of open minds. And it’s getting harder to tell where the hits are coming from.

For all the awards—banners, Mo-Do’s Euro-rave track “Eins, Zwei, Polizei!” (“One, Two, Police!”) in Germany, 4儂’s “Ma-Do’s” in Europe, perhaps because it has mixed European parentage.

Born out of the chance meeting of an Italian dance producer, Einstein Dr. DJ, and a German model, Mo-Do, at a rave in Frankfurt, the novelty hit draws its inspiration from Japanese “idol” music videos. “There’s nothing wrong with that kind of atmosphere,” says Karasawa. “I’m an MTV guy. I don’t want to go back to Pioneers.”

Karasawa has his work cut out for him. One of MTV Europe’s biggest problems in Japan involves broadcast fees charged by Japanese record companies for their music videos. As a rule, each company has its own set fee for one-year unlimited broadcast rights for all of its videos. Depending on the label, such fees can run as high as 100,000 yen ($1,000) per clip, regardless of the artist, and this irks Karasawa.

“MTV began in the U.S.,” says Karasawa, “the record companies lend them videos free of charge.” He says, “Why not here in Japan? I have a very strange feeling about this. Record companies could lose the chance to promote new singers and groups. So I’m starting talks with their management.”

Japanese labels defend their broadcast-fee policy.

“We have, on several occasions, discussed this with them.”

(Continued on page 34)
ANNOUNCING
THE 3rd INTERNATIONAL MUSIC MARKET
IMM 1995 SINGAPORE
17 - 20 May, Hyatt Regency
The right place to meet the right people

EAST MEETS WEST MEETS EAST

IMM'95 - Your passport to
2.5 billion people in
13 key territories.
Australia • China • Hong Kong • India
Indonesia • Japan • South Korea • Malaysia
New Zealand • Philippines • Singapore
Taiwan • Thailand

THE LOCATION
For the 3rd year running the beautiful island of
Singapore, the natural hub of South East Asia, will play
host to hundreds of Industry VIPs. The seminars,
exhibition and demonstrations will all be held under one
roof at the luxurious Hyatt Regency - a five star all
integral hotel and conference centre in the heart of
Singapore's entertainment centre.

THE HOSPITALITY
Second to none! No other convention in the world will
match the prestigious quality and style provided for
delgates enduring four days of hard business
negotiations. Every delegate is invited to the daily
lunchtime buffets and the evening 'Sundowner' cocktail
sessions. The first night 'Gala Dinner' and the 'Finale
Night Dinner' are also complimentary. And all of the
above includes your partner if you wish!

THE CONCERTS
Once again IMM will showcase a wide variety of top
quality international acts at some of the best equipped
clubs and venues in the world. To showcase your artist
contact Stuart Raven-Hill at the IMM London office.
Tel: +44 (0)71 723 2277

MTV Asia announces Singapore HQ...

Bill Roedy, President, International
MTV Networks
(Billboard, 15th October '94, Asia)

IMM helped us strengthen our presence in SE
Asia. One of our priority pop acts - This Perfect
Day - showcased twice at IMM, significantly
helping the band keep their Number One status
on Singapore Radio for weeks after. It also
opened doors for our acts in Hong Kong,
Thailand, Malaysia, South Korea, Indonesia, and
Australia. A total of eight deals were made with
new partners and we look forward to the
opportunity of going next year and doing even
more business.

John Cloud, International Manager,
MNW Records Group, Sweden.

THE SEMINARS
Following the Official Opening and Keynote Speech on 17th May IMM will
give

WEDNESDAY - 17th May
• Marketing - The development of commercial branding to sell music worldwide.

THURSDAY - 18th May
• Media - Radio & TV in Asia: promotional tools or explorers of music product?
• Charts - Asia Chart Network and the role of charts
in marketing music product in Asia.

FRIDAY - 19th May
• Contracts, Trust - Preparing for the commercial future of music, old values or new?
• Music Publishing - New royalty collection agencies - a cause for growing concern?

SATURDAY - 20th May
• Business Culture, Traditions & Taboos - Eastern and Western business practices.
• Recording & Technology - Does new technology or high expense make for better recording?

THE EXHIBITION
The most effective and cost efficient way to present your products, releases or service
is with an exhibition suite - and there's no danger of your company being tucked away
from the main event. The exhibition area has been designed specifically to encourage
those all important casual meetings while additionally permitting more formal
discussions behind closed doors.

Each suite comprises exclusive purpose-built glass fronted suites with fully furnished
and carpeted open lounge display display area, plus adjoining private meeting room.
Also included are:
• state of the art, TV, video and music facilities • phone • fax
• luxury furniture • display walls • signage area • lighting
electric sockets • whole page company listing in IMM Directory '95 '96
whole page company profile in IMM Exhibition brochure
full accreditation for four people

Suites are arranged in one exhibition area around a central bar/lounge at the hub of
the convention (and adjacent to the seminar rooms) - all open 10 hours a day
Over 1,000 participants are expected at the most comprehensive music business
convention ever held in the region. Our role is to make it possible for your company
to meet, form new relationships, discuss and trade with the maximum number of
participants over the four day period - all in a conducive atmosphere and at a full
inclusive price.

HOW TO PARTICIPATE
For further details and to receive a participation brochure please contact:
Phil Graham, General Manager, IMM'95, 245 Old Marylebone Road, London, NW1 5QT, England.
Tel: +44 (0) 71 723 2277 or Fax: +44 (0) 71 723 2288.

EARLYBIRD REGISTRATION BEGINS 1st NOVEMBER - CALL NOW FOR SPECIAL RATES!
IFPI Targets Mexico In Pirate Talks

BY ADAM WHITE

If it’s October, this must be Mexico City.

The IFPI took its anti-piracy show to that capital earlier this month, staging a repeat performance of its notable Beijing gig in 1993. The goal: to persuade Mexican government officials in to tougher measures against the record pirates who claim more than 60% of that country’s music business.

Mexico is, by the federation’s account, the second-largest pirate market in the world; the largest is China.

The IFPI held a board meeting Oct. 6 in Mexico City and, as it has done previously, used the assembly of its senior officers to political effect in the host nation. EMI Music president Jim Fifield and JHAA chairman Jay Berman, among other board members, met with Mexican government officials including attorney general Dr. Humberto Benitez and Carmen Quintanilla, director of copyright at the ministry for education.

“We were talking about what’s needed to improve the situation,” says IFPI director general Nic Garnett, “which is to say, increasing the penalties for piracy and improving [copyright] protection procedures.”

“Dr. Benitez was well-prepared. Now we’re hoping they are genuine about enforcement. To date, it’s been good—but it needs to be a lot better.”

In August, the Mexican government announced its intention to upgrade copyright legislation. Garnett says officials are looking at “a whole range of copyright issues” and have been asking for submissions from outside interested parties for the first time. He stresses, however, that the IFPI wants the focus to remain on anti-piracy and enforcement.

“Because of NAFTA and GATT, there is a lot of interest into funding NAFTA is all about investment and free trade, and that’s only going to happen if they fulfill their copyright promises.”

Garnett predicts that the legitimate Mexican music market can be worth $1 billion in the next six years, if the government acts; its present value is approximately $570 million.

He adds, “At the [September IFPI] meeting in Hong Kong, anti-piracy attorney general Jimenez made a commitment to increase anti-piracy efforts, with more raids and more prosecutions.” Naturally, IFPI hopes that this commitment is upheld through the Dec. 1 change of government to President Zedillo’s administration.

Current penalties for piracy are not sufficiently severe, according to IFPI operations manager Nick Edwards, who accompanied government officials on a recent raid. Out of that one action, he says, there were 14 prison sentences, but not one for more than six months. Moreover, these can be converted into fines, which are calculated as a multiple of the minimum wage.

 Says Edwards, “It’s a minor cost of doing business for the pirates.”

To date, the illegal merchandise is mostly on cassette. “We’re not seeing counterfeit CDs yet,” Edwards says, “and we’ve been looking. Of course, there are a lot of bootlegs and European schlock.”

Artists appear willing to align themselves with the anti-piracy message in Mexico. EMI’s Paulina Rubio participated in the Oct. 5 press conference, and other performers were present during IFPI events.

Similarly, anti-piracy efforts will continue to be a policy cornerstone of the Latin American record manufacturing companies. NAFTA has been reconstituted to follow the model of IFPI regional boards in Europe and Asia, according to Garnett. This includes increased funding for independent companies to join.

FLAP will now be more closely aligned with U.S.-based IFPI, bringing into its sovereignty, says Garnett. A new chief executive post has been created, and a recruitment effort is being begun.

MTVs SEEK MORE JAPANESE VIEWERS

(Continued from page 52)

exceeded our fee arrangement with MTV, and we feel that the current fee is fair and reasonable given the current subscribership of MTV via satellite and cable,” says Hiroyuki Iwamoto, assistant general manager, A&R control, at Warner Music Japan.

Says Hiroshi Inagaki, deputy president of Sony Music Entertainment (Japan), “As a record company, we want MTV to be bigger than they are now, but we can’t lower the price of videos for MTV alone.”

Music Channel recently lost its three gaijin (foreign) staffs. Vin- nie Longobardo, who was Music Channel’s executive producer, is to be VP, programming and production, for MTV Asia, based in Singapore. Jeff Murray, formerly director of talent and artist relations, moved to MTV in Hong Kong.

Jeff Murray, formerly director of talent and artist relations, moved to MTV Asia’s Hong Kong-based ri- val, Star TV’s Channel V, where he is now director of music and artist relations, at the beginning of September, and Josh Greenberg, director of on-air production, went to MTV Latino at the end of August, direct- ing on-air production there.

Foreign repertoire accounts for the majority of videos shown. Start- cussing our fee arrangement with MTV, and the fear that the current fee is fair and reasonable given the current subscribership of MTV via satellite and cable,” says Hiroyuki Iwamoto, assistant general manager, A&R control, at Warner Music Japan.

Says Hiroshi Inagaki, deputy president of Sony Music Entertainment (Japan), “As a record company, we want MTV to be bigger than they are now, but we can’t lower the price of videos for MTV alone.”

Music Channel recently lost its three gaijin (foreign) staffs. Vin- nie Longobardo, who was Music Channel’s executive producer, is to be VP, programming and production, for MTV Asia, based in Singapore. Jeff Murray, formerly director of talent and artist relations, moved to MTV in Hong Kong.

Jeff Murray, formerly director of talent and artist relations, moved to MTV Asia’s Hong Kong-based ri- val, Star TV’s Channel V, where he is now director of music and artist relations, at the beginning of September, and Josh Greenberg, director of on-air production, went to MTV Latino at the end of August, direct- ing on-air production there.

Foreign repertoire accounts for the majority of videos shown. Start-

EURO CHANNELS UNITE

(Continued from page 52)

TV, radio, and press ads.

Viva, the German-language cable TV-station, has been broadcasting for a year. It is 80% owned by Poly- Gram, Warner Music, EMI, and Sony, producing MTV Europe to comply with the European commis- sion that Viva has an unfair advan- tage. MTV already has sued five re- gional stations for video performance society VPL, alleging they have been operating a price-fixing cartel.

Z-TV in Sweden is owned by the Kinnevik media group (Billboard, May 28). It has carved out a niche in Sweden’s major cities and is about to launch on satellite, giving it more coverage through the rest of Scan- dinavia.
IF YOU'VE GOT IT, SHOW IT AT MIDEM

The Premier International Music Market
In this uncertain world one thing is certain. MIDEM is the industry's greatest one-show for professionals only. Nothing comes close to the prestige and epic scale of MIDEM. Which is why your name on a stand at MIDEM '95 will be like no other statement you can make. But whether you participate at MIDEM as an Exhibitor or Visitor just be sure you get there.

The Ultimate Global Meeting Point
MIDEM is where the key people from all sides of music, the movers and shakers, make the deals that define the industry for the year ahead. And where you get the inside track on vital industry issues.

One Stop For The World
A stand at MIDEM puts your company in the spotlight, it says everything about your image and savoir-faire. And it means you can meet your clients in the seclusion of your own private HQ to optimise your five supercharged days in Cannes.

New Lower Cost Tariff
To make sure the cost of visiting and exhibiting is in reach of smaller companies, we've introduced a new lower cost "individual" tariff for MIDEM '95.

A Dazzling Setting
The Côte D'Azur, Cannes. Five glittering days. Great artists. Brilliant concerts. A monster media event. What more needs to be said? Having fun while doing business is de rigueur for MIDEM. You can't miss it!
Fax or mail this coupon to us now for all the details you need about MIDEM '95, including advertising rates for the MIDEM 'Guide' and the MIDEM Daily 'News'.

I would like to receive further information on MIDEM '95
Name ____________________________________________
Title ____________________________________________
Company ____________________________________________
Address ____________________________________________
City __________________ State __________ Zip Code __________
Tel __________________ Fax __________________

Send to Barney Bernhard/Bill Craig, Reed Midem Organisation 475 Park Avenue South, 9th Floor, New York, NY 10016. Tel: (212) 689 4220, Fax: (212) 689 4348

www.americanradiohistory.com
U.K. labels once again made their time-honored pilgrimages to seaside resorts for the annual sales conferences this fall. Captured here are some of the U.K. and international personnel and artists who braved the brisk breezes of England's South Coast.

BMG Records' U.K. conference in Bournemouth featured live performances from BMG Classics composer Steve Martland and his band; Those 2 Girls; Out Of My Hair; and the duo Ezio, which was joined by Eurovision winner Niamh Kavanagh. Shown after the showcase, from left, are Arista A&R exec Chris Hill; Ezio's Booga; Kavanagh; Ezio; Arista managing director Diana Graham; Arista A&R chief Nigel Grainge; and BMG U.K. chairman John Preston.

Sony Music's outing to Torquay once again was a focus for international artists and visitors; Sony acts Mariah Carey, Misty Oldland, Cyndi Lauper, Manic Street Preachers, Michael Ball, and Jamiroquai were in town for the bash. Shown, from left, are host Paul Burger, chairman/CEO of Sony Music U.K.; Tommy Mottola, president/CEO of Sony Music Entertainment; Norio Ohga, president/CEO of the Sony Corp.; and Paul Russell, president of Sony Entertainment Europe.

Vanessa Mae gets wild with her unique blend of classical and rock violin in an EMI showcase.

Sony Music U.K. chairman/CEO Paul Burger, left, and Epic U.K. managing director Rob Stringer, right, find a place to lay their weary elbows on the Manic Street Preachers' James Dean Bradfield.

Angel Records president Steve Murphy, left, prays that the Benedictine monks' Gregorian Chant record keeps selling, along with EMI Classics marketing director Kick Klimbe, center; meanwhile, Peter Buckleigh, regional director of Toshiba-EMI in Japan, offers a bloom to the gods.

Cyndi Lauper gets cozy with Sony execs. Shown, from left, are Denis Handlin, chairman of Sony Music Australia; Stuart Young, Lauper's U.K. manager; Sony Music Entertainment Europe president Paul Russell; Lauper; Sony Music U.K. chairman/CEO Paul Burger; and Kevin Kelleher, senior VP/CFO of Sony Music Entertainment.

EMI Records U.K. chose Brighton for its bash, taking over both the Grand and the Metropole seafront hotels. Live performances included sets from Terrorvision, Adam Ant, and Eternal, as well as Food Records act Shampoo. Chrysalis' Sinead O'Connor, left, and EMI's Adam Ant, right, are shown chatting over a cuppa with EMI Records U.K. & Eire president Rupert Perry.

Blur's Damon Albarn, left, exchanges a cheeky grin for Adam Ant's worldly grimace at the EMI confab.

EMI Records U.K. and Eire president Rupert Perry, left, shares a tip for the front page with Tip Sheet editor in chief Jonathan King.


Angel Records president Steve Murphy, left, prays that the Benedictine monks' Gregorian Chant record keeps selling, along with EMI Classics marketing director Kick Klimbe, center; meanwhile, Peter Buckleigh, regional director of Toshiba-EMI in Japan, offers a bloom to the gods.

EMI Records U.K. and Eire president Rupert Perry, left, shares a tip for the front page with Tip Sheet editor in chief Jonathan King.

The only advertising award for the music and home entertainment industries!

- Recognize great art and visual communication
- Define standards of creative excellence for marketing in the music and home entertainment industries
- Award the contribution of the creative services/marketing areas to the success of an artist, group, or company.

Awarded in all of the following media: consumer print • trade print • television/cable • radio • point-of-purchase • standard packaging/album cover art & video packaging • special packaging • tour posters • outdoor

Entrants include creative services departments, advertising agencies, graphic design companies. Billie Awards for the best consumer and trade advertising are given in these categories: music • home/music video • music publishing • pro audio • radio • retail

For more information call The Billie Awards Hotline: (212) 536-5019. The Billie Awards Ceremony - April 20, 1995, New York City. Celebrate your image to the industry ... The 1995 International Billie Awards! Look for details in Billboard.
<table>
<thead>
<tr>
<th>HITS OF THE WEEK</th>
<th>HITS OF THE WEEK</th>
<th>HITS OF THE WEEK</th>
<th>HITS OF THE WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAPAN</strong></td>
<td><strong>BILLY CARR</strong></td>
<td><strong>BILLY CARR</strong></td>
<td><strong>BILLY CARR</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>1. <strong>AIDS WAR</strong></td>
<td>2. <strong>COTTON MONEY</strong></td>
<td>3. <strong>SMASHING PUMPKINS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>2. <strong>BAND OF BROTHERS</strong></td>
<td>3. <strong>BAND OF BROTHERS</strong></td>
<td>4. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>3. <strong>BAND OF BROTHERS</strong></td>
<td>4. <strong>BAND OF BROTHERS</strong></td>
<td>5. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>4. <strong>BAND OF BROTHERS</strong></td>
<td>5. <strong>BAND OF BROTHERS</strong></td>
<td>6. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>5. <strong>BAND OF BROTHERS</strong></td>
<td>6. <strong>BAND OF BROTHERS</strong></td>
<td>7. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>6. <strong>BAND OF BROTHERS</strong></td>
<td>7. <strong>BAND OF BROTHERS</strong></td>
<td>8. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>7. <strong>BAND OF BROTHERS</strong></td>
<td>8. <strong>BAND OF BROTHERS</strong></td>
<td>9. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>8. <strong>BAND OF BROTHERS</strong></td>
<td>9. <strong>BAND OF BROTHERS</strong></td>
<td>10. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>9. <strong>BAND OF BROTHERS</strong></td>
<td>10. <strong>BAND OF BROTHERS</strong></td>
<td>11. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>10. <strong>BAND OF BROTHERS</strong></td>
<td>11. <strong>BAND OF BROTHERS</strong></td>
<td>12. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>11. <strong>BAND OF BROTHERS</strong></td>
<td>12. <strong>BAND OF BROTHERS</strong></td>
<td>13. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>12. <strong>BAND OF BROTHERS</strong></td>
<td>13. <strong>BAND OF BROTHERS</strong></td>
<td>14. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>13. <strong>BAND OF BROTHERS</strong></td>
<td>14. <strong>BAND OF BROTHERS</strong></td>
<td>15. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>14. <strong>BAND OF BROTHERS</strong></td>
<td>15. <strong>BAND OF BROTHERS</strong></td>
<td>16. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>15. <strong>BAND OF BROTHERS</strong></td>
<td>16. <strong>BAND OF BROTHERS</strong></td>
<td>17. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>16. <strong>BAND OF BROTHERS</strong></td>
<td>17. <strong>BAND OF BROTHERS</strong></td>
<td>18. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>17. <strong>BAND OF BROTHERS</strong></td>
<td>18. <strong>BAND OF BROTHERS</strong></td>
<td>19. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>18. <strong>BAND OF BROTHERS</strong></td>
<td>19. <strong>BAND OF BROTHERS</strong></td>
<td>20. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>20. <strong>BAND OF BROTHERS</strong></td>
<td>21. <strong>BAND OF BROTHERS</strong></td>
<td>22. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>21. <strong>BAND OF BROTHERS</strong></td>
<td>22. <strong>BAND OF BROTHERS</strong></td>
<td>23. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>22. <strong>BAND OF BROTHERS</strong></td>
<td>23. <strong>BAND OF BROTHERS</strong></td>
<td>24. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>23. <strong>BAND OF BROTHERS</strong></td>
<td>24. <strong>BAND OF BROTHERS</strong></td>
<td>25. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>24. <strong>BAND OF BROTHERS</strong></td>
<td>25. <strong>BAND OF BROTHERS</strong></td>
<td>26. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>25. <strong>BAND OF BROTHERS</strong></td>
<td>26. <strong>BAND OF BROTHERS</strong></td>
<td>27. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>26. <strong>BAND OF BROTHERS</strong></td>
<td>27. <strong>BAND OF BROTHERS</strong></td>
<td>28. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>27. <strong>BAND OF BROTHERS</strong></td>
<td>28. <strong>BAND OF BROTHERS</strong></td>
<td>29. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>28. <strong>BAND OF BROTHERS</strong></td>
<td>29. <strong>BAND OF BROTHERS</strong></td>
<td>30. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>29. <strong>BAND OF BROTHERS</strong></td>
<td>30. <strong>BAND OF BROTHERS</strong></td>
<td>31. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>30. <strong>BAND OF BROTHERS</strong></td>
<td>31. <strong>BAND OF BROTHERS</strong></td>
<td>32. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>31. <strong>BAND OF BROTHERS</strong></td>
<td>32. <strong>BAND OF BROTHERS</strong></td>
<td>33. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>32. <strong>BAND OF BROTHERS</strong></td>
<td>33. <strong>BAND OF BROTHERS</strong></td>
<td>34. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>33. <strong>BAND OF BROTHERS</strong></td>
<td>34. <strong>BAND OF BROTHERS</strong></td>
<td>35. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>34. <strong>BAND OF BROTHERS</strong></td>
<td>35. <strong>BAND OF BROTHERS</strong></td>
<td>36. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>35. <strong>BAND OF BROTHERS</strong></td>
<td>36. <strong>BAND OF BROTHERS</strong></td>
<td>37. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>36. <strong>BAND OF BROTHERS</strong></td>
<td>37. <strong>BAND OF BROTHERS</strong></td>
<td>38. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>37. <strong>BAND OF BROTHERS</strong></td>
<td>38. <strong>BAND OF BROTHERS</strong></td>
<td>39. <strong>BAND OF BROTHERS</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>38. <strong>BAND OF BROTHERS</strong></td>
<td>39. <strong>BAND OF BROTHERS</strong></td>
<td>40. <strong>BAND OF BROTHERS</strong></td>
</tr>
</tbody>
</table>

*Hits of The World is compiled at Billboard/Loupe by Julie Boehm and Elena Bendikovetz, Contact 71-324-6668, fax 71-324-815631.*
HITS OF THE WORLD

FRANCE: The achievements of Georges Delerue, one of the country’s most prolific and revered film score composers, who died in March 1992, will be celebrated by some of his peers at a special concert to be held Nov. 12 in the city of Le Puy du Fou, Brittany. During the evening, works composed by Delerue will be performed by the Philharmonic Orchestra of the Loire region, and guests will include singer-composer Michel Legrand, his brother, singer-composer Pierre Amoyal, filmmakers Pierre Schoendoerffer and Philippe de Broca, and singer Yves Duteil. The show, supported by the French performing rights society SACEM, will combine music, film extracts, and comments from people who knew Delerue. It will also mark the first public performance of Delerue’s piano concerto, Symphonie Concertante Pour Piano et Orchestre. Born in 1925 in the north of France, Delerue composed 188 film scores, including recent hits such as “Platoon”; countless scores for TV programs and stage shows; and several classical works. He earned an Emmy Award in 1967 and a Grammy Award in 1975 for his soundtrack to George Roy Hill’s movie “A Little Romance.” He died a few days after his 67th birthday in Los Angeles, a city where he worked for various Hollywood filmmakers, including George Cukor, John Huston, Mike Nichols, Fred Zimmermann, and Oliver Stone.

EMMANUEL LEGRAND

POLAND: “Abassax,” the new album by De Mono, is another splendid collection of soft-rock ballads and upbeat dancefloor material, with thoughtful lyrics about love, friendship, nostalgia, and the sorrow of leaving. A guest vocalist is the gifted Anita Lipnicka of the group Various Man, and her performance is the revelation of the year. Currently celebrating its 10th anniversary, De Mono was founded in the early 80s by producer Adam Pszoniak, the band’s rhythm section, and a few musicians who got together and started to call themselves Mono, and played a debut gig at the one-time fashionable Warsaw students’ club Park. Since then, the band has toured extensively here and enjoyed at least one successful club tour of the U.S. It has released a series of impressive albums, including “Koächst Imacey” (To Love In A Different Way), “Oh Yeah,” and “Stop.”

BEATA PRZEDPELSKA

TAIWAN: Is the country ready for Schütze? Opinion was divided after his startling debut appearance on International Community Radio Taipei (ICRT). Heavy metal music à la Motorhead performed by a band fronted by a singer/guitarist with a shaved forehead and long hair is certainly a first here. Yet the adventurous, Chinese-born painter/musician, who immigrated to New York and arrived in Taiwan by chance two years ago, is nonplussed. “The question is not whether Taiwan is ready,” he says. “When music has something to say from the heart, people will feel it and try to understand it.” Schütze, a former German schoolboy, is known for his adventurous spirit, and because it most closely resembles the sound of his real name, Sh Tawan. He arrived in the U.S. in 1987, took up residence on Bleecker Street in New York’s Greenwich Village, and was soon exhibiting his abstract paintings. Switching to rock’n’roll because “music is easier to communicate to an audience than is painting,” he launched a band called TATTOOMYTHETTE with Vic Barocas (drums) and Nick Cialiano (bass). Later, after coming to Taiwan, Schütze was encouraged by the production firm Fri Ni to cut an album with his New York band. The result was acclaimed by music critics in Taiwan and Europe, and in Woodstock, N.Y.—sung in Mandarin—and released on Taipei’s Friendly Dogs label, it has already excited considerable media attention here.

GLENN SMITH

IRELAND: The latest album from Gilbert O’Sullivan, the Irish singer-songwriter who enjoyed a series of U.K. and U.S. hits in the 1970s, is a back-to-basics, voice and piano album, with orchestral arrangements by Bill Whelan. “I always wanted to make records with just piano and voice,” O’Sullivan says. “But because of the association that combination has with America and the fact that it might sound cheap, I then had the idea of adding a large orchestra, but used sparingly.” The record sleeve is plain, too, a black-and-white drawing by veteran cartoonist Larry (who uses only his first name professionally)—hence the title of the album, “By Larry” (Park Records). O’Sullivan is one of this country’s best-known artists internationally and has won many honors, including a BMI 4-million-performance award for his 1972 hit “Love Again.” More recently, “Tomorrow, Today” was a hit in Japan, and an album, “Live In Japan ’93,” is in the pipeline.

KEN STEWART

SPAIN: Abandoning the frivolities and uncertainties of New Flamenco, the aristocracy of Spanish flamenco has just ended an 18-day festival. Dozens of artists took part in the 25 shows that comprised the eighth Sevilla Flamenco Art Biennial, held in the city considered by many to be the cradle of modern flamenco. The festival was opened by three top-grade performers—singer Enrique Morente, guitarist Manolo Sanlúcar, and dancer Mario Maya—at the 1,000-capacity Maestranza theater. It was closed by the world’s premier flamenco guitarist, Paco de Lucia, accompanied by musical giants Pepe de Lucia (his brother), Jorge Pardo, Carlos Benavente, and Ruben Dantas. Other acts who appeared over the course of the event were singers Carmen Linarex, El Pele, Jose Mercé, and Diego Carrasco; guitarists Vicente Amigo, Rafael Quiroga, and Gerardo Nunez; and dancer Cristina Hoyos. After the festival, Paco de Lucia was scheduled to tour Kuwait, Bahrain, Abu Dhabi, and Dubai, where tickets for his concerts have long been sold out to Arab royalty, diplomats, and Gulf businessmen.

HOWELL LLEWELLYN
BELANGER, DION

LEDOUBLE, QUEBEC'S FELIX WINNERS

Top Female Overcomes Backlash From Anglo Success

BY LARRY LEBLANC

MONTREAL—Audiorock's Daniel Belanger and Epic's Celine Dion were the top winners at the 16th annual Félix Awards, held at the Théâtre St. Denis in Oct. 17.

Presented by the Assn. Québécoise de L'Industrie du Spectacle (ADISQ), the Félix Awards recognize prominent producers and artists, and let those involved in the Quebec music biz know who among them will get the most critical and fan approval. Since the show is only an award presentation and never a concert, it gives winners an opportunity to bask in adoration and collect the trophies with their families and friends.

Belanger and Dion both have been in the music biz for years, Belanger for more than a decade, and Dion since 1981. Belanger has worked on more than 40 Quebec albums, and Dion has sold more than 15 million units worldwide. So it's no surprise that both were happy to accept the Félixes they won.

Belanger, who won six Félixes, was the first to receive this year's Félix d'or for Best Album of the Year, for "Une Chanson Du Coeur." The Félix d'or is the most prestigious Félix award given each year. Belanger thanked everyone for their support, and ended by saying, "Je vous aime tous." He then received a special Félix for his contribution to the 1994 Félix Awards show. Belanger also won Félixes for Best Country Album, Best Country Single, Best Country Video, and Best Country Male Vocalist.

Dion won the Félix for Top Female Vocalist of the Year, for her album "Dion Siste Re," which sold more than a million copies in Quebec. Her Félixes for Best Quebec Album, Best French Language Female Vocalist, and Best Video also were well-deserved. She thanked everyone for their love and support.

Come on a tour of Britain, motoring from the Cornwall coast in the south to the peaks of Scotland in the north, spinning the car radio dial all the while.

The BBC Radio Network stations still clearly dominate the British airwaves with their nationwide signals and audiences. But almost monthly now, new commercial stations are signing on and seeking new listeners, making the '90s the most competitive era in broadcasting that Britain has ever seen.

Consider these new outlets, approved within the past year by the Radio Authority: On the Cornwall peninsula, Gemini Radio is due to sign on in Exeter early in 1996. Country radio, previously available full-time only from satellite broadcaster CMR, is now heard in London on Country 1035 AM. The jazz, blues and soul of London’s JFM (formerly Jazz FM) and the dance grooves of Kiss FM are now heard on new outlets in Manchester.

Adult contemporary music is the mainstay of Heart FM in the West Midlands, Stray FM in Northern England and Scott FM in Central Scotland, among others. Talk Radio U.K. will be Britain’s first 24-hour commercial phone-in talk station—and only its third national commercial service after Classic FM and rock-oriented Virgin 1215. Some of these new stations have signed on as we write; others begin broadcasting within the months ahead. This is just a sampling, and the Radio Authority expects to license additional commercial outlets through 1995.

Despite the dominant role of the BBC, commercial radio has been around in Britain for more than 20 years. Radio Clyde in Glasgow and Capital FM in London signed on in 1973, while BRMB FM in Birmingham was launched in early 1974. But the Broadcasting Act of 1990 accelerated its growth, setting up the Radio Authority to regulate and license independent (non-BBC) radio stations. Since January 1991, the Radio Authority has awarded more than 40 new independent local radio (ILR) licenses, in addition to the three national services.

In this newly competitive climate, can the BBC survive as a unique publicly funded broadcaster? The question has been particularly pressing for BBC Radio One, as some discuss whether the national pop station should be spun off into the private sector.

But the government announced in July, as part of a wide-ranging White Paper on the future of the BBC, that there would be no reduction in existing radio or TV services.

As the new radio landscape unfolds before us, however, plenty of other questions arise over the impact that commercial radio in Britain is having on the British music industry—and the music scene worldwide, which is influenced by the U.K. That Billboard Spotlight considers these questions.

* Have record companies, the way they promote hits, as major regional commercial stations lure listeners away from Radio One?
* Do retailers see a link between what music new stations play and what moves off their shelves?
* Can concert promoters rely on radio playlists or tie-ins to help sell tickets?
* What do executives say is right—and wrong—with British radio today?

And how does Matthew Bannister, the man behind the revolution at the BBC’s Radio One, respond to criticism of his first year on the job?

Stay tuned.

THOM BURFF

THE BILLBOARD SPOTLIGHT
**The Question Of Right And Wrong On Radio**

What is right, and what is wrong with U.K. radio, in the 90s? Billboard put the question to a cross section of observers of the British service—-including some from outside the U.K.

**Bill Roddy**
President, SITS Networks Europe

What is right: Program directors who think 'show' is as important as [the use of] U.K. radio- programming software is God. There's no adult-centered station in London—a huge void—and there's a lack of experimentation and innovation.

Jean Francois L'Heugue
Managing Director, EMI Records U.K.

The balance in the U.K. between state-owned and commercial radio is about right, and I think Roddy's a very good move by having a statutory policy now and having your [record] is on or off. What frustrates me is that all the radio stations more or less play the same 20 seconds of commercials. It's narrowing the possibility of artist development. You have no crossover [formats] on British radio, and 90% of the radio is [a pop hit format]. You don't have any powerful, urban, rock, country or alternative stations, so you can't work the format of a record on radio.

Jeff Pollack
CEO, Pollack Media Consulting

The good news is that U.K. radio continues to show advances in many local markets with a more sophisticated, audience-oriented product. Also worth noting are the well-programmed national services, Virgin 1215 and Atlantic 252. On the negative side is the continuing lack of respect for the music demonstrated by too many presenters. Jocks talk over and interfere with songs far too early and too often. Presenters who think they are more important than the music they play are not living in the real world.

Continued on page 64

**Giant BBC Radio Adjusts To Competition As Commercial Stations Strike Up Their Bands**

**BY JEFF CLARK-MEADS**

**Radio One's Number-One Max Talks Radio**

**A Q&A With Matthew Bannister**

**BY THOM DUFFY**

First the sun set on the British Empire, now another bastion of national culture is being eclipsed. BBC Radio, the medium that announced war, peace and the Beatles, will soon no longer be the height of sophistication in British broadcasting. The growing constellations of commercial radio stations in the U.K. have, over the last two decades, eroded the BBC's influence. But though the corporation's universe is smaller than it was, it can still boast some of the greatest—perhaps the greatest—radio listening in the world this year fall below 50% for the first time.

Although he stressed that this was not due to any inherent weaknesses in the BBC's output—she wholly attributes the change to the expansion of the commercial sector—she underscores the fact that where independent local radio was once court jester, it is now crowned prince. In London, for instance, the city's independent station, Capital FM, has grown, since its launch in 1973, to claim a larger share of radio listening than the BBC's pioneering pop brand Radio One. Radio One is also sending in audience share in other cities, such as Glasgow, Manchester and Liverpool. According to new promotion at Phonogram Records, says, "The likes of Radio Clyde in Glasgow, Capital in London and Piccadilly Radio in Manchester are all powerful in their areas. They are all very important to us.

Referring to that fact, Phonogram reintroduced a regional promotions team this summer under new managing director Howard Bernstein after previous companies local David Clipsham dispensed with it two years ago. "The team's absence was a pretty burning one," says Nelson. Are commercial record companies in general shifting promotional direction to reflect a changing marketplace? Yes, say promotion executives, but the change is a gradual one.

"We're lucky because we've got a strong if small regional promotions team," says Malcolm Hill, promotions director for EMI Records. "But I suppose we've changed tactics a bit in that I make funds available to do things in the regions more than I did a year ago. We take groups out to regional stations and they've been doing a lot of work in the past. I know there's a lot of listeners out there."

At RCA, as with other British record companies, the sheer volume of the independent commercial sector is daunting. Now the question asked is which of those listeners buy records.

"We are analyzing how different stations are affecting our sales," says Nick Godwyn, promotions director at RCA, "and we have conducted a lot of research and monitoring to that end."

For Godwyn, it's important not only to know which stations are tastemakers for the listeners, but also what is meant when a station says it has A-listed or B-listed a particular record. "A listing can mean 30 plays a week on one station and 70 in another," he says. Atlantic. 252, the AM station based in Ireland, whose services can be heard by two-thirds of the U.K. population, is cited as a station where an A-listing may mean 70 plays.

New technology promises to bring a new level of accuracy to radio play data. The information available to Britain. Existing services such as Media Monitor and Shangrila have gained new competition from Broadcast Data Systems, the leading computerized airplay-monitoring company in the U.S., which has been licensed in the U.K. BCS is owned by the parent company of Billboard, and its data is used to compile airplay charts in Billboard and in Billboard's Airplay Monitor publications.

RCA, like other companies, would love to have an unlimited regional promotions staff. However, because resources are limited, Godwyn will use his own resources. "We don't need methods to tell him where to best apply available staff and funds."

Even as independent local radio grooves in significance, Radio One remains outstanding in its field despite losing more than one-quarter of its audience over the past 12 months. "It's still the only station with million listeners," Godwyn points out.

Complicating the issue for promotion executives is the fragmentation of the market. "Radio One still has an awful lot of importance, but then we do Capital and Virgin and every local station," says Nigel Sweeney, an all-killer, no-filler partner in the U.K.'s most prominent..." Continued on page 65

---

BILLBOARD SPOTLIGHT

www.americanradiohistory.com

BILLYBO

OCTOBER 29, 1994

62

Continued on page 64
As British retailers look to radio to provide exposure of new releases and even heirloom classics—in fulfillment of the—anxiety-producing relationship between radio and retail in the U.K., has followed the success of two old commercial stations. Launched in September 1992 as Britain's first nationwide commercial classical radio station, Classic FM now has an audience of 4.6 million.

Coexisting with the station's arrival, classical music in Britain is now being marketed with the creation and plethora of rock stations. In Top 10 albums chart, that has led to notable figures like Henryk Gorecki and the Benedictine Monks of Santo Domingo De Silos. Many classical retailers say this year Radio One's chart has been brought about in large part by the unabashedly populist, and overwhelmingly popular, programming style of Classic FM.

Sponsors want to be associated with the audience that we've got because we reach a large number of listeners (in a desirable demographic)," says Chris Veze, senior producer at Classic FM, noting that listeners span the 25-to-54 age group sought after by advertisers.

Among sponsors, in turn, have allowed Classic FM to nurture its relationship with record labels and retailers. A compilation of opera highlights was released on Classic FM's own imprint through BMG Distribution, for example, as a tie-in with British Gas.

The Retail Connection
Very readily admits that the station's success in presenting classical music in a pop style has generated classical artists. That's what's happening is that people walk into W.H. Smith to buy the Phil Collins album, and the classical Top 20 is next to it," he says. "That's the compulsion and says, 'I fancy that.'"

Andrea Turner, producer of commercial music at W.H. Smith, says, "We're seeing a growth in those categories.

The retail chain sponsors Classic FM's chart show and displays its chart in every store. "I have other observers that the station came along at a time when public awareness of the classical genre was already on the upswing, thanks to such popular artists as "Lightning Strikes," says Andrea Capaldi, manager of press and artist promotion for Warner Classics. "It seems that they've created their own audience," he says. Capaldi says that the station's presentation of bite-size classics coincided with the aggressive marketing, by Warner Classics, and many others, of easily digested classical snacks.

"Classic Weepies" on Warner's Erato label and "Gardening Classics" on Teldec are two recent examples of mainstream salesmanship. Capaldi says these compilations can achieve annual U.K. sales of 50,000. Sony Classical has launched a Classic FM label with the compilation album "Nocturne," named for Radio One's late-night program.

Radio Oasis
Brian McLaughlin, managing director of retail giant HMV, says that Classic FM has created an oasis in a radio desert. "I think radio just continues to grow," he says. "I find it very hard to listen to radio in this country at all. I don't think the changes at [BBC] Radio One (under new controller Matthew Bannister) have worked. The initial indications are that there's too much talk and not enough music."

"One needs to go back and think about what radio is for," he says, "and how you would like people to listen to the airwaves."

Capaldi says that the station's presentation of bite-size classics coincided with the aggressive marketing, by Warner Classics, and many others, of easily digested classical snacks.

"Inflexible" is a word that is mentioned time and again by promoters and agents with regard to many radio stations—especially the BBC Networks stations—and the view that they do not truly represent the tastes of the audience. When professionals and agents have a wider variety of options to choose from, they will choose to do more.

"Whilst the likes of Radio One almost refuse to play music by what one would call really popular artists—those who can actually sell 300,000 or 400,000 concert tickets—this will continue to be reflected in their declining numbers," says Mel Bush, managing director of the Mel Bush Group, a leading promoter. "We have the same problems as a strong indicator of taste and market, as do the leading U.K. book- ing agencies, radio stations, music companies. Promoters often don't reflect the popularity of artists on the road. I don't regard the material that we promote as the market," he says. "We're using the radio as a marketing tool, and for that reason, radio is very important."

Martin Hopewell, managing director of Promote All, one of the leading U.K. booking companies, says radio stations' programming is still important in the promotion of artists. "We need to get back to the idea of making acts last for a long time," he says. "The idea is to use the radio as a way to promote the act and sell tickets."

Truth In Advertising
Overall, advertising—or co-promotion, as it is sometimes called—does bring the radio closer to the market. Radio is a vehicle for promoting acts, and it is the most direct way to do this. Advertisers want to use radio as a way to promote their acts, and radio is the most direct way to do this. Advertisers want to use radio as a way to promote their acts, and radio is the most direct way to do this. Advertisers want to use radio as a way to promote their acts, and radio is the most direct way to do this. Advertisers want to use radio as a way to promote their acts, and radio is the most direct way to do this.
BANNISTER Q & A  
Continued from page 92

tioned by any kind of playlist. Those
are individuals who I trust, who the
audience trusts, who the industry
trusts, going out there and saying we
champion new bands on this radio
station. And that’s unprecedented, I
would expect, outside college radio
in the United States.

BB: What responsibility does Radio One
have toward the pop music produced by
the British music industry?

MB: We have to have a relationship
with the record industry and, for this
reason, and that is that we are very
powerful. And despite all the newspa-
per headlines that you see, we still
have 11.4 million people listening to
Radio One every week (including
more than 2 million under age 15).
That means that we can be instru-
mental in making and breaking
artists, and we must acknowledge
that responsibility.

But I’m quite clear that our prior-
ity is to program music that we believe
is right for the radio station, not
because it’s a priority of the record
industry.

BB: Are these radio stations outside
Britain that you think highly of?

MB: I’m not as well-traveled as I
should be, to be honest. And one of
the things that I’m planning is a trip
to the States to travel around and
study radio, because there are
undeniable things to be learned
from the experience in the U.S. I’m
not sure that you can lift them up
and apply them lock, stock and bar-
rel in the U.K., because the culture
and history here is very different. We
start from having had a history of the
BBC monopoly, having had mixed
public-service channels, with huge
audiences, which people understand.

There’s a big debate going on in
the industry at the moment as to how
far into niche broadcasting the U.K.
audiences are prepared to go—and
at what speed—and I think that’s an
interesting debate. Therefore, it’s
important to look at what’s hap-
pened in America.

BB: How do you view the creative health
of the British music scene?

MB: There are obviously some
very talented artists about. All of us
want to see artists who mature and
develop and produce a good body of
work. That’s the way forward for
the British music industry. I don’t think
there’s a shortage of talent out there,
and I think we are hearing on the
Evening Session and on John Peel’s
program, for example, some very
talented artists.

BB: Why then have wrong British hands
Continued on page 96

LABEL DEALS IN OVER 30 DIFFERENT COUNTRIES
BIGGEST INDEPENDENT SINGLE OF THE YEAR
(MUSIC WEEK AWARDS 1994)
UK NATIONAL SALES & DISTRIBUTION 3MV/SONY

SEE PULSE-8 AT MIDEM ’95
CONTACT FRANK SANSOM, M.D. ON 071 224 9405
Pulse-8 Records, 245 Old marylebone Road, London NW1 5QT. England

Pulse-8 world indepenDANCE
YOUR GUARANTEE TO SUCCESS

BILLYBOY
Up-Front
music publishing
PULSE 8
MERCHANDISING
REDHOUSE PICTURES

WWW.AMERICOANRADIOHISTORY.COM
Like others, Sweeney welcomes the growing number and widening scope of radio outlets for music—but he fears that, with a tendency for stations to be in either chart music or a specialist market, listeners may not be receiving a balanced airing diet. "That’s bad for the music business," he says, "but it’s good for listener choice."

Many millions of listeners still continue to choose an unbroken diet of Radio One. Dylan White, a radio consultant at Anglo Plugging, who was voted the U.K.'s plugger of the year in 1993, emphasises the station's continuing importance as the U.K.'s only nationwide pop outlet. "You can be on the playlists at 45 local stations," he says, "but it’s still only on Radio One that you’ll get your record played from Lands End to John O’Groats."

"You know Radio One is important," White continues, "because when they release their playlist, there are 20 or 30 pluggers waiting for it. At Virgin, you’ll wander in and pick it up at some point over a couple of days."

Virgin 1215, launched on the AM band in April 1993, is the U.K.’s second nationwide commercial broadcaster, joining Classic FM, which went on the air in July 1992. Virgin’s 3.4 million listeners a week give it 3.2% of the U.K. radio market, according to figures from Radio Audience Joint Research Limited (RAJAR). The station’s policy of rock-oriented album tracks and the best in new music provides another outlet to promotion staffs looking to break records.

Record companies also have been given new opportunities through the range numbers of influential niche and cult stations in the commercial sector, as exemplified by former pirate and now legitimate Londonwide broadcaster Kiss FM. Such a Kiss station in the dance and soul market that it has franchised its name and much of its programming philosophy to an uncongested company, Fat FM Radio which is launching Kiss 102 in Manchester

Radio One is also broadening the listening spectrum by pursuing a policy under controller Matthew Bannister of providing an alternative to the overwhelmingly chart-oriented commercial sector. His philosophy, announced in detail in the spring, dictates that new talent now accounts for 31% of Radio One’s airtime compared with 24% previously, and catalog tracks have been reduced from 35% to 30% to accommodate this.

Record companies are also optimistic about yet more opportunities that will come from the newly approved commercial stations that are due to take to the airwaves later this year and into the next. The first of these are the localist stations in major population centers that will sign on this year, to be followed by a network of regional companies that will be franchised by the U.K. Radio Authority in 1995.

The first distinct station is Heart FM, owned by Chrysalis Radio, which began broadcasting in September in the North West of England. Heart FM is a pioneer in the U.K. in the adult-contemporary format, and Chrysalis Radio is one of 10 broadcasters that have applied for AC licenses in London.

Record-company promotion executives currently agree that breaking a record guarantees all areas of the broadcast market—Radio One and the independent local radio stations. They point out that commercial stations will bolster a chart record's sales with high rotation plays, 24 hours a day. But they add that they are unlikely to move a record onto the singles chart in the first place without nationwide exposure on Radio One.

Says Dylan White at Anglo Plugging, "The whole thing is like a big machine, and you need all the wheels turning in your favor. Radio One is still the biggest wheel."
The Company That Revolutionized Airplay Information In The USA, Is Now Fully Operational In The UK!

BDS
BROADCAST DATA SYSTEMS

Deployed in six major city locations
Monitoring 24 hrs. per day, seven days a week
Covering 64 key stations
“Next-day” information, accessible in daily/weekly reporting periods
Airplay data combined with official audience statistics
Wide range of report formats, distributed computer-direct and by fax, hardcopy, etc.

For More Information On BDS UK, And To Find Out About Complimentary Trial Access, Please Call:

Cathy Flintoff
Tel: 071 731 8199, Fax: 071 731 8312

BROADCAST DATA SYSTEMS (UK) LTD.
London House, 100 New Kings Road, London SW6 4LX
Hastings Plots Post-Western Course
New Infrastructure Needed, Marmaduke Says

BY ED CHRISTMAN
AMARILLO, Texas—Hastings Books, Music & Video faces an infrastructure challenge in the coming years—to maintain its lead in developing multimedia-entertainment-software stores while building a new company infrastructure. That was the message Hastings president John Marmaduke sent to employees and vendors at the company's convention, held here Sept. 26-Oct 1.

The new infrastructure is needed to replace the services previously supplied by Marmaduke's mother company, Hastings Western, which was sold to Anderson News this past August. Anderson, which bought the company from Wal-Mart, changed the name to Anderson Merchandisers. The two companies probably held their last convention together this year.

"The gradual pulling away of Hastings and Western was anticipated in 1991," Marmaduke told vendors during a question-and-answer session. "At that time, Hastings had just been sold to Wal-Mart, and a contract had been provided for the rackjobber to continue supplying distribution and other headquarters services to the retail chain, of which the Marmadukes retained ownership.

As part of the agreement, Marmaduke, who retained the title of Western Merchandisers president, was supposed to split his time evenly between the two companies. But as Western's growth paralleled the rapid Wal-Mart expansion, Marmaduke found himself spending two-thirds of his time with Western. "When you dance with an 800-pound gorilla, the gorilla leads," Marmaduke said.

Meanwhile, the world of music retail was changing, and it became apparent that Hastings' trail-blazing multimedia store was about to reach the future, with many well-financed competitors copying it.

"I knew that the window of opportunity wouldn't be open for long," Marmaduke said. So he told Wal-Mart he wasn't interested in renewing his contract, which ultimately led to the disc-counter selling Western Merchandising to Anderson News.

Hastings now has about 96 stores, generating some $380 million a year in revenue. The company's main priority over the next nine months will be putting together its own infrastructure.

Hastings has organized a new purchasing staff, overseen by Steve Hicks. Also, the company is spending about $1 million to develop a management information system, which will include a point-of-sale system, an inventory-replenishment package, and a new accounting package.

In February, the chain will begin buying new releases, with reorder fulfillment by Anderson Merchandisers.

--We don't want to be in distribution . . .
--We will continue to buy from Western--

During that time, the company will be readying a two-level, 100,000-square-foot warehouse, first setting up a returns depot. In June, distribution is expected to come online. But that facility is only expected to handle current product and high-turn catalog product. "We don't want to be in distribution, particularly for slow-moving stock," Marmaduke told Billboard. "We will continue to buy from Western. We could give them $15 million to $20 million a year in business."

Building a new infrastructure won't slow Hastings' expansion plans, according to Marmaduke. The company plans to open five more stores before Christmas, closing out the year with around 100 stores. Next year, the company plans to open 20 new stores and enlarge 12 others. Hastings' stores currently average some 25,000 square feet, with the biggest outlet measuring about 47,000 square feet.

The chain's trade area takes in 13 states in the Southwest and the Rockies, with Nebraska and Missouri targeted as new markets for next year. Instead of opening stores in major cities that already have home-entertainment superstores, Marmaduke said, "we run to daylight. We mainly go into secondary markets, and we think there are a lot of places where there is a need for a Hastings.

Meanwhile, inside the store, Hastings continues to play its trade. As Marmaduke put it, "We want to sell mysteries to people who come in and buy music, and we want to sell music to people who come in and buy mysteries."

Hastings continually tries to update and redesign its stores, keeping in mind that "the customer wants it all," Marmaduke said. In order to meet that demand, Hastings carries music, books, rental and sell-through video, computer games and other consumer software, magazines, and other inventory lines, including used CDs.

Most Hastings outlets now carry used CDs, which comprise about 3% of the chain's business. "The used-CD controversy was one of the most over-blown issues of all time," Marmaduke said. "In the strongest used-CD stores, the primary benefit is it seems to improve sales of new releases of tertiary titles. Customers trade in the CDs they are tired of and buy new ones."

In his opening address to the convention, Marmaduke paid tribute to his father, Sam, who died Sept. 7, 1983, and outlined his father's strategy for success. His address began with a video made by Garth Brooks. The country music superstar, who was in Europe for a tour, told Hastings and Anderson Merchandisers that Sam Marmaduke was a "future guy." He then led the convention in the Sam cheer, asking repeatedly from the video, "What are we?" with the audience responding, "We're entertainment."

After the video, John Marmaduke resumed his address. "Look at what he left us," he said. "We have integrity. In the early days of music retailing, it was very easy to be seduced by unethical, under-the-table deals, but Sam stuck to his integrity."

Second, John Marmaduke noted that his father hated expenses. "In the early days, Sam and his management staff worried about being run out of business, so they stayed lean, which is still a good recipe for businesses to follow to this day."

Third, the original Marmaduke ran

(Continued on page 67)

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

ANY THING YOU WANT.

FOR A FREE CATALOG CALL 800/648-0958

GOPHER PRODUCTS

400 CD BOOKLETS in 2 SQ. FT.
actual CD's kept in jewel boxes behind the counter.
Full line of counter, wall and floor display.
Write or call for FREE sample.

BROWSER

DISPLAY SYSTEMS

CHICAGO ONE STOP, INC.

1-800-528-7888

Ph: 773-260-8890

4651 South Kedzie

Metropop. Priority Records act Magnapp and independent distributor Paulstan hosted a party for a Chicago-area music retailers, radio, and press at The Smart Bar before the band's performance at Cabaret Metro. Pictured, from left, are Michelle St. Clair, director of promotion, rock and alternative, Priority Records; Bobby Witcher, marketing representative, Paulstan; Linda Hopper, Magnapp; Steve Goedee, Rose Records; Nancy Leven, senior VP of promotion, Priority, an unidentified clubgoer; Ward Rose, regional sales manager, Paulstan; and John Hardman, publicist, the Metro.

Altitunes Kiosk Takes Off
At N.Y.'s LaGuardia Airport

BY SARI BOTTEN
NEW YORK—Amy Nye seems to get a kick out of responding, "The sky's the limit—so pan intended," when asked about projections for Altitunes, the airport-based record kiosk business she launched in late September.

Kidding aside, the entrepreneur who dreamt up the impulse-oriented shops aimed at air travelers on the go really does have, er, high hopes for Altitunes. Based on lots of research and a strong first two weeks in business in the company's 200-square-foot unit in the US Air terminal at New York's LaGuardia Airport, Nye says, "We should have no problem reaching gross volume of $500,000 in the first year in this store."

She says she expects to get to work soon on at least two other shops in New York-area airports. Before five years are up, she hopes to have at least 10 open and running, with some placed in other major cities.

"I learned about projections and cash-flow analysis working in investment banking at Goldman Sachs for two years," says Nye, 26, who started the business in partnership with her father. "After that, I worked at the Zandl Group market research and consulting firm, where I learned a lot about getting a company up and running.

With Altitunes, the Brown University graduate gets to combine her business acumen with her love of music. She says her tastes run the gamut from classical to alternative rock, "I think you should always be in a business that you love. I've always spent so much time in record stores, and I go to concerts as often as I possibly can."

The first Altitunes stocks about 800 music titles on CD and cassette, audio books, and electronic game cartridges, plus a handful of electronics products, including a few Walkman, DiscMan, and GameBoy models. "We started out with only about 600 titles, but we're learning quickly that we need to have more," says Nye. "We have a software program that records

Amy J. Nye is the founder of Altitunes, the kiosk-style music outlet at LaGuardia Airport in New York.
Airline and airport staffers are frequent patrons of the Altitudes music outlet, located in the USAir Terminal at LaGuardia Airport.

HASTINGS PLOTS A POST-WESTERN COURSE
(Continued from preceding page)

Rocks." 

That's why the kiosk typically will stock about 20 to 25 units apiece of the top 5-10 music titles, and only one or two units of popular catalog items. "Because we use one-stop, we're able to get things in within a day or two, to replenish the stock or get something we're missing," Nye says.

While mainstream rock accounts for 40%-50% of the music in the mix, Nye says Altitudes has something for just about everyone, including gospel fans. "We discovered that we needed to have a stronger gospel section," she says. "I don't know whether that's because USAir flies to a lot of Southern destinations, or what."

The maiden stand, operating from 6 a.m.-9 p.m. seven days a week, is stationed strategically near the restrooms, on the way to USAir's departure gate. "There have been men who have made purchases while waiting for their wives to finish in the ladies' room," Nye says. "And there was one man who said, "I need a Walkman fast," and we managed to sell him one just before his flight finished boarding."

While there is a certain sense of urgency in an airport—where Altitudes is the only such game in town for people in a rush—that isn't reflected in the prices. "While we don't beat discounters' prices, we do match most retailers," Nye says. "Because we're priced competitively, we have airport personnel buying from us. With them, we're essentially competing with mall stores, and we're able to, not just because we're more convenient."

Part and parcel of staying competitive is low costs. "The stand is designed to require only one person to man it at a time, which reduces overhead," Nye says. "And this is a kiosk, not a store that we had to build and put a lot of money into and then sell a lot of CDs to recoup the investment."

That fact also helped persuade the airport to give Altitudes a chance. "Because this is a kiosk in a railway and we're not taking up an already-established retail space, we were able to convince the air terminal that they would only be increasing their revenues by letting us come in," Nye says.

HASTINGS PLOTS A POST-WESTERN COURSE
(Continued from preceding page)

ahead of the pack in his belief in superior systems, with Western Merchandisers being the first music account with computerized buying systems. "Our competitors, then, didn't have the same belief, and where are they today?" Marmaduke asked.

Fourth, Sam Marmaduke knew the meaning of entertainment, and was fond of saying, "we are in a fun business, and we have to share that with our customers."

Finally, John Marmaduke recalled how Sun "was into sharing, whether it be profit, praise, ideas, or criticism. You knew where you stood with him."

Sun closed his final chapter "doing what he liked to do," John Marmaduke said. His father had just visited a Wal-Mart and a Hastings in Idaho, and was getting ready to go fishing when he was struck with a fatal heart attack.

"Sun had a wonderful life, and much of it is still here," John Marmaduke told Hastings and Western staffers. "It was so rich and full, and it is really because of you. Thank you very much."

Next, Marmaduke turned his attention to the changes facing the Western staff. Anderson News is going to bring a lot of new ideas to the company's operation, and he urged Western staffers to accept and be part of the coming changes.

Marmaduke said it was necessary for each company to go its own way; "Hastings is now bigger than both companies were when we sold Western to Wal-Mart four years ago," he said.

"Each company is big enough that Hastings has to focus on its business, and so does Western Merchandisers."

Though the Western staffers now have a different destiny, Marmaduke said, "in our hearts, we will always be together. Remember how much we still share in our values and emotions. You are still family to us."

He then told both Hastings and Western staffers, "I want you all to remember that you are the best damn companies in the world."
Memphis’ Planet Music Offers A World Of Listening Options

OUT AND ABOUT: Track was in Memphis a couple of weekends back for the Elvis Presley tribute concert and took half a day to do a little store hopping. Memphis, you see, is one of this country’s major music centers, what with Sun Studios supposedly being the place where it all began, and I knew--if it weren’t for a variety of other factors--to put the city on the map. Memphis probably could also claim to be the heart of soul music in the 1960s and ’70s, when Stax Records and Hi Records were in their prime, owning the kind of deep soul sounds that are still heard today.

With that kind of environment, Track figured Memphis might have some pretty cool record stores to complement the town’s history. Unfortunately, Track never had the chance to find out, because I got walled up in the first store I called upon, Planet Music, and wound up spending a good part of my afternoon there.

Planet Music is a superstar conceived by Durham, N.C.-based CD Suppliers, which was recently acquired by Borders, the book chain owned by Kmart. Planet Music, in Track’s humble opinion, is a home-run winner, although it is not without its flaws.

On the Sunday afternoon that Track visited, there must have been at least 100-150 people in the store. The shop measures 30,000 square feet, but this is not a multimedia outlet. Other than music videos, it doesn’t carry sell-through video. Nor does it stock computer games or CD installation software. And there isn’t a coffee bean in sight.

To be sure, Planet Music is a record store, and one with a hell of a selection. But what most distinguishes Planet Music is its pricing structure, its listening stations, and its membership club.

Like any good merchant, those who conceived Planet Music know it’s important to steal good ideas from other retailers. And Planet Music lifts a concept or two from the Price Club.

When a customer walks into the store’s large vestibule area, a couple of employees, behind a counter, try to induce you into joining the store’s Star Club. A one-year membership costs $12 and allows you to buy music at membership prices. It also allows you to listen to any CD in the store. But since Track doesn’t live in Memphis or in Virginia Beach, Va., where the only other outlet is located, I forgave the opportunity to fork over $12, and walked directly into the store.

A couple of quick impressions: The cost of build-out per square foot here has to be the lowest of any music superstore around, and, jumping toadpoles, do they ever get a bang for their buck. The décor looks great and is nicely laid out, with a large classical music room in the back, an information desk in the center of the store, and five or six MUZE machines spread throughout.

More impressive: Planet Music’s vestibule and front windows could use some pizzazz. Also, the interior could use more selling stimuli strategically placed around the store. To compound the great power merchandising throughout the store keeps placing product briskly into customers’ hands.

Also, the store has, count ‘em, 141 listening stations. Up front are about six large listening racks, each stocked with the top hits in different genres, allowing customers to listen to each CD on the rack with multiple copies right there, allowing the store to irreverent upon hearing it.

Complementing the government posts are individual posts along the wall and among the racks, some featuring a single title and others holding five titles. Track was impressed to see new albums from local Memphis acts like Dan Penn and Don Nix available for previewing.

Every CD in the store has two prices marked on it. Let me explain: Among Track’s purchases was the new Robert Gordon CD, which was marked $14.98, with a membership price of $11.77. The average savings on a CD is about $3 for Club members, and, with five CDs already in my hands, I was 15 minutes of my entrance, that CD membership price was beginning to look like a mighty good bargain.

What made Track finally reach for its wallet was the possibility of visiting the store’s listening room. Looking like a school study hall, the fanned-in area features about 40 CD players, each in individual cubicles. A customer can bring any CD in the store to the counter, a clerk takes off the shrink wrap, and each CD can be sampled. If the customer doesn’t want it, the clerk puts a slice of the CD, places a new price sticker with the proper bar code on it, and returns it to stock. Customers don’t seem to care that they were buying a previously listened-to CD.

While Track was there, there was another 95 percent of the part of the store. Kids younger than 12 had membership cards and were sampling CDs. Fathers and daughters were listening to music together. Everybody wanted to hear the music, it seemed, before purchasing it.

Soon, people living in towns other than Memphis and Virginia Beach will get the chance to visit a Planet Music. It will open three more stores before the end of this year, the one in Baltimore, and 10 are planned for next year.

A couple of days after Track was there, Michael Jackson and Lisa Marie stopped by Planet Music. Like Track, they apparently were valued consumers, and accustomed to the win of parting with $12 to buy a membership.

As Easy as 1-2-3

A STRONG SPANISH audio business is as easy as 1-2-3 with Walt Disney Records. That’s because we’re featuring three new prepacks of Spanish music and read-along titles with specially designed header cards, store posters, bin cards and more. Merchandise these selections of hit Disney titles up-front to capture those impressive Spanish-market sales.

Prepack #1: “The Lion King” (“El Rey Leon”) & catalog titles (available 10/17/94)
- timed specifically for the re-release of The Lion King movie
- 48 pieces per shipper

Prepack #2: Holiday Catalog & the new Lion King release (available 10/17/94)
- classic Mickey and Minnie Christmas themed header card
- 60 pieces per shipper

Prepack #3: “Navidad en las Americas” (available 10/25/94)
- merchandise in-store during the TV special (first three weeks of December)
- 24 pieces per shipper

Take in all three prepacks for the holiday buying season. It’s easy! Simply call your one-stop and order these three prepacks today.

BILBOARD OCTOBER 29, 1994
Mighty Morphins Power Up Audio Sales

by Moira McCormick

On Alacazam/Alacaz,
“A Wonderful Life,” is one of the year’s best. From there, it was on to New York and the Museum of Television and Radio, whose “Storybook Playhouse” series offers valuable exposure for kids’ videos (more on that in the next video column, in the Nov. 12 Billboard). Next, we had a tête-à-tête-à-tête with “Full House” star ronnipes Mary-Kate and Ashley Olsen, whose two new videos are making a splash on Billboard’s Top Kid Valet chart (details on that in the next column as well). We wound up at the West End Gate Children’s Theatre near Columbia University, an important showcase for regional kids’ singer/songwriters, who in this new major-label neglect need all the help they can get.

First, Jessica Harper. With engineering assistance from Mitch Carter, label manager of Waterbury, VT-based Acalacaz Records, the svelte brunette with the croony also performed a good portion of her cultivating album at Tower Records near Boston’s Berklee College of Music. Harper’s jazzy, ingeniously worded tunes attracted a good-sized crowd of grown-ups, while lending themselves to the sort of prop-laden kid interaction that’s de rigueur for today’s children’s performers. Luckily kids in the audience (including Child’s Play’s 6-year-old Lily) walked away with all kinds of loot, from chocolate coins (during “Penny In A Hat”) to tiny toy animals (“Little Zoo”).

Afterwards, the Los Angeles-based mother of two little girls told Child’s Play that she plans to continue performing at the in-store level “for the moment. I like the intimacy—I’m keeping it small.” Harper, whose film credits include Woody Allen’s “Love and Death” and “Stardust Memories” along with Brian de Palma’s cult classic “The Phantom Of The Paradise,” has written songs for years. Bette Milder, in fact, recorded a version of Harper’s album when she was the More Roads at some time ago. It wasn’t until Harper became a mother five years ago, though, that she began composing kids’ songs. (Continued on page 74)
PUNKORAMA: When DJ recently learned that House Of Punk/Flipside Records was releasing a three-album series called “Live From The Masque 1978,” we were overcome by a wave of something between nostalgia and nausea.

The album—the first of which is due in early November, distributed by Mordam in San Francisco—are the brainchild of House Of Punk overlord Brendan Mullen, the onetime proprietor of the Masque, the first L.A. punk club.

The recordings on “Live From The Masque” are drawn from two days of benefit concerts held Feb. 24-25, 1978, at the Elks Lodge near L.A.’s MacArthur Park. Although none of the assembled malcontents knew it at the time, these shows marked a historic occasion: As Mullen notes, “it was almost like the first punk-rock concert, outside of a club.”

The shows—which featured 17 local punk bands, including such now-leg-}


dendary units as X, the Germs, and the Screamers—were held to raise funds for Mullen’s club, which had become Ground Zero for the still-burgeoning L.A. punk scene.

As Mullen recounts in his very funny, sometimes ax-grinding liner notes to Volume I of “Live From The Masque,” he started the club, which was located in the basement of a porn theater on Hollywood Boulevard, in 1977 as a cut-rate band rehearsal space. The Masque soon became a magnet for an assortment of lunatics, disafflicted teens, and even a few musicians. The dangerous looking subterranean firetrap turned into the late-night hangout for a growing cadre of bands—some great, some terrible, all of them exciting.

After the L.A. fire marshals closed the Masque in January 1978 (two days after the Sex Pistols’ last show in San Francisco) for a lack of the proper permits, the punk took over the Elks hall for two days to bail the club out. The shows were captured primly on four-track tape.

“They were recorded and thrown in a closet, because I was told they were so bad they were unusable,” Mullen says. “But all the engineers I talked to said, ‘These aren’t bad.’ So it was either throw them out or do something.”

Thus, the Masque Benefit concerts, transferred to A-DAT and digitally re-mixed, are just now seeing the light of day as a co-venture with Flipside, the label/offset of the long-running L.A. punkkine run by Al Kowalewski, which today has 30 hardcore albums in its catalog.

The first “Live From The Masque” includes performances by the Germs, the Bags, the Weirdos, and the Skulls. Future volumes will contain performances by X, the Screamers, Black Randy & the Metro Squad, the Alleycats, the Zeros, the Dickies, the Deadbeats, and the Eyes, among others—the cream of early Hollywood punks, in all their primitive-sounding glory.

It’s enough to bring a tear to this old punker’s eye. Not Mullen’s, though: “With a typical absence of sentiment, he says, ‘It wasn’t. ‘Oh, the good old days.' I figured it would be 20 years before the interest would surface.”

One hopes the Masque compilations will serve as an education to a crew of young listeners apparently in need of some exposure to the punk-rock roots. “I’ll sit at the corner bar on Saturday night,” Mullen says with amusement. “I play [the Dickies’ pop-punk classic] ‘I’m OK, You’re OK,’ and the kids come up—‘Is that Green Day?’”

PHOTOGRAPH BY WALTER WOLF

**QUICK HITS:** Lea Silver has been appointed GM at JVC Music in L.A. Silver previously was VP of sales and marketing at Quality Records, following tours of duty in sales at Arist, Capitol, and GRT. ... Navarre Corp. in New Hope, Minn., has named Vyto Lazauskas Midwest-East Coast branch manager. He comes to the indie from Cera, where he served as L.A. branch manager ... Upstart Records in Cambridge, Mass., has signed English rocker Nick Lowe; his first album for the Rounder-distributed label will be “The Impossible Bird,” due Nov. 28. Love previously recorded for Warner Bros. and Columbia ... Aphonel Records, a new label in San Francisco, is set for a Mar. debut under its advertising slogan: “Killing Music is for the Birds—Lea Silver Music is for the Birds.”

The tough, yet melodic sound of The Liquor Giants is distinctly different from the music offered by the acts in which Dotson previously served—the (Continued on next page)
## Top Reggae Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 Nov 94</td>
<td>Queen Of The Pack</td>
<td>Patra</td>
<td>IVP 1369</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Yaga Yaga</td>
<td>Terror Fabulous</td>
<td>Rhumba JU 003</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Reggae Dancer</td>
<td>Inner Circle</td>
<td>Big Beat 9706789</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Queen Of The Cabinet</td>
<td>Inner Circle</td>
<td>Big Beat 2T6282</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Kids From Foreign</td>
<td>Born Americans</td>
<td>Groove D8 9433849</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Promises &amp; Lies</td>
<td>UB40</td>
<td>Virgin 3576-A</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Reggae Gold 94</td>
<td>Various Artists</td>
<td>VP 1369</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Dancehall Reggae</td>
<td>Various Artists</td>
<td>Priority 53768</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>All She Wrote</td>
<td>Mungo's Hi-Vu Island</td>
<td>Chaka Demus &amp; Pliers</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Dancehall Massive 2</td>
<td>Various Artists</td>
<td>Apple Music 200</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Stir It Up</td>
<td>Various Artists</td>
<td>Melodies 53768</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Songs Of Freedom</td>
<td>Various Artists</td>
<td>Bob Marley &amp; The Wailers</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Big Blunts</td>
<td>Various Artists</td>
<td>Tommy Boy 1027</td>
</tr>
</tbody>
</table>

## Top World Music Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 Nov 94</td>
<td>Talking Timbuktu</td>
<td>Ali Farka Touré</td>
<td>Ry Cooder</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>The Guide (Wommat)</td>
<td>Youssou N'Dour</td>
<td>Gweru 7101</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Wakafrika</td>
<td>Giant International</td>
<td>Manu Digasso</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Transcend Planet</td>
<td>Various Artists</td>
<td>World Music 7067612</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Aye</td>
<td>Various Artists</td>
<td>Angelique Kidjo</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Salsabyla</td>
<td>Various Artists</td>
<td>Zap Mama</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Fandango Nights</td>
<td>Willi &amp; Lobo</td>
<td>Electra Music 619548-1</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Love &amp; Liberté</td>
<td>Various Artists</td>
<td>Erykah Badu</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Ro</td>
<td>Various Artists</td>
<td>Israel Lo</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Zen Kiss</td>
<td>Various Artists</td>
<td>Sheila Chandra</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>The Hands Of Mali - A Retrospective</td>
<td>Various Artists</td>
<td>Saffi Keita</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Entre</td>
<td>Various Artists</td>
<td>Elba &amp; Efrat Amorosi</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Best Of Both Worlds</td>
<td>Various Artists</td>
<td>Lila Downs</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Soca Carnival '94</td>
<td>Various Artists</td>
<td>Ice Cube</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Ashiko</td>
<td>Various Artists</td>
<td>I.K. Dairo</td>
</tr>
</tbody>
</table>

## New Age Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 Nov 94</td>
<td>Live At The Acropolis</td>
<td>Various Artists</td>
<td>Challenge 8412</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Acoutic Planet</td>
<td>Various Artists</td>
<td>Higher Octave 7070</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Mandala</td>
<td>Various Artists</td>
<td>Higher Octave 7070</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Celtic Twilight</td>
<td>Various Artists</td>
<td>Hearts Of Space 11104</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Shepherd Moons</td>
<td>Enya</td>
<td>Enya</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Windham Hill Piano Sampler II</td>
<td>Various Artists</td>
<td>Windham Hill 11319</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Narada Lotus Acoustic Sampler</td>
<td>Various Artists</td>
<td>Narada</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Apurimac</td>
<td>Various Artists</td>
<td>Higher Octave 7067</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Guitar Passion</td>
<td>Various Artists</td>
<td>Universal 2124</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Passion For Guitar</td>
<td>Various Artists</td>
<td>Higher Octave 7067</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>In Search Of Angels</td>
<td>Various Artists</td>
<td>Higher Octave 7067</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Hours Between Night &amp; Day</td>
<td>Various Artists</td>
<td>Higher Octave 7067</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Watermark</td>
<td>Various Artists</td>
<td>Windham Hill 11136</td>
</tr>
<tr>
<td>13 Nov 94</td>
<td>Another Star In The Sky</td>
<td>Various Artists</td>
<td>Windham Hill 11136</td>
</tr>
</tbody>
</table>

## Child's Play

As for her striking lyrics, Harper says she employed "a level of whimsicality that my own kids enjoy." In "Back Door Open," for instance, extra-terrestrials park their rocket in the singer's kitchen sink, creating amusing dilemmas for drop-in guests Santa Claus and Goldilocks—all done in a finger-snapping, coolly bluesy style. "I tried not to be considered musically," says Harper. "My children, bottom line, love a good groove. I wanted to give kids something more than what they usually get on children's albums." Harper says there's a possibility that some of her songs may be turned into illustrated storybooks. We say, start the presses.

For the thoroughly engaging West End Gate Children's Theatre, proprietors Steve and Jo Ann Grossman have been producing children's theatre for five years in the West End Cafe's jazz room on Saturday afternoons. Morden's fall lineup includes (among the storytellers, magicians, puppeteers, and clowns like New York's Silly Billy) two of the most exciting children's music artists on the scene: Sooty (Oct. 22), whose urban, picaresque, musical imagination is sparked by her piquant ten-year-old, and Lou Del Bianco (Dec. 17), an immensely gifted actor/singer/storyteller who is one of the most disarmingly funny, honest, and unique kids' artists around.

The Cafe's jazz room is ideal for its young audience, and the unique "kids" right in front of the stage, and the restaurant itself caters to the clientele with kids' menu lunches. Morden and Grossman say they draw upwards of 50 children every week (though this particular Saturday's turnout was comparatively light, due to the five-star weather outside). The West End Children's Theater provides valuable exposure for children's performers—"who are the lifeblood of the kids' entertainment industry—for whom appropriate venues are few and far between. Encouragingly, Morden has done so well with the theatre that he plans to debut a Sunday series in the Lincoln Center area called the West Side Kids Theatre (held at the Lincoln Square Synagogue). The aforementioned Silly Billy kicks things off with a Nov. 6 performance.

## Higher Octave Music

Higher Octave presents the top debuts of 1994

### One Thousand & One Nights

Shahin Najm & Odeh & Darin

This exciting debut by Washington, D.C.-based instrumental duo will undoubtedly draw favorable comparisons with artists such as Strauss & Farah and Ottmar Liebert. One Thousand & One Nights is a smooth blend of guitar (Shahin) and keyboard (Odeh) with flavors of jazz, Spanish, Middle Eastern and a taste of pop, producing a delicious, spicy, lively feel for contemporary scores! This is one great album for the driver.

**THE NEW TIMES SEATTLE, WASHINGTON**

### 3rd Force

3rd Force, led by William Jara with special guest Celso Chimachim, explodes on the scene with an extraordinary collection of soothing production and melodic sensibilities. With a single vision, 3rd Force has invented a powerful new way to experience musical ecstasy.

"Their modern synthesized rhythms, acoustic piano fills, organic percussion and sampled solos are richly woven and seem as captivating as they fresh. The textures and grooves are some of the best we've heard all year."
the Queen of Pop pulls another dodge from her bag of tricks, with help from a cut of her songwriting staff. This time, rather than shocking with sexual antics, Ms. Minogue hits a pop record that yields hits galore, with little excess baggage. Most seductive offerings are pop smash "Sleepwalking," muscular upbeat "Fancy," I’d Rather Be Your Lover" (featuring McShells Nqoko on backing vocals) and primal tribal jam "Humana Nature," and Babyface collaboration "Take A Bow." A mellow fade top 30, rhythm crossover, and AC.

<table>
<thead>
<tr>
<th>Madison Bedtime Stories (Capitol/EMI)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Know Why We Cry&quot; (as well as the title track)</td>
</tr>
<tr>
<td>&quot;Rape Me&quot;</td>
</tr>
</tbody>
</table>

The Queen of Pop pulls another dodge from her bag of tricks, with help from a cut of her songwriting staff. This time, rather than shocking with sexual antics, Ms. Minogue hits a pop record that yields hits galore, with little excess baggage. Most seductive offerings are pop smash "Sleepwalking," muscular upbeat "Fancy," I’d Rather Be Your Lover" (featuring McShells Nqoko on backing vocals) and primal tribal jam "Humana Nature," and Babyface collaboration "Take A Bow." A mellow fade top 30, rhythm crossover, and AC.

### DISAGILE PLANETS

Blowout Bomb

This album presents a mixture of pop and rock, with songs that range from uptempo dance tracks to more soothing and introspective numbers. The production is top-notch, and the vocals are well-crafted. Overall, it's a strong release that should appeal to fans of rock music.

### GEORGE WINTON

**Forest**

Georgetown University Press

This album is a collection of poetry that explores themes of nature and the human experience. The poems are written in a lyrical style and offer a unique perspective on the beauty of the natural world. It's a thought-provoking release that is sure to be enjoyed by poetry enthusiasts.

### GEORGE WINTON

**Escape**

GEORGE WINTON

This album is a contemplative journey through the human condition, exploring themes of love, loss, and redemption. The music is a blend of jazz, blues, and folk influences, with lyrics that are both poetic and soulful. It's a powerful release that will resonate with listeners.
DAMEN BASTIOTA What Will I Do (1:00) 
PRODUCERS: Glenn Gordon, Mike; A. Alijan Jr., Michael Alijan, Jr., Don Sherry; PUBLISHERS: Rhythm-Wax, BMI, Small Sound, ASCAP
FAMOUS 1138 CD single
More fun in the freestyle world. Bastiota does his best to generate teen-idol beat on this standard adults-only fare. His breathy style is effective, and the production by Mario Augustin and Glenn Gordon hints at the Latin-pop singles vying for attention right now. CD single has no fewer than 10 cuts. This is a mix of the show's bit of country and Steve varieties. It's a softly bouncy, beatifully incomparable vocals. An bright style and chart future appears more likely.

LI ZHAIAR Superman (2:40) 
PRODUCERS: Li Zhaiar, Walfit; PUBLISHER: not listed
MIDWEST 5206 CD (cassette single)
It's time for this alternate rock darmer for make the transition into pop stardom. Fazzy, guitar-rooted ditty bounces with a pure-pop hook, saucy lyrics, and layered vocals that sound like a cute girl's group gone wrong. Already a response to those who smash with an MTV-friendly videoclip, this single has the sound and the clout to pull top 40 support with relative ease. From the album "Whip-Smart."

JON SECADA Old School Love (1:26) 
WRITERS: M. Berlin, J. Berlin, A. Berlin; PUBLISHERS: EMI, Warner-Chappell, BMI
CHANCE MUSIC 54231 CD 1 (maxi-cassette single)
This cut from "Wanna Be My Baby star's new smash with a hip-hop hit. Paul is a fine singer and songwriter. He is a poetic talent and has a great body of work. This song is a great addition to his discography and will surely benefit the music industry. It's a great song that will stand the test of time."

HEAVY D & THE BLACK CROWES (5:57)
PRODUCERS: Eazy-Me, Eazy-D, PBL; PUBLISHERS: EMI, Warner-Chappell, BMI
SUNSET 1001 CD (cassette single)
This cut from "Nutin' But Love" delivers the goods. Leather pants, a heavy dose of rockabilly, and his boyz brew a bouncy, backseat, dripping with a potent blend of playful lyrics and sampling ideas. No soulful backing vocal adds an R&B flavor. Good to the last bass drop.

RAJEE NE (Turn It Up (5:59)
PRODUCERS: E. Lewis, E. Lewis; PUBLISHERS: J. Lewis, J. Lewis, T. Lewis, R. R. Lewis; PUBLISHERS: BMG
SOLDIERS OF LOVE 1152 CD (cassette single)
Go ahead and sell the dream. With a heavy dose of rockabilly, Heavy D. and his boyz brew a bouncy, backseat, dripping with a potent blend of playful lyrics and sampling ideas. A soulful backing vocal adds an R&B flavor. Good to the last bass drop.

MOBY Feeling So Real (5:47) 
WRITERS: T. Garlick, M. Coe; PUBLISHERS: Moby, EMI, Warner-Chappell, BMI
ASCAP; Top-Eye Vision, BMI
PENNIEMAN 7472 (PG) (cassette single)
Levo it to the brilliant mind of Moby to build and barf down and classical music. Single has a majestic quality—particularly with its vocals, which a hauntingly beautiful and truly interesting to the ear as it is to the body. An ambiance of moods is provided to the listener. It's a true moods as an adventurous crossover radio and alternative radio outlets. Be sure to check out the added track, "New Dawn Padres."

MSI MIAMI SOUND MACHINE (Jamaica) (8:01) 
RECORDERS: Johnny Williams, Mark Lewis, Byron Disabled Crescent Moon 5550 (12-inch single)
MSI's first recording without Gioma. Estelle explores with Latin-drenched tribal intensity. The combination of live instruments with aggressive synth works extremely well. Top off the fire with a vamping female vocal and gang-style male rap. It's a hit. It features a track of peak-hour programs on fire. Dive into any of the remixes. Mark Lewis, Byron Disabled, and Crescent Moon. They are the ultimate hip hop and rhythm tracks.

UNCANNY ALLIES Higher Love (6:10) 
RAMSEY RECORDS 62360 (PG) (12-inch single)
2. The Human Side of the Mix. This song features a female vocals over the instrumentals. It's a must-listen for any hip-hop fan.

LETTERS TO CLEO Here & Now (10:45) 
WRITERS: J. Ruth, J. Smith; PUBLISHERS: EMI, Warner-Chappell, BMI
SUNSET 1001 CD 1 (maxi-cassette single)
Listeners with a penchant for unearthing new talent will remember this retro from the Boston band's acclaimed "Aurora Gory Jives" album on the independent Cherry Diet Records. Recorded for the album's release on Giant, this has retained its appeal, left-of-center power-pop sound that made the original so endearing. Perfect for both rock and radio play. It's a benefit from its inclusion on the "Melrose Place" soundtrack.

JIMMY BUFFETT Frontman For The Night (4:43) 
WRITERS: R. Kelly, E. Wynter, B. Jones; PUBLISHERS: ASCAP; E. Wynter, B. Jones, C. E. Wynter, F. Jones, A. Jones
RECORDERS: ASCAP A.034 (12-inch single)
From "Cabin Fever," this song explores the essence of a full-length debut. "The Goon Won't Bite," with a sleek pop-
NEW YORK—Following in the extra-large footsteps of fellow basketball star Shaquille O'Neal, Scottie Pippin is lacing both some muscle and some music to an upcoming videogame.

The Chicago Bulls guard/forward stars in “Slam City With Scottie Pippin,” a unique live-action interactive game due in November from San Barnte's MPC2/Mac Recording artist. And while Pippin's on-court role in his first interactive game was certainly a familiar one, he was a novice in another role he undertook for the game: recording artist.

Making his musical debut, Pippin recorded the theme song for the game, “Respect,” which was written especially for “Slam City” by composer/producers Benitez, longtime friend, who has worked with such artists as Madonna and Whitney Houston, recorded the track in a Chicago studio last month.

Benitez says the rap track keys in to the strategy of the game, which includes earning respect from the other players. “For Scottie, I wanted to write words that captured the respect that kicks in when one great player knows he has met his match, whether it's in a stadium, on a corner street, or in a video game,” he says.

Digital Pictures plans to use the track as a valuable promotional vehicle for the game, including the possibility of seeking airplay. There are no current plans, however, to package a separate audio release with the game, or to release the track commercially.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further the game's theme of strategy and atmosphere, says Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keys in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked up with two of rap's top acts, Intense Entertainment, which includes the band single from O'Neal's sophomore five-album with some 620,000 copies of the Sega Genesis version of the game, titled “Shaq Fu.”

Unlike the Pippin title, however, the track itself was not included on the game, which is to begin shipping late this month in conjunction with the release of the live album.
**HOCKEY VIDS INSPIRE LOFTY GOALS**

**But Will Lockout Put Sport's Popularity On Ice?**

**By TERRI HOKAR**

NEW YORK—The National Hockey League may not take the ice anytime soon, but hockey videos have been playing well at retail since last season. It's no surprise: Video is benefiting from a surge in interest that should push sales of all NHL merchandise to an estimated $1 billion this year. Unless the owners' lockout freezes action, attendance is sure to top last season's 17 million—potential buyers of items other than programs and hot dogs.

At the center of the video arena is the "1994 Stanley Cup Champions: N.Y. Rangers" tape, which has sold more than 100,000 copies, according to producer and distributor APC Video. It's the all-time best-selling hockey title in the states, thanks to the Rangers' first trophy in 50 years, won in the biggest sports market in the U.S.

"The American market still has a long way to go before we have the passion for hockey that Canada does, but we are rapidly heading in that direction," says Bill Smith, VP of sales for Minneapolis-based Quality Video.

Quality's sister company, Toronto-based Quality Special Products, is virtually "guaranteed to sell more than 200,000 units of a new release like 'Best of '94' or 'Don Cherry's Rock 'Em Sock 'Em V 1,'" according to Smith. He maintains that hockey has been gaining momentum here since 1990, and "this will definitely be Quality's biggest year," with 20 titles selling about 500,000 cassettes.

Simitar Entertainment, another major supplier, expects to sell about 200,000 units this year of four hockey releases, says president Ed Goetz. Footage ranges from Pee Wee League games to the pros, and is gathered from "a number of sources," Goetz adds.

Neither Quality nor Simitar expects the delayed start of the NHL season to hurt sales or to force changes in marketing. "I think the hard-core hockey fan will continue to buy videos, because that's their only source for hockey," says Smith.

When—and if—the NHL gets under way, increased exposure on television likely will boost sales, says Fox and ESPN recently made deals to air nearly 200 games.

Simitar's marketing goal, according to Goetz, is simply "putting [tapes] in a box and putting them on the shelf." He adds, "It's our belief that shelf position and price point are the two things that drive this kind of product." Goetz has priced the 30-minute entries in his Sports Pages Series, including "Ice Wars" and "Fantastick Hockey Fights," at $5.99, an easy call for mass merchants' customers. Offered at drug chain Walgreens for $4.99, the tapes "blew out," says Goetz.

Smith counts as a sign of the success of hockey video a "significant presence" for Quality's titles at the Musicland Group, Trans World Entertainment, and Camelot prior to Christmas, and placement in the West Coast-based Wherehouse chain for the first time. "In-store play reels, combined with placement and signage, do a nice job of merchandising the product," he says. In the strongest markets, Quality runs "teaser" television spots.

Quality licenses NHL footage through Quality Special Products from Molstar, the broadcasting arm of the Molson Brewing Company, which has league rights in Canada. Blooppers and violent action draw the most attention, but there is a niche for kinder, gentler instructional videos.

Irvine, Calif.-based Barr Entertainment has seven how-to tapes by veteran player Gordie Howe, which it acquired when the company purchased KVC Entertainment in 1990. GM James Johnston says the cassettes are pitched to schools, libraries, and the armed forces, as well as major retail chains.

According to Johnston, "Hockey—Here's How: Power Skating" is experiencing "a whole new life," which he attributes largely to the rapid, instruction-less growth of in-line roller skating.

(Continued on page 82)
Littlefoot And His Friends Are Back
In An All-New, Feature-Length Animated Hit!

THE LAND BEFORE TIME II
The Great Valley Adventure
THE DIRECT-TO-VIDEO SEQUEL!

* Following in the footsteps of a winner! The original "Land Before Time" opened up #1 at the box office, grossed over $46 million, and has amassed over $73 Million* in rental revenue, in addition to its self-through success.

* The Land Before Time® II The Great Valley Adventure builds on the success of the original classic which boasts a staggering return on investment per unit of 1,271%.*

* Timed for success! December 26 release date capitalizes on staggeringly high store traffic. It’s a golden opportunity to have fresh product in your store the day after Christmas and into January—a sensational retail month!

* A delightful new family classic featuring kid-pleasing original songs by The Roches.

* Consumer-friendly, eye-catching CLAMSHELL package!

* Value-added consumer incentive! Every videocassette contains a free "Gift" for children: FULL COLOR RE-USEABLE STICKERS.

* Animation sensation! Brilliantly animated by the same team that brought the Land Before Time® characters vibrantly to life.

* Dino-sized media support! National campaign (top 50 markets) includes Spot TV, Cable and Print. A massive ad blitz starts December 25. Powerful advertising support will generate over 610 Million Consumer Impressions.

* Color: Lifetime / ABC / Disney / USA / TNT / USA Network / Entertainment Tonight / Parade / Kid's TV Network / USA Weekend

* Reach & Frequency: 95% of all Women: 25-49, 6.9 times. 90% of all Kids 2-11, 6.2 times. 68% of all Women 55+ targeting "Grandmothers", 9.2 times.

* Fun-tastic P.O.P.!
  - 24/48 unit floor/counter merchandiser
  - shelf talkers
  - static cling
  - 3/4" line art coloring fun-sheets
  - one sheets
  - half sheets

* Co-op Advertising available.

Call Your Sales Representative and Order Today!

STREET DATE: DECEMBER 26, 1994

* Alexander & Associates. All advertising and promotion details subject to change without notice.
## Billboard FOR WEEK ENDING OCTOBER 29, 1994

### Top Video Sales

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Video # Released</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JURASSIC PARK ▲</td>
<td>Amblin Entertainment MCA/Juvenile Home Video 82061</td>
<td>Sam Neill Laura Dern</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>2</td>
<td>THE NIGHTMARE BEFORE CHRISTMAS</td>
<td>Touchstone Pictures Touchstone Home Video 3603</td>
<td>Animated</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>3</td>
<td>THE 3 TENORS IN CONCERT 1994</td>
<td>A*Vision Entertainment 50822-4</td>
<td>Carreras, Domingo, Pavarotti (Italian)</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>4</td>
<td>SLEEPLESS IN SEATTLE</td>
<td>Columbia TriStar Home Video 52413</td>
<td>Tom Hanks Meg Ryan</td>
<td>1993</td>
<td>NR</td>
</tr>
<tr>
<td>5</td>
<td>D2: THE MIGHTY DUCKS</td>
<td>Walt Disney Pictures Walt Disney Home Video 2553</td>
<td>Emilio Estevez</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>6</td>
<td>PLAYBOY CELEBRITY CENTERFOLD- LAYOJA TAYLOR</td>
<td>Playboy Home Video Universal City Studios MCA/Juvenile Home Video 42029</td>
<td>Charles Grodin Bonnie Hunt</td>
<td>1994</td>
<td>PG</td>
</tr>
<tr>
<td>7</td>
<td>HONDO</td>
<td>MPI Home Video 7021</td>
<td>John Wayne</td>
<td>1957</td>
<td>NR</td>
</tr>
<tr>
<td>8</td>
<td>AN AFFAIR TO REMEMBER</td>
<td>Fine Art Video 1240</td>
<td>Cary Grant Deborah Kerr</td>
<td>1958</td>
<td>NR</td>
</tr>
<tr>
<td>9</td>
<td>BEASTIE BOYS: SABOTAGE</td>
<td>Capitol Video 77787</td>
<td>Beastie Boys</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>10</td>
<td>YANNI: LIVE AT THE ACROPOLIS</td>
<td>Private Music BMG Home Video 82163</td>
<td>Yanni</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>11</td>
<td>KISS: KISS MY A**</td>
<td>PolyGram Video 0086320393</td>
<td>Kiss</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>12</td>
<td>BASEBALL: A FILM BY KEN BURNS</td>
<td>Turner Home Entertainment 85318</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>16</td>
<td>BARBRA STREISAND: BARBRA IN CONCERT</td>
<td>Columbia Music Video 2450115</td>
<td>Barbra Streisand</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>17</td>
<td>PETER GABRIEL: SECRET WORLD LIVE</td>
<td>Geffen Home Video 39547</td>
<td>Peter Gabriel</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>18</td>
<td>SMASHING PUMPKINS: VIELOPHORIA</td>
<td>Virgin Music Video 77788</td>
<td>Smashing Pumpkins</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>20</td>
<td>3 CHAINS O' GOLD</td>
<td>Warner Reprise Video 3-83999</td>
<td></td>
<td>1993</td>
<td>NR</td>
</tr>
<tr>
<td>21</td>
<td>THE RETURN OF JAFAR</td>
<td>Walt Disney Home Video 2237</td>
<td>Animated</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>22</td>
<td>LITTLE RASCALS COL.</td>
<td>RHI Entertainment Ca$h Fever Entertainment 974</td>
<td>The Little Rascals</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>23</td>
<td>ALADDIN</td>
<td>Walt Disney Home Video 1662</td>
<td>Animated</td>
<td>1992</td>
<td>G</td>
</tr>
<tr>
<td>26</td>
<td>FOREVER AMBER</td>
<td>FoxVideo 8540</td>
<td>Linda Dantle Adam Carolla</td>
<td>1947</td>
<td>NR</td>
</tr>
<tr>
<td>27</td>
<td>SAVAGE LAND</td>
<td>Hemdale Home Video 2790</td>
<td>Carlin Broders Vivian Schilling</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>28</td>
<td>BOYZ N THE MEN THEN II NOW</td>
<td>PolyGram Video 006326553</td>
<td>Boyz II Men</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>29</td>
<td>THE PRINCESS AND THE GINBIN</td>
<td>Hemdale Home Video 7113</td>
<td>Animated</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>32</td>
<td>BARNEY'S IMAGINATION ISLAND</td>
<td>The Lyons Group 2003</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>33</td>
<td>THE CASE OF THE LOGICAL L 1 RANCH</td>
<td>Dualstar Video BMG Kiotok 3005-3</td>
<td>Mary Kate &amp; Ashley Olsen</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>34</td>
<td>GEMSY</td>
<td>Capitol Video Entertainment 9893</td>
<td>Bette Midler</td>
<td>1993</td>
<td>NR</td>
</tr>
<tr>
<td>35</td>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
<td>Animated</td>
<td>1991</td>
<td>NR</td>
</tr>
<tr>
<td>36</td>
<td>CLIFFHANGER</td>
<td>Columbia TriStar Home Video 52233</td>
<td>Sylvester Stallone John Lithgow</td>
<td>1993</td>
<td>NR</td>
</tr>
<tr>
<td>37</td>
<td>THE CASE OF THORN MANSION</td>
<td>Dualstar Video BMG Kiotok 30005-3</td>
<td>Mary Kate &amp; Ashley Olsen</td>
<td>1994</td>
<td>NR</td>
</tr>
<tr>
<td>38</td>
<td>LITTLE RASCALS COL.</td>
<td>Universal Home Video 975</td>
<td>The Little Rascals</td>
<td>1994</td>
<td>NR</td>
</tr>
</tbody>
</table>

**Suggestion:** The TV show/ads are 'Absolutely Not Infomercials'

**SEGAL'S EXPERIMENT:** It's a TV show, a 30-minute ad, but it's not an infomercial. The folks at Sega of America, who made screaming advertisements a form of entertainment, are testing a new commercial that offers characters and a story line à la "Wayne's World." The name of the show is "Absolutely Rose Street," and it features the ups and downs of a pair of teenagers who produce a video-game review show for cable called "Android." An evil TV producer tries to cancel the show so his girlfriend can have the time slot. The games featured on the show, of course, are all Sega's, which also will use the half-hour to promote the company's new Genesis 32X hardware upgrade.

**AFFAIR OF THE YEAR:** Four additional months during time slots usually reserved for Tony Little or Susan Powter infomercials in 20 markets during November and December. But, to denote the difference between this plug and an infomercial, there will be no 800 number to call to place an order.

Sega product manager Peter Loeb describes the campaign as a "context advertising," or an attempt to show how Sega product fits into the context of people's lives, with an expanded storyline and characters. Loeb says the budget for the show equals that of a 30-second commercial. It's considered a big gamble. "The trade-off is getting people to watch, because you assume that responsibility, which you don't have to worry about when you're running during prime time," says Loeb. "Viewership is what we're interested in, because direct response is not part of our strategy."

In order to reach insufficient audiences, Sega has purchased time slots during the Thanksgiving and Christmas breaks. Sega plans to produce only one episode of "Absolutely Rose Street," which will repeat more than 50 times during each one-week ad flight.

Three "real" commercial breaks during the show will advertise Sega product and another three will feature a public service message. The opening commercial break has yet to be determined. Loeb says viewers won't be constantly bombarded with Sega messages during the show. "Sega product is reviewed, but there is a strong attempt not to make it overly partisan," he says. "It's also about the story line and developing the characters."

On the set in Los Angeles last week, Loeb said Sega may advertise the show's debut through a radio promotion or contest, but those plans have not been finalized. If the response warrants, future episodes of "Absolutely Rose Street" could blossom.

**STAFF CHANGES:** The Video Software Dealers Assn. is searching for a new director of member services. Ray Loeb, who earlier this month stepped down to assume the duties of assistant to assist convention director Cathy Austin, who joined the association last month.

**GOODTIMES MOVIE CO.:** It looks as if GoodTimes Entertainment is entering the theatrical marketplace with a live-action version of the tale is Walt Disney Pictures' big animated feature project. The New York-based self-styled through specialist is preparing the movie for a spring 1996 release, followed by a direct-to-video "Pocahontas" issue.

Details were sketchy on why the company is putting out two versions of the same movie. The only distinction is that the theatrical title is for "mature audiences," while the video aimed at "family entertainment," according to a GoodTimes spokesman. Presumably, the big-screen edition eventually will show up on cassette as well.

GoodTimes executives were showing the project at the MIPCOM TV show in Cannes and were unavailable for comment. Stay tuned.

**GOOD DEEDS:** Consumers purchasing "It's A Wonderful Life" for the holidays will also be able to make a donation to the American Cancer Society.

The Republic Pictures Home Video title will include a brochure that consumer can use to order a special "Wondervision" commemorative silver bell with a $50 contribution. An additional $25 donation gets them a glass dome and silver-tray base on which to display the bell.

Republic expects to ship about 400,000 copies of the special edition by Christmas in time for holiday gift giving. (Continued on next page)
### Top Kid Video

**Music**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dead Can Dance</td>
<td>Dead Can Dance</td>
<td>1989</td>
</tr>
<tr>
<td>The Jesus and Mary Chain</td>
<td>Psychocandy</td>
<td>1985</td>
</tr>
<tr>
<td>4 Non Blondes</td>
<td>Soldiers of Loving</td>
<td>1988</td>
</tr>
<tr>
<td>Nena</td>
<td>99 Luftballons</td>
<td>1984</td>
</tr>
<tr>
<td>INxs</td>
<td>Eye of the Storm</td>
<td>1991</td>
</tr>
<tr>
<td>Céline Dion</td>
<td>Let's Talk About Love</td>
<td>1997</td>
</tr>
</tbody>
</table>

**Children's**

<table>
<thead>
<tr>
<th>Title</th>
<th>Year Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Magic School Bus: The Great Outdoors</td>
<td>1994</td>
</tr>
<tr>
<td>The Berenstain Bears: The Big Race</td>
<td>1987</td>
</tr>
<tr>
<td>The Land Before Time</td>
<td>1988</td>
</tr>
<tr>
<td>The Mighty Morphin Power Rangers: The Movie</td>
<td>1995</td>
</tr>
</tbody>
</table>

**ActionMan**

<table>
<thead>
<tr>
<th>Episode</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Great Outdoors</td>
</tr>
<tr>
<td>2</td>
<td>The Berenstain Bears: The Big Race</td>
</tr>
<tr>
<td>3</td>
<td>The Land Before Time</td>
</tr>
</tbody>
</table>

**SHELF TALK**

*Continued from preceding page*

**Meet Kathie Lee:** Fans of perky morning chat-show diva Kathie Lee Gifford will have a chance to meet the star through a nationwide campaign conducted by Pop's Amazing cereal.

**SALEABLES:** Acclaim Enterprises reports more than $50 million in sales of its latest release, "Mortal Kombat II." Approximately 2.5 million units of the title arrived in stores last month.

**SOARING SALES:** Sales are soaring of those "NBA Jam," another Acclaim title and the previous record holder.

**Meanwhile:** Salan Home Entertainment's VP of sales Nancy Jones reports its latest release of "The Mighty Morphin Power Rangers" series have shipped more than 2 million units.

**ACTIONMAN**

The results are fast. The reach is vast. And the call is free! To place a Billboard classified ad, call Jane Senette at (800) 225-7524.

**SPORTS**


There have been a number of programs documenting the persecution of the Jewish people in the occupied territories under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard.

The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows how prejudice began to swell in the early part of the century and reached a high in the mid-40s while Hitler was waging his own war across the Atlantic.

This episode reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.

**DOCUMENTARY**


**INSTRUCTIONAL**

"Commercially, Just My Speed," Wizards Production Group, (818) 457-3850, 54 minutes, $19.95.

There have been a number of programs documenting the persecution of the Jewish people in the occupied territories under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard.

The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows how prejudice began to swell in the early part of the century and reached a high in the mid-40s while Hitler was waging his own war across the Atlantic.

This episode reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.

**TOP VIDEO PREVIEWS**

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2233B C Battalion Ave., NW, Washington, D.C. 20008.

**SPORTS**


There have been a number of programs documenting the persecution of the Jewish people in the occupied territories under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard.

The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows how prejudice began to swell in the early part of the century and reached a high in the mid-40s while Hitler was waging his own war across the Atlantic.

This episode reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.

**INSTRUCTIONAL**

"Commercially, Just My Speed," Wizards Production Group, (818) 457-3850, 54 minutes, $19.95.

There have been a number of programs documenting the persecution of the Jewish people in the occupied territories under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard.

The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows how prejudice began to swell in the early part of the century and reached a high in the mid-40s while Hitler was waging his own war across the Atlantic.

This episode reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.

**SPORTS**


There have been a number of programs documenting the persecution of the Jewish people in the occupied territories under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard.

The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows how prejudice began to swell in the early part of the century and reached a high in the mid-40s while Hitler was waging his own war across the Atlantic.

This episode reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.

**INSTRUCTIONAL**

"Commercially, Just My Speed," Wizards Production Group, (818) 457-3850, 54 minutes, $19.95.

There have been a number of programs documenting the persecution of the Jewish people in the occupied territories under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard.

The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows how prejudice began to swell in the early part of the century and reached a high in the mid-40s while Hitler was waging his own war across the Atlantic.

This episode reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.

**SPORTS**


There have been a number of programs documenting the persecution of the Jewish people in the occupied territories under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard.

The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows how prejudice began to swell in the early part of the century and reached a high in the mid-40s while Hitler was waging his own war across the Atlantic.

This episode reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.
To Understand Law, Call On 411 Video
O.J. Trial Builds Demand For Learning Legalese

BY TRUDI MILLER ROSENBLUM

NEW YORK—Special-interest video marketing and consulting firm 411 Video, which offers a series of instructional legal tapes, has gotten a boost for its product from an unexpected source: the O.J. Simpson trial.

As part of its coverage of the case, TV's "A Current Affair" aired a portion of the video, "How To Give A Good Deposition," which is part of Dave's Video Collection, a recurring comedy segment. "People have actually called the show asking where to get it," says McClure.

The 45-minute program has sold about 10,000 copies since its release, priced at $19.95. Aimed at consumers, it retails for $39.95 and is part of a five-part series called "The Winning Case." The first four volumes carry the same list price but are marketed primarily to schools, libraries, attorney organizations, law journals, and bookstores. Lawyers can get continuing-education credit by watching the video.

"On the tapes are also carried in some consumer catalogs and how-to video stores, and can be ordered via a toll-free number (800-383-8811)."

Meanwhile, another series marketed by 411, "Understanding The Child Witness"—a seminar for attorneys, judges, and social workers—was shown in parts on "Court TV."

McClure's newest effort is the "Let's Talk Law" series, aimed at consumers, with 30-minute tapes on practical topics like "Selecting A Lawyer," "Small Claims," "Marriage And Divorce," and "Bankruptcy." Each tape retails for $14.95. Five have been released, and five more are due early in 1995.

Five regional sales managers have been named at Columbia TriStar Home Video: John de Leon, formerly of Sight & Sound, covering sell-through in the Southwest; Kim Martini, formerly of Ingram Entertainment, covering sell-through in the central states; Bob Finol, formerly of Sight & Sound, Midwest; Gail March, formerly of WaxWorksVideoWorks, Texas; and Rob Erdmann, formerly of Star Video, New York state.

Lance Shulwiet becomes sales director of Kino On Video, replacing Laurence Lerman, who resigned earlier.

James Weiss, formerly of Ingram Entertainment, is named senior VP of Rentrak's Home Entertainment Group.

Louis Fogelman, founder of Music Plus, and Edward Gradinger join the board of Best Film & Video.

Jim Mitchell has been promoted to north central region sales and customer service manager for distributor Allied Film & Video. Marilyn Quist, formerly of Rank Video Services America, joins as regional sales executive.

Paul Payette of the Discovery Channel's Home Entertainment arm is named president of the newly formed mid-Atlantic chapter of the Special Interest Video Assn. Other officers are: Terrance Ander-Anderson, Smithsonian Video, first VP; Victoria Weagley, WLS Motion Picture and Video Laboratory, second VP; Jeff Kraft, Allied Film & Video, treasurer; and Robert Potter, National Geographic Television Home Video, secretary.

Vicky Greenleaf, veteran publicist, is appointed senior VP and Entertainment Group manager of Manning, Selvage & Lee Public Relations in Los Angeles.

Paula Martin, formerly with distributor ETD, joins PM Entertainment Group as Midwest sales director, based in Oklahoma City.

Dorianne Brown advances to operations manager at ABC Video.

Lisa Alter opens an intellectual-property and entertainment law firm in New York. She had been general counsel for the Rodgers & Hammerstein Organization and, previously, was legal and business affairs director of CBS/Fox Video.

Shelly Davine, formerly director of the Video Software Dealers Assn.'s Canadian office, joins Coliseum Video as director of Canadian operations.

Heidi Davine is appointed VP of consumer marketing and sales for Ameritech's video and interactive services.

David Walsmeys joins A&E Networks as home video manager. He reports to Tom Heymann, director of A&E Home Video for A&E Television Network.

Tim Fournier advances to executive director of sell-through sales for LIVE Home Video. He had been national director.

Edmund Pistey has been appointed director of the Motion Picture Assn. of America's U.S. anti-piracy operation.

Charles Riotta has been named president of operations of New York-based ITA, a trade group representing magnetic and optical media manufacturers.

Jeff Rousse is promoted to VP of electronics/multimedia at Ingram Entertainment.

Eric Peterson is promoted to sales VP of Brentwood Communications, with responsibility for home video and interactive product.

Steve Brecker, formerly of Worldwide Home Video, is named executive VP of Arrow Entertainment and Arrow Video. Alan Sherman becomes sales VP.

Daniel O'Brien is promoted to VP of finance, Rank Video Services America.

Darryl Iwai, formerly of video distributor JL Bowerbank & Associates, is named president of PolyGram-Filmed Entertainment Canada.

Michelle Oris is named PR director and Suzanne Mitchell, PR manager at LIVE Entertainment.

Andrew Wilk is promoted to National Geographic Television programming VP.
FLAT TIRE: Those phothes in the superhighway have punctured another tire. ITA, the all-purpose home entertainment media trade association, has announced it is canceling Information Superhighway '95, a first-time conference scheduled for late spring/early summer in Santa Clara, Calif. The reasons: the U.S. Senate's failure to approve national superhighway legislation and, says ITA, "delays and problems" affecting interactive TV trials.

"Things did not progress as we had anticipated," says ITA's Henry Berman, who has been swamped with requests to speak in Santa Clara, he adds. Some of those optimists will now be "forced to sell off their 25th anniversary seminar, which will devote one day of the March 8-12 meeting in Rancho Mirage, Calif., to "interactive changes" on the superhighway.

ITA, meanwhile, has asked Turner-Home Entertainment executive VP/Strategic Planning to do a home video at its Nov. 22 seminar in New York.

THE UNDEAD: New Jersey-based Elite Entertainment claims it shipped 6,000 copies of its THX laserdisc edition of "Night Of The Living Dead" and could finish with 9,000-10,000 units. It had hoped for a total of 7,000-8,000.

Elite, which has tried to stamp out unauthorized LD versions of the title, wrongly assumed to be in the public domain (Billboard, May 14), now wants to achieve its CATV-ROM potential. There could be two in the set: an interactive movie and a game, both perhaps incorporating new footage. "Everyone's been zombiing in the head," says Elite President Vini Bancalar, who wants it done right in the cult classic.

GONE: Hasta la vista, New York. Movie Entertainment has closed its Manhattan office and moved the last of the caretaker staff to its Washington, D.C., headquarters. M.E.'s first foray into anti-piracy, had long since been transferred to Los Angeles—where they were displaced once again by the January earthquake. The association only just returned to its old space.
sales programs that Turner implemented—unlike the label deals that linked New Line to Columbia. Einhorn called that arrangement "frankly so successful that it's a paradigm for how two companies can work together. Now it's a new frontier."

New Line unquestionably will dominate Turner's sales growth. Snyder said revenues are expected to quintuple to $250 million in 1995, following New Line's move from Columbia. Turner is projected to climb to $500 million in 1996 and $400 million the year after, at the same time Home Video reaps the benefits of New Line Cinema's expanded movie making and acquisitions.

Einhorn said he expects to introduce more than 40 titles in 1995, including the just-released documentary "Hoop Dreams" and "Wes Craven's New Nightmare," two special-interest programs, and two made-for-TV movies. "There will be much more activity in the non-theatrical programming area," he adds. Children's animation and fitness titles are on the agenda, taking New Line into sell-through genres it has avoided to date.

New Line's biggest first-quarter feature will be "The Mask," which scored $108 million theatrically and should be priced under $25. No plans for the title were unmasked in Atlanta, however.

Turner Home Entertainment's connections to TNT, CNN, the Cartoon Channel, and Turner Broadcasting's other cable networks will be enlisted to promote all sell-through releases. The company has been busy selling the nine-part "Baseball" series at $19.95 per segment, following its showcase presentation on PBS. It could prove Turner's most successful release thus far.

Snyder said unit volume is approaching 1 million cassettes, with reorder running 30%-40% of the initial shipment. About 90% of the sales are of the full set, which retails for anywhere from $130 to the suggested list of $180.

The telecast and the home video release were planned around the 1994 baseball season, which would have been approaching the playoffs and World Series had the strike not intervened. Nevertheless, "I think the strike has helped," Snyder says. "It's our gut feeling. But we'll never know."

Turner has been pursuing acquisitions in addition to the PBS deal that brought it "Baseball." Among its purchases are "The Swan Princess," an animated musical adventure that breaks theatrically next month, and "Desperate Trails," which goes direct to video in December.

The company piggybacked its re-release of the Hanna-Barbera "Flintstones" episodes onto the theatrical release of "The Flintstones." Turner sources report good sales, but say returns might have been better if the movie, which grossed $330 million, had shown more box-office staying power. They are anticipating returns, although not anywhere near the flood of Hanna-Barbera cassettes that came back under the previous administration. One H-B title has been a standout performer: "The Halloween Tree," delivering 125,000 units.

At the very least, Turner sources say the company has raised awareness of the Hanna-Barbera "Flintstones," laying the groundwork for future sales efforts.
The most impactful video issue of the year, it provides a complete wrap-up of the 1994 video charts, plus a recap of the years news & predictions for future trends.

Gain maximum exposure in Billboard's Year In Video and reach buyers at video chain headquarters, combo stores, mass merchandisers, supermarket chains, drug store chains and independent video retailers!

ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

LA: JODIE LEVITUS (213) 525-2304
NY: NORM BERKOWITZ (212) 536-5016
MID-WEST: KEN KARP (212) 536-5017
UK: ROBIN FRIEDMAN 44-71-323-6686
EUROPE: CHRISTINE CHINETTI 44-71-323-6686
Rundgren Takes Interactivity Live
Show Lets Audience Members Participate

BY MIKE LETHBY

LONDON—Todd Rundgren, whose latest CD-i album, "No World Order," allows fans to remix tracks and explore the music's inner structures, has extended the interactive concept to the live stage.

The show pushes the limits of interactive audio, video, and lighting technology, and breaks new ground in the area of audience involvement.

Accompanied on stage by four dancers, Rundgren plays on a tiny circular plinth in the heart of the audience, while a slender arch structure over his head—custom-built by Stagecraft of Carson City, Nev.—supports a cluster of lighting, audio monitoring equipment, video screens, and other paraphernalia. The eight-soundrack nestles alongside fog machines beneath his feet. The tour is crewed by just two men: sound engineer Larry Toomey and production manager Greg Guzzetta.

The show consists of Rundgren singing via a headset mike and playing live guitar and keyboards. Rhythm and other backing tracks run from Apple Macintosh computers and assorted samplers using Opcode MIDI software. Also MIDI-linked to this system are DMX controllers, which operate the high-tech spot and strobe lights and other lighting hardware.

"We were in the States for about 12 weeks around the beginning of the year, and in Japan for two weeks. We did Woodstock in the summer and then brought it over to Europe. The attempt is to take the audience out of just being observers to become participants in the show. Todd had to come up with a lot of ideas to create the participation. Something that the audience has a lot of things that can go wrong—it was very trial and error. It's very dependent on the audience. Since it's something new, people are a little shy sometimes, so it's a different experiment in every city we go to."

Electronic boards carry song lyrics in color, while three neon beacons—green, yellow, and red—tell the audience when it's permissible to choose an instrument, and join the action.

"This show contains a lot of different elements," says Guzzetta. "It's not just interactivity, it's an interactive multimedia show. Eighty percent of the video content was produced by four Philips studio engineers. It's known for his cutting-edge video stuff, and he takes advantage of that here. Part of the interactivity of the show comes from two live video cameras which drop into the audience, so the audience become camera people, and their shots are put up on the screens."

Meanwhile, Rundgren himself plays guitar, drums, and keyboard, and sings on an AKG C410 headset on a Samson wireless system.

The show uses a four-point PA design. Engineer Toomey says, "It works out real nice to keep it sounding clean and to bring out the music. It's a lot of mixing. We're not shy about mixing in quad, but it seemed like with the audience being all over the place, you couldn't make much of the effect."

Toomey mixes from a position in the audience alongside the amp racks. "But every so often when something goes wrong, I have to crawl under the stage and get squirted with fog juice and blasting from the two subwoofers down there," he says. "It took a couple of months to get the mix together, using three Peavey 8128 channel digital mixers. We're just recalling presets—maybe five or six per song—and what's neat is that the Peavey mixers allow multiple crossfades between presets.

Much of the audio chain—from the four-corner PA stacks to digital processing, mixers, and keyboards—has been supplied by Peavey. The entire production runs on Opcode software, except for the digital portions which are controlled by a Powerbook.

Toomey says, "The video is run of four Philips CD-i players. Philips is a major sponsor here, and Todd's really the first artist to utilize Philips CD-i technology. Not only is his album on it, but all the video we have here is recorded on it. Segments of the CD-i album are incorporated into the live show, cut from the Mac's serial printer port."

In command of video are four Commodores, Amiga's 4000 computer, memory switch via MIDI, which handle camera and CD-i inputs, plus special effects for a videowall powerpoint."

Says Guzzetta, "It's all programmed and sequenced, but with the master controller on stage, Todd can call up any part of any song at any time, instantaneously, so he's actually 'playing' the sequence live. And there's the three Peavey MIDI volume faders. In all three instances, Todd can reach out at any time and change anything he wants to—his monitor balance, for example."

Lighting designer John Roselli designed scenes for the show that Rundgren later attached to appropriate parts of each song. Guzzetta says, "The High End Track Spot was the perfect light because it really suits the small space up there. Todd's also been handling over the guitar a lot, and it seems like at every city there's a couple of guys who'll play it pretty close to the original. It's really amazing how many good guitar players are out there, who know the songs and can really play them. We get all these different playing styles. Guys that are into Metallica play it heavy, and others who are more jazz-influenced play it a little lighter."

Also available to the audience are timbale sticks, an electric drum kit, and a keyboard. Todd also plays a Clavia, and some 20 samples, playable from a master keyboard.

Toomey sums up the production by saying, "Todd's really the leader, and when he comes up with something new, he really wanted to hand the show back to the fans. Sometimes they're a little shy in coming forward, but most times the reaction is amazing."

EUROSOUDS

A column by Zenon Schapo on the European professional audio industry.

SWITZERLAND

THE STEERING BOARD of the European Digital Video Broadcasting Project has agreed to a transitional access package of techniques and operational agreements that it believes will enable the successful introduction of digital television in Europe.

The package is based on a common scrambling system for DVB transmission and includes further agreements on technical issues. The DVB believes that these techniques may be used to allow any owner of DVB equipment to receive all programs available to him through a single receiver," says steering board chairman Peter Kahl.

The project has grown in the last year from 88 to 147 member organisations, including broadcasters, manufacturers, and Comtec; suppliers such as Tetsco, Graphics International, Micrsoft Engineering, and Novacomm; and industry speakers from Majestech, Covates UK, Wiederhold, Datacolor, Kamman Machine Services, and Pantone.

"As a neophyte in the CD industry, I thought it went quite well," said Pantone senior VP Michael Gavin after the show. "The great interest from the CD community fit with the timing of our program to license the use of Pantone matching colors for ink recipes mixed to match the Pantone color formula guide. As the first licensee, Colonial demonstrated the system, and the response was excellent."

Most attendees indicated a need to continue the forum, Neresinan says, and with many companies unable to attend during their "busy season," a spring 1995 conference is being planned.

POTENTIAL PROFITS DRAW INDUSTRY
TO COLOR CD PRINTING CONFERENCE

BY STEVE TRUMAN

NEW YORK—Heightened interest in the extra revenues from colorization of CD and CD-ROM product drew 40 attendees from four continents to the first International Color Conference for the Decoration of CDs. Sponsoed by Colonial Printing Ink Corp., it was held Sept. 27-28 in Las Vegas.

According to Bob Neresinan, Colonial marketing manager, the 40 executives from the U.S., Canada, U.K., Germany, Taiwan, and Australia shared positive experiences related to trends and expansion of a current $10 million-$15 million market that could double or triple within five years (Billboard, Sept. 10).

The conference attracted manufacturers such as Sony, Digital Audio Disc Corp., JVC, Distronics, Cinram, HMG, Technicolor, Metatec, AstralTech, Serigraph Sales, Sonopress, and Comtec; suppliers such as Tetsco, Graphics International, Micrsoft Engineering, and Novacomm; and industry speakers from Majestech, Covates UK, Wiederhold, Datacolor, Kamman Machine Services, and Pantone.

"As a neophyte in the CD industry, I thought it went quite well," said Pantone senior VP Michael Gavin after the show. "The great interest from the CD community fit with the timing of our program to license the use of Pantone matching colors for ink recipes mixed to match the Pantone color formula guide. As the first licensee, Colonial demonstrated the system, and the response was excellent."

Most attendees indicated a need to continue the forum, Neresinan says, and with many companies unable to attend during their "busy season," a spring 1995 conference is being planned.
### PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 22, 1994)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>ALBUM ROCK</th>
</tr>
</thead>
<tbody>
<tr>
<td>RECORnG&lt;br&gt;STUDIOS (Engineer)</td>
<td>LARRABEE&lt;br&gt;Los Angeles&lt;br&gt;Bruce Silber (Atlantic)</td>
<td>STUDIO 56&lt;br&gt;Los Angeles&lt;br&gt;Booke T. Jones III (Atlantic)</td>
<td>SOUNDSHOP&lt;br&gt;Nashville&lt;br&gt;Mike Bradley</td>
<td>CRITERIA&lt;br&gt;(Miami, FL)&lt;br&gt;Pat McCarthy</td>
<td>SOUTHERN TRACKS&lt;br&gt;(Atlanta, GA)&lt;br&gt;Nick D'Addia</td>
</tr>
<tr>
<td>RECORnG CONSOLES</td>
<td>SSL 4000G</td>
<td>Trident 308</td>
<td>Trident Vector 432</td>
<td>Neve 8078</td>
<td>SSL 4064G</td>
</tr>
<tr>
<td>MULTITRACK/2-TRACK RECORDER(S) (Noise reduction)</td>
<td>Studer A827</td>
<td>ADAT</td>
<td>Sony 3348</td>
<td>Studer 827/Sony 3348</td>
<td>Studer A827</td>
</tr>
<tr>
<td>STUDIO MONITOR(S)</td>
<td>Augsburg/10A/TAD</td>
<td>JBL</td>
<td>Westlake BSM15&lt;br&gt;Yamaha NS10</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10&lt;br&gt;Augsperger</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>3M 996</td>
<td>Ampex 489</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>MIX DOWN&lt;br&gt;STUDIOS (Engineers)</td>
<td>ENCORE&lt;br&gt;(Los Angeles)&lt;br&gt;Mick Gualdzuki (Atlantic)</td>
<td>STUDIO 56&lt;br&gt;(Los Angeles)&lt;br&gt;Booke T. Jones III (Atlantic)</td>
<td>THE CASTLE&lt;br&gt;(Nashville)&lt;br&gt;Scott Hendricks</td>
<td>OCEANWAY&lt;br&gt;(Los Angeles)&lt;br&gt;Pat McCarthy</td>
<td>SOUTHERN TRACKS&lt;br&gt;(Atlanta, GA)&lt;br&gt;Nick D'Addia</td>
</tr>
<tr>
<td>CONSOLE(S)</td>
<td>SSL 4000G</td>
<td>Neve VR60</td>
<td>SSL 4056G</td>
<td>Neve 8038</td>
<td>SSL 4064G</td>
</tr>
<tr>
<td>MULTITRACK/2-TRACK&lt;br&gt;RECORdER(S) (Noise reduction)</td>
<td>Studer A827</td>
<td>ADAT 3700</td>
<td>Sony 3348</td>
<td>ATR 124</td>
<td>Studer A827</td>
</tr>
<tr>
<td>STUDIO MONITOR(S)</td>
<td>Augsburg/10A/TAD</td>
<td>UREI 813&lt;br&gt;B&amp;W</td>
<td>Custom Oceanway</td>
<td>Yamaha NS10</td>
<td>Aursperger</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>3M 996</td>
<td>Ampex 489</td>
<td>Ampex 467</td>
<td>3M 996</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>MASTERING&lt;br&gt;ALBUM&lt;br&gt;Engineer</td>
<td>FUTURE DISC&lt;br&gt;Los Angeles&lt;br&gt;Eddy Schreiber</td>
<td>BERNIE GRUNDMAN&lt;br&gt;Brian Gardner</td>
<td>MASTERMIX&lt;br&gt;Hank Williams</td>
<td>PRECISION&lt;br&gt;Stephen Marcussen</td>
<td>GATEWAY&lt;br&gt;Bob Ludwig</td>
</tr>
<tr>
<td>PRIMARY CD&lt;br&gt;REPLICATOR (ALBUM)</td>
<td>PMBC</td>
<td>WEA Manufacturing</td>
<td>BMG Manufacturing</td>
<td>WEA Manufacturing</td>
<td>WEA Manufacturing</td>
</tr>
<tr>
<td>PRIMARY TAPE&lt;br&gt;DUPLICATOR (ALBUM)</td>
<td>HTM</td>
<td>WEA Manufacturing</td>
<td>BMG Manufacturing</td>
<td>WEA Manufacturing</td>
<td>WEA Manufacturing</td>
</tr>
</tbody>
</table>

**EUROSONDS**<br>(Continued from preceding page)<br>with the addition of a 32-voice, 32-megabyte Synclavier with 8-track PostPro.

**DENMARK**

**BRUEL & KJAER** will launch the 460 valve mike at the upcoming 97th Audio Engineering Society Convention in San Francisco. Available in a limited run of 100 units on special order, the unit combines valve and FET pre-amps with a one-inch diaphragm, and provides simultaneous in-phase outputs from the two pre-amp types.

**SWEDEN**

**BENNY ANDERSSON**, formerly with Abba, has bought a 64-megabyte Synclavier with 32 sampling voices, 32 synthesis voices, and 16-track direct-to-disc. This follows the upgrade of his first system to 96 sampling voices and 128-megabyte RAM with Synclavier Co. MegaRam cards.

---

Please send material for Audio Track to Peter Crow, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.
CUSTOM COMPACT DISCS
Affordable single copy CDs starting at $35. Write, call or fax for information.

1000 CD's
1000 Cassettes
$2899

COMPACT DISC
NORELCO, JEWEL, PANCAKES
WE CARRY
1 C's
FOR SALE

COMPACT DISC
HILL CATALOGUE
I
PRINTING
FAX
TEL
MO
717-835-7027

MUSIC SALES
One of the nation's fastest growing independent and import/export distributors is looking for experienced aggressive additions to our staff in the following departments:

SALES
A few select positions are open for individuals with a proven track record in sales to retail accounts.

EXPERIENCE
Required. Must be able to relocate.

Send resume to:

TSS
P.O. Box 31731
Chicago, IL 60631-0731

INTERNATIONAL EQUITY PARTNER WANTED
A recently established and successful record label with a dynamic programme of classic, pop and folk music is seeking an international equity partner. Located in a southern German music metropolis, the company offers:

- A diversified source of productions which have proven their attractiveness on the German market and could be distributed in other countries under the equity partner's label
- Entry to the German market for the equity partner's own productions.

Multi-national video facility seeks experienced dubbers; all shifts
Minimum 2 years experience with 1", D2, BetaCam, 3/4", StandardVision. For consideration, please send your resume to: Box 8192, Billboard Classified, 1515 Broadway, NYC, 10006

RETAIL SALES REPS
needed for exciting & successful POSTER line! Rock, girl/guy, Black Light, fantasy & more. Many territories open. We've been at 1 colleges for years expanding. For resume, call 513-577-7110, Attn: Vickie. Ph: 513-577-7100

Music & Video Inventory Consultants
WE BUY
NAME BRAND MERCHANDISE

- Audio Books
- Video Games
- Consumer Electronics
- Compact Discs
- Laser Discs

FROM

$49.95

$189.95!

RETAIL SALES REPS
needed for exciting & successful POSTER line! Rock, girl/guy, Black Light, fantasy & more. Many territories open. We've been at 1 colleges for years expanding. For resume, call 513-577-7110, Attn: Vickie. Ph: 513-577-7100

Music & Video Inventory Consultants
WE BUY
NAME BRAND MERCHANDISE

- Audio Books
- Video Games
- Consumer Electronics
- Compact Discs
- Laser Discs

FROM

$49.95

$189.95!

RETAIL SALE REPS
needed for exciting & successful POSTER line! Rock, girl/guy, Black Light, fantasy & more. Many territories open. We've been at 1 colleges for years expanding. For resume, call 513-577-7110, Attn: Vickie. Ph: 513-577-7100

Music & Video Inventory Consultants
WE BUY
NAME BRAND MERCHANDISE

- Audio Books
- Video Games
- Consumer Electronics
- Compact Discs
- Laser Discs

FROM

$49.95

$189.95!
RecordTrak

Computational Inventory Management

800-942-3008
Voice 202-325-3440 Fax 202-392-3930

MUSICWARE
The PSitive Choice
Complete PSs & Bar Code System
For Your Store

Available in user selectable English or Spanish.

Makowka USA
Makowka Europe
3200 Clemons Road
2100 Higby Road
Sarasota, Florida
Enid, Oklahoma
Sanford, England

Coastal, NJ 07925
P.O. Box 4616
(201) 536-3577 Fax (201) 536-3578

FIXTURES

FACTORY DIRECT

CD & DVD STORAGE CABS.
In Stock. No Waiting. Choice of colors. 2 sizes.
2 drawers. 570 Capacity. $234
3 drawers. 855 Capacity. $289
Prices INCLUDES locks. Textured steel construction.

CD TV DISPLAY SHINGLES:

JEWEL BOXES:
Compact Disc Displayers, Audio Cassette Displayers, Electronic Article Surveillance Systems.

LOOKING FOR A NEW JOB?
NOW YOU CAN RUN A 1" X 1 COL
"POSITION WANTED"
ADVERTISMENT FOR ONLY
$65.00
CALL TOLL-FREE
1-800-223-7524
212-536-5174

NASHVILLE

Spectacular modern architectural gem on 6 acre private estate. 5 level hilltop house w/360° observation tower. Enchanting views of rolling hills, 4,400 sq. 4 BR, 3 stone fireplaces. Total privacy, 16 miles to Downtown. 6 mins. from Loveless Motel. $675,000
Contact Libby Perrymen @ Zelliot & Co.
(615) 383-0183

BILDLAND'S "SERVICES"

classification is alive with advertisers promoting their professional services every week. Be a part of this happening section.
Call:
TOLL FREE
1-800-223-7524
NYS (212) 536-5174
FAX (212) 536-5055

IS... Nashville

Is your future?
I'll help you find your new HOME!
Paul L. Riggan, Realtor
Sharon Langford Properties
(615) 383-6600
(615) 646-6855

THE THEME IS HELP: Olympic and world figure-skating champions and dancers will perform to the music of Broadway songwriters at "Angels On Ice," a performance Oct. 24 at New York's Madison Square Garden that will benefit Gay Men's Health Crisis. The writers represented include: Peiter Angelou, Howard Angel, Burt Bacharach, Leonard Bernstein, Jerry Bock, Cy Coleman, William Finn, Marvin Hamlisch, Jerry Herman, John Kander, Barry Mann, Alan Menken, Mary Rodgers, Lucy Simon, Stephen Sondheim, Julie Styne, and Andrew Webber. For more info, call Elizabeth Eynon at 212-357-5077.

DELIVERING THE MESSAGE: Artists Against Drugs, a Hollywood-based nonprofit group providing free concerts to schools, is featuring pop-dance group David & The Vanishing Blondes in a series of 100 nationwide high-school shows this fall, in which the group speaks out against drug abuse and violence. The program is funded by private sponsors, with the artists donating their performances, says campaign director Latishia Orban. For more info, call 318-492-9011.

BUILDING FOR THE FUTURE: Warner Bros. artist Tish Hinejopez will host the first annual San Antonio Habitat For Humanity benefit concert Oct. 26, along with Jimmie Dale Gilmore and Sally Kirkman, at the Majestic Theatre in San Antonio, Texas. The event will raise funds enabling the chapter to construct its 80th home. While For Humanity helps people build their own homes, and doesn't seek interest or profit. For more info, call Jerre Meyat at Warner Bros. Records at 215-78-5800.

Edward and Margarita Rogers, Oct. 4 in Livingston, N.J. He is director of royalty audit for PolyGram.
Girl, BlueBelle, to Dwayne and Lucy Welch, Oct. 6 in New York. He is VP of international for the RCA Records division.

LIFELINES

BIRTHS
Boy, Corey Tinati, to Michael and Mosa Settler, Sept. 12 in New York. He is a CPA handling music industry accounts and is the son of Gene Settler, president of the Singing Machine Co. Inc. in Boca Raton, Fla.

Girl, Kimberlee Catherine, to Gary and Trish Grojean, Sept. 15 in Rancho Mirage, Calif. He is the stage manager on Aerosmith's current tour.

Girl, Eloisa Gaia, to Emmanuel and Paola Canale, Sept. 22 in Surry Hills, Australia. He is executive director of ARIA, the Australian Recording Industry Assn.


Boy, Forrest Bryant, to Paul and Mari Hutton, Oct. 4 in Burlington. He is retail co-coordinator for the Sound Shop/Music 4 Less retail chain.

Boy, John Edward Enrique, to

FOR THE RECORD

In her commentary on the association of music and spatial reasoning (Billboard, Oct. 15), Dr. Frances Rauscher omitted the contributions of Dr. Gordon Shaw, originator and director of the line of research being carried out at the University of California, Irvine. Shaw and XiaoDang Leng masterminded these ideas more than five years ago.
Americans have created music in astonishing variety -- gospel, jazz, blues, Broadway, bluegrass, rock 'n roll, classical and everything in between. Taken all together, this glorious body of music forms a national self-portrait that is a source of pride to every American.

For one hundred years, Billboard has monitored, measured, nurtured and celebrated our nation's most beloved cultural treasure -- our music.

The National Music Foundation is proud to honor Billboard on the occasion of its 100th Anniversary.

Please join us for a gala celebration, November 15, 1994 at the New York Marriot Marquis Hotel. Reception and silent auction at 6:00pm, dinner and dancing at 7:30. Proceeds will benefit the National Music Foundation, a not-for-profit organization dedicated to American music and the people who bring it to us. At the National Music Center, we will preserve our musical heritage through an active retirement residence, educational programs, performances, a music library and archive, and an interactive museum of American music.

Dick Clark
Chairman of the Board
National Music Foundation

Lenox, Massachusetts 01240
1-800-USA-MUSIC
Benefit Office: (212) 245-6570

Gloria Pennington
President & CEO
National Music Foundation
Muzak Sixtieth Anniversary

The Pioneering Firm’s “Functional Music” Has Upped Production, Aided The War Effort And Been To The Moon. What’s Next For The Ambient Champions?

BY RICHARD HENDERSON

It has been praised both by behaviorists and captains of industry as a stimulant to productivity. As a testament to the unique and sustaining contribution of Muzak to the soundscape of our world, the company has been paid the ultimate compliment: its name has become literally synonymous with the environmental music that made the company an American institution. For over 60 years, its influence has registered worldwide, and on an extra-global scale as well, as when Muzak accompanied Apollo astronauts on their lunar voyage. The company’s original flair was evident in the early ‘30s, when it initiated the transition from shellac recordings to vinyl. Subsequent Muzak innovations have reverberated beyond hallways and elevators to such diverse fields as behavioral science, retail marketing, digital cable technology and satellite communications.

Muzak founder General George O. Squier, was a futurist in the purest sense of the term. The first airplane passenger (he flew with the Wrights) and the inventor of high-speed telegraphy, Squier was capable of foreseeing a day when music and film would bypass theaters and concert halls via cable, broadcasting directly into the homes of consumers. Muzak began in 1922 as Wired Radio, Inc., Squier’s attempt to “piggyback” a music delivery system on the electric cables recently erected in urban centers. Obviously, this innovation leveraged existing cable systems; as a bellwether of the company’s eventual direction, it also foreshadowed the multiple channels and formats through which Muzak was to refine and diversify its product in the final quarter of the century.

The Major’s Brain-Children

Initially, Major General Squier aimed to serve residential and retail clients in Cleveland with three channels featuring news and dance music. When, in a concurrent development, wireless radio became the choice of private residences, Squier repositioned his company to add musical accompaniment to commercial settings. Grocery stores, hotels and restaurants were soon enveloped in the musical broadcasts of Squier’s brainchild: Telephone wires replaced electric power lines as the conduit of choice; Muzak was soon to have the largest phone bill in the country. After the company moved to New York in 1930, Muzak poured over versions of contemporary hits (“Caribou,” “Anything Goes”) to the Stork Club and other society watering holes. The session players for these live transmissions often included the likes of Fats Waller and Xavier Cugat; to this day, charting musicians create “Music By Muzak.”

By the end of the ‘30s, Muzak parent company, North American, made the acquisition of publishing rights to a great number of classical and semi-classical compositions. This proved a fortuitous move, as live talent had come to prove economically unfeasible. Muzak and its affiliated publishers were then bought by Warner Bros., which in turn sold the businesses to a triumvirate comprising Waddill Caintinghams, William Benton and Allen Miller. These were the proper heirs to Squier’s vision; Benton had been U.S. Senator and publisher of the Encyclopedia Britannica, and Miller owned an English firm comparable to Muzak’s Rediffusion Ltd., engaged in its own radio-telephone transmission company. President Catchings, an investment banker, had already envisioned his network as a programmable entity, one capable of reving flagging spirits in the workplace. The move to a pre-recorded format allowed for musical selections to be indexed and sequenced by their stimulus potential, inaugurating the decades of research into the physical and psychological effects of music. The resulting refinement of playlists, taking into account audience characteristics and musical production values, ultimately yielded the Quantum Modulation process, the present-day linchpin of Muzak programming.

MUSICAL WAR EFFORTS

In 1941, Benton bought out his two partners and gained controlling stock in the corporation. World War II occasioned a crucial—and successful—test of the new “functional music” on the assembly lines of more than 100 American factories as well as plants in the U.K. Industrial psychologists began to herald the boosts in productivity, a shortening of the learning curve during training and the reduction of employee turnover.

Having proven its mettle in wartime, Muzak was adopted by several major clients throughout the late ‘40s, companies that continue to use it today, such as Bell Telephone and Prudential Life. A post-war America in motion began to demand music on trains, passenger ships and commercial flights. A “Transit Radio” program, broadcast on Washington, D.C., buses, encountered legal opposition based on a perceived invasion of privacy by some transit riders, but was soon reinstated—partly due to high approval ratings from the large majority of riders polled.

The vertical integration of record-pressing facilities under the Muzak umbrella during the ‘40s enabled the company to further diversify by manufacturing discs for such labels as Sears Roebuck’s Silvertone and Majestic Records. During this era, Rosemary Clooney, Errol Garner and other notable records for Muzak’s Associated Program Service. Then, in 1953, Muzak’s engineers developed a revolutionary electronic tape-playback system, the M8R. What was described at the time as “an electronic brain” responded to inaudible pulses encoded on the tape, allowing for different tape players to be activated in sequence with a minimum of human assistance. The system facilitated a radical departure from vinyl discs as sound source material. As well, this heightened degree of automation opened up the small towns of America for Muzak franchises, as it was now financially feasible to operate a playback system in rural areas.

The issue of what is and is not audible during a Muzak broadcast occasionally gave rise to the suspicion that “brainwashing” of one sort or another was transpiring. Authentication, not mind control, was the issue. Aside from the aforementioned cuing pulses, Muzak engineers devised a silent “watermark” for their tapes, which revealed the Muzak trademark when properly decoded.

FOREGROUNDING IN SEATTLE

By the ‘50s and early ‘60s, the musical content of Muzak became renewed to the extent that sometimes listening cover versions of then-current hits, which most people came to associate with the company’s programming for public spaces. These recordings were the stuff of Muzak’s stereotyped image: string-laden environmental music residing quietly in the background. After Muzak was acquired by Teleprompter (late ‘60s), the new management strove to incorporate a broader palette of commercial modes. At the technological front, the end of the ‘70s saw the launching of Muzak’s own broadcast satellite.

As Marshall Field V purchased Muzak, it orchestrated a merger with Yesco, a U.S.-based company, giving the new entity a more diversified presence. The combined operation moved to its present headquarters in Seattle; there, the concept of foreground music, previously a Yesco specialty, became part of Muzak’s design. A new delivery channel for the company, FM (Foreground Music) One, featured greater variety in tempo, volume, sonic texture and instrumental soundscape.

Muzak Today: Hip, Current And Firmly In The Foreground

BY PAUL Verna

The best thing that ever happened to background music was Muzak. At least, that’s the perception at Muzak, the Seattle-based business-music firm that has transformed itself from a passé “elevator-music” specialty to a dynamic, multi-faceted communications company.

The surest sign of Muzak’s transformation is in the music itself, according to Bruce Funkhouser, VP of programming and licensing.

“If you go into a store and you think you’re hearing Muzak, it probably isn’t Muzak,” he says. “There are still a couple of companies out there doing that old-style, 1,001-strings, ruin-your-favorite-song kind of thing, as we dropped all that in ’87.”

That was when Muzak merged with foreground-music competitor Yesco and incorporated Yesco’s philosophy into its mix. Foreground music differs from background music in that it uses popular recordings of hits by the original artists, rather than soothing instrumental renditions of those hits.

The degree to which Muzak has embraced the Yesco formula is reflected in its product mix. Today, 11 of Muzak’s 12 music channels program foreground music exclusively, according to Funkhouser. The 12th channel, the Environmental Music channel, follows the old Muzak tradition of remaking popular tunes instrumentally. However, Environmental Music has been expanded to include new original compositions written specifically for Muzak, and it does include the occasional original recording of instruments, by such artists as George Benson and Earl Klugh.

The remaining channels deliver up-to-the-minute hits andoldies in a vast range of music genres, including Top 40, adult contemporary, dance, rock, country, jazz, classical and Latin. A far cry from the “oceans of beautiful music” style of the past, the new channels are hip, current and extensively researched.

The instrumental channel employs a programming method Continued on page 96
CONGRATULATIONS
MUZAK
on reaching such a
significant milestone!
60 years of excellence
is quite an
achievement.

ON YOUR 60TH ANNIVERSARY

We are proud to be
associated with your
organisation.
From the Australian
Muzak affiliate.

SOUNDCOM

SOUNDCOM AUSTRALIA
LEVEL 7/55 GRAFTON STREET
WOOLAHRA NSW 2025
AUSTRALIA
Record promotion, film placement, Xmas CDs and ski-resort tours—It's all in a day's work for the firm's new alternative-marketing division.

In the '90s, Muzak doesn't just supply music to businesses, nor does it just transform pop songs into instrumental ditties. The company also serves as an alternative marketing service for record labels, and a concert-booking agency and provides a slew of other services that fall under the Muzak Special Products Division.

The division was created last May to serve Muzak clients to its fullest potential and as a profit center for the Seattle-based company. Managed by Allan Peterson, Special Products is broken down into four areas: promotions, in-store advertising, publishing and licensing, and services.

"It's not only a good profit center," says Peterson of the division. "If we can go to our customer with a promotion or a tour, then they bond to us a little more. We're not just their music service to them; we can bring them more. With record companies, if we can help them sell product in alternative ways, then they're happier with us." Peterson's goal for the division is to bring in $250,000 in revenue for the first year.

20,000-CD GIVEAWAY
The promotions are broken down into consumer promotions and record-company promotions. For example, the division is presently working on a promotion with the 300-store Ann Taylor chain of upscale women's-clothing stores and Sony. Consumers will receive a Sony compilation CD with an Ann Taylor purchase.

"The benefit is that some of our clients can't get to record labels themselves," says Peterson. "We use our existing affilia-
tion with them to get them to the client."

Another upcoming promotion involves the Summit Corp., which is a subsidiary of American Greetings. Muzak will compile a Christmas CD that will be sold at Summit's card stores for $8.99. Peterson says Muzak will likely produce compilations for other holiday occasions as well for Summit.

WONDER STUFF
Another instance of the way Muzak Special Products promotes record-label product is its current in-store advertising campaigns with the Wal-Mart chain. The campaign is designed to help promote CDs and tours of recording artists in Wal-Mart stores nationwide.

"Studies show that 66% of pur-
chasing is done on impulse," explains Peterson. "I go to a label and say, 'I know you have this artist coming out, I can get you into 2,200 Wal-Marts.'" The Wal-Mart stores air 30-second spots highlighting a new album that is stacked in the stores or an upcoming tour. While the details have yet to be finalized, one upcoming campaign of this sort will be done with the children's label Sony Wonder.

Muzak doesn't just put together CDs for promotions; it also

can package tours. "We're now working on a Cheryl Wheeler tour of ski resorts," says Peterson. "We try to do specialty tours and get [labels'] artists in an area they might not be able to, but since [the ski resorts] are already our customers, it's easy for us to do this."

Wheeler, whose current album, "Driving Home" is on Rounder/Philo Records, will perform at 20 resorts in December. This will be Muzak's first tour.

Tim Rathert, who co-manages Wheeler for Morning Star Management, says, "This enables one to target specific markets and certain demographics where you may not typically be able to get, especially with smaller labels. We can now get acts in areas where they may not be developed yet!"

CATALOGS FOR FILMS
In addition, the Special Products Division handles music licensing and publishing through its in-house publishing unit, LTR. This entails placing music in such films and television shows as "The Firm" and "Wild Palms."

"We're putting together a catalog now to offer to film producers," says Peterson. "We have 10,000 instrumental titles to offer. They'd pay major bucks if they had to go to a recording for it. Instead, they can come to us for the instrumental ver-
sion of the song for a lot cheaper."

Some of Muzak Special Products' services include providing professional voice talent for television commercials, supplying music for conventions and trade shows, and creating jingles for businesses.

The division is also handling Muzak's 60th anniversary CD, which is being manufactured and distributed by Muzak.
WE'VE BEEN PLAYING THE HITS FOR 60 YEARS

1934

JUST A GIGOLO · LADY, PLAY YOUR MANDOLIN · LOVE FOR SALE · REACHING FOR THE MOON WHO CARES · APRIL IN PARIS · CARIOCA · ANYTHING GOES · BEGIN THE BEGUINE · I WON'T DANCE · LET YOURSELF GO · TWILIGHT ON THE TRAIL · THE WAY YOU LOOK TONIGHT HARBOR LIGHTS 1934 was the year we got our start. Back then, MUZAK® was called "Wired Radio" and we were the first to transmit programmed music (records) over telephone lines. The broadcasts came complete with news, music, variety and advertising. Because of our exposure in commercial and business locations, MUZAK gained the reputation as a "hit maker". Deservedly so.

1964

NEVER ON SUNDAY · CAST YOUR FATE TO THE WIND · DAYS OF WINE AND ROSES · PINK PANTHER THEME · DOWNTOWN · FIDDLER ON THE ROOF · GOIN' OUT OF MY HEAD · WINCHESTER CATHEDRAL · WATCH WHAT HAPPENS · MARAKESH EXPRESS · BUILD ME UP BUTTERCUP · HAWAII FIVE-O · GAMES PEOPLE PLAY · PROMISES, PROMISES · HAIR · HELLO DOLLY
While Whitney Houston was celebrating her first birthday, we were broadcasting over private radio signals, using tape machines and conducting extensive research on the positive psychological and physiological effects music has on people in the workplace. Heady stuff.

1994

HARD LUCK WOMAN · BABY I LOVE YOUR WAY · COME TO MY WINDOW · DIVINE HAMMER WILD NIGHT · STAY · INTERSTATE LOVE SONG · ALL I WANNA DO · WILLING TO FORGIVE · I TAKE MY CHANCES · I'LL BE THE ONE · CAN YOU FEEL THE LOVE · (I COULD ONLY) WHISPER XXX'S AND OOO'S · LUCKY ONE · BLUE DENIM · BODY & SOUL
Today, we're the world's largest provider of business music - broadcasting environmental music via satellite throughout the world. In addition, we transmit data, newscasts, business TV and a host of other communication services for business. Come the 21st century, MUZAK will still be leading the way, striking the right note to make the business world more pleasant, productive and efficient. Come back in 2024 and we'll let you know what we've been up to.

60 years of music and still playing the hits
400 N. 34th Street. Suite 200. Seattle. WA 98103 (800) 331-3340

www.americanradiohistory.com
"FUNCTIONAL MUSIC"
Continued from page 92

melody, with original-artist recordings in rotation alongside Muzak's hallmark cover versions.

DIAMOND-ANNIVERSARY DELIVERY
In the late '80s, Muzak was acquired by Centre Capital Investors, L.P. As Muzak enters its diamond anniversary, more channels of audio service—now totalling 12—have been added; its diversification beyond background music includes audio marketing messages, data messaging and multi-channel business television—all in satellite-delivered formats.

Heir to Squier's vision: William Benton
As for its primary product, history has sided with General Squier's vision. The English composer/synthesist Brian Eno has cited Muzak as a compositional influence, introducing the notion of ambient music to the pop marketplace. When asked if the company acknowledges this unexpected role as tastemaker, Bruce Funkhouser, VP, programming, says that Muzak "is aware of—and isn't surprised by—the music of [Robert] Fripp, Eno and others. He stresses that his company is "not proactive, but reactive. We don't create new styles here. Our job is to make customers realize they've come to the right place."

Solid sender: Muzak satellite-dish antenna

MUZAK TODAY
Continued from page 92

known as Stimulus Progression, while the 11 instrumental channels use a similar productivity-enhancing system called Quantum Modulation.

LOWER PRESSURED, INCREASED PRODUCTIVITY
Stimulus Progression, designed for the workplace, increases concentration, lowers blood pressure and raises productivity of office workers, according to various proprietary and secondary studies cited by Muzak. The system works by gradually raising the intensity level of the music in 15-minute sweeps. At the end of a cycle, there is a short pause and then a new cycle begins. Furthermore, the relative level of each cycle climbs during the mid-morning and mid-afternoon lulls typically experienced by office workers as they get further away from meals.

Muzak's radio-supplied customers number approximately 150,000. The next largest category is the satellite base, which consists of some 60,000 users; comparatively small, the TONES clientele is made up of some 15,000 clients.

Quantum Modulation is also designed to have a physiological effect on people, but it is geared toward a retail environment rather than an office setup. Funkhouser says, "The quantum part is gathering the quantity, i.e., the song list. The modulation part is putting the thing together so as to create the overall atmosphere that the client is looking for."
All 12 of Muzak's music channels are programmed at the company's Seattle headquarters and transmitted from its uplink facility in Raleigh, N.C., to satellite clients, or—to businesses that are not satellite-equipped—via subsidiary communications authorizations (SCAs), otherwise known as radio sidebands or FM subcarriers.

CUSTOM REELS FOR CLIENTS
For clients not suitable for any of the 12 main channels, Muzak provides its TONES custom tape reels, which are programmed according to the user's needs and updated as often as desired. Continued on page 98

CONGRATULATIONS Muzak
on your 60th Anniversary

Thanks from your friends at Disk Eyes

Disk Eyes Productions • Disk Eyes Music, ASCAP
10020A Main Street #233 • Bellevue, WA 98004 • Fax: 206 454-7902
WE'RE VERY BIG ON MUSIC. MUZAK® is the world's largest provider of music for business. For 60 years, we've been broadcasting music for every taste and for every environment. Whether it's the hot, current favorites, timeless classics, golden oldies or mainstream pop, we play them all to an audience that is as broad and varied as the music we play. Some of our daily listeners include:


MUZAK®

60 years of music and still counting
400 N. 34th Street. Suite 200. Seattle. WA 98103 (800) 331-3340
For instance, the owner of a French restaurant might want French music piped in through the sound system. Since none of Muzak’s standard services can accommodate such an option, the company turns to its on-premise music operation.

Whatever kind of aura you’re creating for your business, we’ll put it together, and we’ll make it make sense,” says Funkhouser.

Muzak’s SCA customers number approximately 150,000, according to Funkhouser. The next largest category is the satellite base, which consists of some 60,000 users; comparatively small, the TONES clientele is made up of some 15,000 clients.

Users pay anywhere from $30 to more than $100 per month for their music menu, depending on the delivery method, the level of service and the number of ancillary products they order. For instance, Muzak also provides such products as point-of-sale messaging, LED displays, video conferencing, newscasts and on-hold telephone marketing.

These “other” products, while they account for less than 10% of the $100 million company’s business, are a growing Muzak category, according to Funkhouser. He says Taco Bell, one of Muzak’s largest customers, contracted Muzak not for music but to deliver data from a central point to retail locations. Eventually, music was added to the package.

Among the most unusual applications of Muzak is the federal government’s use of music to mask conversations and prevent them from being surreptitiously recorded. The tape reels used for that purpose are then destroyed, according to Funkhouser.

**VARIATION ON THE LEVI’S RIFF**

The diversity of Muzak’s offerings reflects a dramatic turn-around for one of the most widely recognized—and ridiculed—names in American business. Funkhouser compares Muzak’s rebirth to that of Levi’s jeans. “Levi’s for 100 years were pants that you got cowshit on,” he says. “The only people who bought them were farmers, and nobody would think it was hip to wear them. But somehow in the ’50s, Levi’s saw an opportunity to expand their market. People had come back from the war and found that they were good, durable pants, and suddenly James Dean was wearing them and kids were wearing them. Then they went on an advertising campaign and turned Levi’s into something hip, and now used Levi’s sell for $200 in Japan.”

Muzak is following a similar, albeit slower, path since its ability to mount the kind of advertising blitz that Levi’s did is limited by its own structure. One of the oldest affiliate organizations in the country, Muzak resembles a franchised retailer in that the company licenses its name and logo to its independently owned affiliates.

The company owns 30 of the 175 U.S. affiliates, including those in such key markets as New York, Los Angeles, Boston, Chicago, Dallas, Detroit, San Francisco and Seattle. Overseas, Muzak is represented by large, independently owned affiliates that subcontract to smaller reps. Headquarters does not dictate pricing or marketing policies to its affiliates. Consequently, the cost of Muzak’s services varies from region to region.

Although Muzak has two direct competitors—JAM on the broadcast side and AEI for on-premise services—Funkhouser regards the firm’s primary competition as radio, followed by business people deciding to use their own musical selections.

Funkhouser is quick to point out the shortcomings of both of those options. Radio, he says, poses the risk of alienating customers by airing too many commercials and announcements, and distracting them by providing a music mix that is not necessarily conducive to working. Personal music systems, says Funkhouser, are labor-intensive and too costly when the software and hardware costs are figured in. Added to that burden are ASCAP and BMI licensing fees, which are mandatory even for businesses that play their own musical selections.

Muzak pays ASCAP and BMI blanket licenses, the amount of which the firm does not disclose. Its agreement with ASCAP has just been renegotiated for five years, while its seven-year deal with BMI expired at the end of 1993 and is currently in renegotiation.

Other Muzak competitors include digital cable-radio networks like DCR and DMX, as well as nascent technologies that could threaten the company’s information delivery franchise.

“We see what’s happening with digital cable radio, fiber optics, phone companies and cellular companies,” says Funkhouser. “We know that the way to get to our customers is not only going to be changing over the course of the next few years, but also challenged. Everybody wants to own the pipeline to our customer. If you’re the cable company, you want to own that wire. If you’re the phone company, you want to send all sorts of stuff down that phone line, and if you’re us, you want to be able to get your music down there but also get some of this other stuff through.”

With 60 years experience and no sign of slowing down, Muzak leaves no doubt that it can continue to accomplish its mission.

The cover illustration for this section is by Johanna Hantel, an artist based in Nazareth, Pa. Her work can also be seen in American Showcase.

**Easy Reading**

For more information on Muzak and ambient music, see Elevator Music (A Surreal History Of Muzak, Easy-Listening And Other Moodsong), by Joseph Lanza, 1994, St. Martin’s Press. Picador Books will issue it as a paperback in April. ■
As the largest business music provider on earth, it's no surprise we're equally big in space - zooming along the information highway, 23,000 miles up via Direct Broadcast Satellite. From there, MUZAK® not only beams down great environmental music for business, but provides business with new and dynamic ways to communicate and exchange information. For example, we offer:

Direct Broadcast Multimedia Systems - enhance in-store marketing with combined audio, visual and text messages
Satellite Addressable LED Boards - creates exciting visual merchandising displays
Satellite Downloadable Messaging Systems & AdParting - for custom, in-store audio messages
NewsCast - for national and international news coverage
DTN Wall Street (Data Transmission Network) - delivers up-to-date electronic quotes, news and financial information
Z-Net - point-to-multi-point data communications
Business TV - powerful video communication broadcasts for business
SuperLink - strategic point-of-sale audio marketing broadcasts for grocery retailers
ZTV Music on Sight - highly targeted music and entertainment videos for business

At age 60, we're still growing and leading the way in satellite-delivered music and business communications. And the future? The sky's the limit. And you probably thought all we did was play the elevator stuff.

60 years of music and a lot more
400 N. 34th Street. Suite 200. Seattle. WA 98103 (800) 331-3340
Fast-Growing Modern Rock Format Lauded At NAB

After a year of experimentation, the emerging format is finally being recognized by radio executives. Over the past 12 months, several key events have underscored the format’s growing acceptance: Airtalk, a syndicated show hosted by Jay Albright, launched in January 1993; the format’s first network debut, the Modern Rock Sound Local, began distribution in March; and the National Association of Broadcasters (NAB) convention in Las Vegas in May, where the format was featured in a special panel discussion.

At the convention, panelists discussed the format’s development and its potential for growth. According to one industry insider, “The format has come a long way in a short time. It’s no longer considered a novelty, but rather a serious contender for market share.”

The success of the format can be attributed to several factors. First, the music itself is highly energetic and diverse, appealing to a wide range of listeners. Second, the format’s focus on new and up-and-coming artists has helped to foster a sense of community among listeners. And finally, the format’s use of social media and other digital platforms has allowed it to reach a younger audience.

Despite these successes, the format still faces challenges. One concern is the potential for dilution as more stations adopt the format. However, many industry experts believe that this is a positive trend, as it indicates the format’s growing acceptance and credibility.

In conclusion, the success of the fast-growing modern rock format is a testament to the power of innovation and creativity in the radio industry. As the format continues to evolve and gain momentum, it is likely to become an even more significant force in the music and entertainment landscape.
Billboard October 29, 1994

Hot Adult Contemporary

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Record Label</th>
<th>Number of Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sheryl Crow</td>
<td>I Don't Wanna Know</td>
<td>A&amp;M</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>Niki D'Agutto</td>
<td>If</td>
<td>MCA</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Sheryl Crow</td>
<td>All I Wanna Do</td>
<td>A&amp;M</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Bon Jovi</td>
<td>It's My Life</td>
<td>Island</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>Sheryl Crow</td>
<td>The Real McCoys</td>
<td>A&amp;M</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Sheryl Crow</td>
<td>All I Wanna Do</td>
<td>A&amp;M</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Sheryl Crow</td>
<td>I Don't Wanna Know</td>
<td>A&amp;M</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Sheryl Crow</td>
<td>All I Wanna Do</td>
<td>A&amp;M</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>Sheryl Crow</td>
<td>The Real McCoys</td>
<td>A&amp;M</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>Sheryl Crow</td>
<td>I Don't Wanna Know</td>
<td>A&amp;M</td>
<td>3</td>
</tr>
</tbody>
</table>

**Recalls**

- Sheryl Crow's "I Don't Wanna Know"
- Niki D'Agutto's "If"
- Sheryl Crow's "All I Wanna Do"
- Bon Jovi's "It's My Life"
- Sheryl Crow's "The Real McCoys"
- Sheryl Crow's "All I Wanna Do"
- Sheryl Crow's "I Don't Wanna Know"
- Sheryl Crow's "All I Wanna Do"
- Sheryl Crow's "The Real McCoys"
- Sheryl Crow's "I Don't Wanna Know"

**Promotions and Marketing**

by Carrie Borzillo

Los Angeles—Useful ideas on everything from sabotaging a competitor's event to using non-traditional promotions to promoting a dispoily willed deal around the National Assn. of Broadcasters conference, held Oct. 12-15 here.

At the radio stations panel, KISW Seattle PD Steve Young stressed that stations must have a reason for every stunt, while KISW morning man Bob Rook said his one rule is: "If the stunt could hurt someone, don't do it."

"Stunts have a connection to something that's already being talked about," said Rivers, who once stayed on the air until the Baltimore Orioles won a game. For jocks who tend to come up with a promotion while on the air and begin talking about it without consulting the promotion director or higher-ups, Rivers suggested the idea on-air as "Wouldn't it be fun if...?"

"That way, you can always leave yourself a way out," said Rivers. "You can always say, 'You're spontaneous all the way to...'." Young quipped.

River and former KISW St. Louis program man the Bross shared a story of successfully sabotaging a competitor's promotion.

The Byrd said he once called a station that was running a hot-tub breakfast and offered to bring bikini-clad women to the event. The station took the bait, and when the women arrived, the Byrd had said, "We're going to do the promo now."

River's and KISW's Steve Young talked about the "Best Of The Best Radio Promotion Contest." Entries for promotions conducted between Oct. 1, 1993, and Sept. 30, 1994, must be received by the NBA Nov. 1. Entries fee is $50 for NBA members and $75 for non-members.

The three categories—sales promotions, station-enhancement promotions, and community-service promotions—will be judged on its implementation, results, and illustrative materials.

For more information, contact B.J. Cohen at the NBA office in Washington, D.C.

IDEA MILL: "Baywatch" Bound

Winners of KYSR Los Angeles' worst body contest will be featured on a Nov. 28 episode of "Baywatch," along with morning team Jim and Melissa Sharpe. The Sharpe's also will appear on "The Marli Smith Show" Tuesday (25) in a segment on married couples who work together. In his nationwide search for a wife, Tennis millionaire John Taylor proposed by WXRB (Rebel 1647) Pittsburgh for a "Rebel Millionaire Meet & Mingle" contest. Five winners were selected to share stories with Chandler and Taylor.

KISW St. Louis gave away 50 Alvarez guitars signed by Great White in exchange for guns. Listeners hanging in guns were entered into a drawing to win one of the guitars.

In response to a charity auctioning off a meal with O.J. Simpson's lawyer, Robert Shapiro, KRTG Los Angeles morning man Robert W. Morgan took bids for a meal with himself, KRTQ (Jon Cary) and KRTG traffic reporter Richard Turname. Two listeners bid $1,000 each. The money was donated to the Global Family YMCA.

KITS (Life 105) San Francisco responded to the baseball strike by originating Alex Bennett's morning show from home plate at the Oakland Coliseum. The 20th listener through the turnstile won $20,000.

As part of KUSF San Francisco's "90's Music Marathon in October, the station is selecting 12 children between the ages of 10 and 16 to be guest DJs for its "Kids Unleash Station Freesty" day on Halloween.

**Flight Report**

Paul Kamer has been tapped from promotion coordinator to promotion director at WNEW New York. He replaces former director of marketing and promotion Neil Barry, who moved to the station's sales department as director of client marketing services.

NAB Comes To L.A. For Confab, Stays For Indecency Hearing

**By Bill Holland**

Los Angeles—the subject of indecent-programming meritied only one programming panel at the National Assn. of Broadcasters convention, held here Oct. 12-15, but the issue returned to the forefront at NAB officials returned to town Oct. 19 to hear Appeals Court oral arguments on the FCC's indecency "safe harbor" rules.

The FCC, the majority opinion, witnessed, and other commercial broadcasters, as well as a coalition of non-commercial broadcasters and others, brought the "C&P v. FCC" case to court again after Congress told the commission to limit indecent programming from midnight to 6 a.m. Last year, a three-judge panel of the Appeals Court held that the FCC's policy was not narrowly tailored enough and violated First Amendment rights. The commission may update its already relaxed radio ownership rules again; the FCC was scheduled to look at this issue on Dec. 18. The other Washington-oriented sessions at the NAB show ranged from the surprisingly attended Congressional panel to detailed-packed, news-laden sessions on FCC commissioners and top Washington staff.

The news from the FCC was straight from the hip, first at the session with chairman Reed Hundt, then at the FCC commissioners' breakfast and the FCC ownership/duopoly panel.

Stations told broadcasters that they will have to pay like everyone else if they request extra spectrum beyond (in-band, on-channel DAB) to offer consumers for-pay services. The chairman also took signifying swipes at the "terminal negativism" of radio talk show hosts. He quickly added that neither he nor the commission, but rather the public, should be "the judge of the quality or content of public discourse," and said that he didn't want the commission "to be in the business of deciding who has (Continued on page 105)
<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Call</th>
<th>Format</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLST</td>
<td>AM</td>
<td>63</td>
<td>66</td>
<td>66</td>
<td>66</td>
<td>66</td>
<td>KLTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KSOL</td>
<td>AM</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>KZMP</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KVOM-FM</td>
<td>AC</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>KFNT-FM</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KWPT-FM</td>
<td>AC</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>KZVU-C</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KBLW</td>
<td>AM</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>KVSP</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KLZ</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KYKM</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KLFH</td>
<td>AM</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>KSMB</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KDATA</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KSHF</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KGSA</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZAV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KGM</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZNY</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KUS</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KALW</td>
<td>AM</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KFRA-FM</td>
<td>AC</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KUAA</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KBE</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KBEW</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KFMH</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KNPP</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KLIV</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KDSL</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KSRS-FM</td>
<td>AC</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>93</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KTMV</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KTBX</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KECW</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KGK</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
<tr>
<td>KFRA</td>
<td>AM</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>KZTV</td>
<td>AM</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
<td>87</td>
</tr>
</tbody>
</table>

**SUMMER '94 ARBITRONS**

12-plus overall average quarter-hour share scores (®) indicate Arbitron market rank. Copyright 1994 by载入Radio Publications. No part of this book may be reproduced without the written permission of Arbitron.
LIKE MANY OF HER compositions, Sarah McLachlan's dreamy tonic "Good Enough," from her latest Aria release, is a song that, even after it was completed, took some time to come into focus. "Good Enough" is No. 16 on the Modern Rock Tracks chart.

"That song was actually one of the most ambiguous to me, for the longest time, of what it actually meant," she says. "A lot of times [a new song] will feel right, and I'll leave it at that, not really knowing what it means and where it comes from. And this is one of the songs. I have learned a lot from it in different ways.

For some songs, "I need to go through something in my life before I'll be able to understand it, before I'll be able to finish it. Somehow, some little line will relate to my life, and all of a sudden it makes sense, where before it didn't. You're definitely perceiving new stones to learning a lot of different things. And the nice thing is, I'm still learning from them."

As for "Good Enough," which came into focus for McLachlan about a year ago, the fictional tale is about "how people can get out of touch with themselves and the people they have relationships with. And it's about the patterns that are created, such as the abusive parents and children, or between lovers. "If there's a bad pattern happening, someone has to be strong and try to break that, or it's just going to continue. And that's the outsider kind of stepping in [during the song's chorus] and saying, 'Well, I can show you there's something different than this if you let me.'"

McLachlan's narratives can be tough to follow. "Definitely," she says. "And that's by design. Not to be clever or intricate, it just kind of happens that way. Part of it is meant to be unclear because I don't want to be too obvious. Sometimes, unfortunately, I become too unobvious. But I do that when I'm not sure if I'm trying to say, at least when I'm writing it."
Minority Broadcasters May Get 25/25 Cap; Revenues Growing At Double-Digit Rates

During their monthly meeting, FCC commissioners voted unanimously to look into allowing minority broadcasters to own up to 25 FMs and 25 AMs, compared to the 20/20 cap now in effect for all other owners. The move would have a predecessors effect, as owners who have reached the 12/12 minority ownership limit in 1998, may be allowed to expand their holdings.

Meanwhile, the Radio Advertising Bureau reports that radio revenue continues to grow at double-digit levels. Combined local and national revenues were up 13% in August over the same month last year. That figure is based on a 12% gain in local revenue and a 15% national revenue boost.

In year-to-date figures through the end of August, combined revenues were up 13% on a year-to-year basis through Oct. 18. Cross-town KSSN-FM morning host John Williams joins KKLX-FM for the same duties. Also, WKGW/WWSF Chicago PD Mike Dirks exits to join KKLX as OM.

Dave Dee is on PD duty at WILM, while APD Bruce Bishop takes over as PD, while Bill Gamble, PD at WWQX (WG) Chicago, signs on to WWIF Chicago.

Mike Swanson flips from satellite country to sports. KHKT Sacramento, Calif., picks up the syndicated "Fabulous Sports Babe" show in midday. WYVF Columbus, Ohio, flips to WILD, while WYML Dayton, Ohio, gets the WLYF calls. WWQX Columbus Om Bobby Hatfield is out and has not been replaced.

At WWBC-Am Greenville, S.C, morning host Russ Casselle has added the PD duties. He takes over for Mike Gallaher, now at WGY-Am Albany, N.Y.

KEZL Fresno, Calif., production director/afternoon host Mike Vasquez adds PD duties, replacing J. Weidheimer, who exits. Morning news reporter Jennifer Wood is now in morning show hosting the dynamic mark Thompson and Brian Phelps morning show. Late-nighter Mark Wood is now doing the voice.

Album rock WRKU Youngstown, Ohio, picks up ABC/BSM's classic rock format in every daypart but afternoons, which are still classic rock. PD John Thomas is now hosting mid-days at new sister station WJCT (Cat Country). Former WRKU, part-time on-air personality Lisa Lista moves to afternoons there. Night jock Terry Ford moves over to that shift at WJCT. The rest of the jock line-up is a little em…

SPORTS

Radio

Phyllis Stark

with reporting by Eric Borchert
and Brett Atwood

from 25-44 to 25-34. No new PD will be hired in the immediate future, according to general program manager Larry Danner. Instead, the station is looking in house to fill a newly created APD slot.

KXLY affiliate afternoon host John Michael's and Bobby Lewis shift to mornings as Hawke Hunter and Marty Hunter exit. Late-morning jock George King shifts to afternoons, and nighttime host Mike floros adds the late-morning shift.

ACTIVE

KACE Los Angeles flips from R&B to adult R&B oldies. The station will play classic R&B hits from the '70s and '80s and will aim at a slightly older demo, according to GM Howard Nel. No staff changes were involved.

KYL/KYLZ San Francisco PD Rick Thomas exits and has not been replaced. -AM-SF Seattle and KOVO and XMAS Seattle

Tony Dee is out as PD at WLUM Milwaukee. APD Bruce Bishop takes over as acting PD, while Bill Gamble, PD at WWQX (WG) Chicago, signs on to WWIF Chicago.

WMAZ Augusta, Ga., moves over to the station's morning show. "Clark's Drive Home" is now handled by Mark Thompson and Bryan Thompson.

KDKY Salt Lake City has a local marketing agreement with cross-town KBOO and simulcasts its adult standard format.

KXXL-AM Portland, Ore., flipped from Urban AC to Classic Rock competition on Oct. 18. Cross-town KSSN-FM morning host John Williams joins KKLX-FM for the same duties. Also, WKGW/WWSF Chicago PD Mike Dirks exits to join KKLX as OM.

NAB ATTENDEES STEP INTO HOTEL HELL

(Continued from page 106)

The other pre-air tape involved a phone prank that missed. A morning show host, claiming to be this company's boss, was caught by the tape and retrieved by the Englander seksi board.

During a panel that dealt with the potential legal liabilities of on-air antics, legal experts generally were optimistic about the potential liability of radio broadcasters.

One promotion, held on National Secretary's Day, involved jayed secretaries having a competitive race to the exits.

A woman who rode a bicycle past the station was seen by a police officer.

A Dog in a hot bag all about the "faggot" in the city, along with welcoming a caller who complained about the "dark meat" in town.

In 1984, appealing to tears works... But if we can't police ourselves, someone else will," warned Swanson.

During a panel that dealt with the potential legal liabilities of on-air antics, legal experts generally were optimistic about the potential liability of radio broadcasters.

One promotion, held on National Secretary's Day, involved jayed secretaries having a competitive race to the exits.

A woman who rode a bicycle past the station was seen by a police officer.

A Dog in a hot bag all about the "faggot" in the city, along with welcoming a caller who complained about the "dark meat" in town.

In 1984, appealing to tears works... But if we can't police ourselves, someone else will," warned Swanson.
spoken truly or falsely" on the air. "We don't ever want to be the Federal Censorship Commission, as I see it," he said.

However, as observers later noted, that certainly didn't keep Federal Censorship Commission lists of the subject of supposed falsehoods on talk shows, especially bars and bartenders at the Clinton administration.

Later at the convention, Rep. Xavier Becerra, D-Calif., said he felt there was a "storm brewing" on Capitol Hill because of some talk-show hosts who are seen as spreading "untruths.

In his speech, Hundt also stressed the need for more minority and female talk shows in radio, and cited figures to reinforce his point. While women account for 46% and minorities, 23% of the national workforce, he said, just 20% and 13%, respectively, of radio sta-

### Top 40 Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Track</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Prince</td>
<td>&quot;When Doves Cry&quot;</td>
<td>R&amp;B/Funk</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>Bad Company</td>
<td>&quot;Feel Like Makin' Love&quot;</td>
<td>Rock</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>Van Morrison</td>
<td>&quot;Brown Eyed Girl&quot;</td>
<td>Folk/Rock</td>
<td>Proper Music Group</td>
</tr>
<tr>
<td>4</td>
<td>Eagles</td>
<td>&quot;Hotel California&quot;</td>
<td>Rock</td>
<td>Asylum Records</td>
</tr>
<tr>
<td>5</td>
<td>Jackson 5</td>
<td>&quot;Can You Feel It&quot;</td>
<td>Soul/Funk</td>
<td>Motown</td>
</tr>
</tbody>
</table>

### Top 40/Rhythm-Crossover

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Track</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BeBe &amp; CeCe Winans</td>
<td>&quot;Send It On&quot;</td>
<td>Pop/R&amp;B</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Earth, Wind &amp; Fire</td>
<td>&quot;September&quot;</td>
<td>Soul/Funk</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>Jodeci</td>
<td>&quot;ensibly&quot;</td>
<td>Pop/R&amp;B</td>
<td>Motown</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>&quot;I Will Always Love You&quot;</td>
<td>Pop/R&amp;B</td>
<td>Arista Records</td>
</tr>
<tr>
<td>5</td>
<td>Michael Jackson</td>
<td>&quot;The Way You Make Me Feel&quot;</td>
<td>Pop/R&amp;B</td>
<td>Epic Records</td>
</tr>
</tbody>
</table>

**RENEWAL CHALLENGES**

FCC senior staff at the show warned attendees that as the broadcast renewal application cycles kick in again in mid-'96, challenges might come with them, based on charges of unfairness in the decision-making, and local marketing agreements.

"No prepared text," said FCC mass media chief Roy Stewart, who warned that "there could be trouble for you" if challenges come and stations haven't followed FCC rules on main studios, station files, and full-time staff.

"No not going to listen to arguments [from station owners] that these responsibilities for these rules were contracted" to another party, Stewart warned.

On the lawmaker panel, Rep. Charles Schumer, R-N.Y., the ranking minority member of the Commerce Committee and a 22-year House veteran, officially pronounced the 103rd Congress "one of the most disgraceful acts" to ever happen in Congress. He also praised the "mainstream people" on the job's lobbying staff.

"Mainstream warned broadcasters that the recording industry's performance right bill would be in the 104th Congress. But both he and Hoover vowed that Interscan Publishing Co. will work on a compromise agreement that would exempt traditional broadcasters from upcoming performance right legislation. "Few members of Congress care or have any intelligent idea of what intellectual property is," Becerra said, and have not studied the arguments on why the copyright law might need to be revised in the digital age.

### Expanded AM Stations

While the NAB convention was going on in Los Angeles, the Washington, D.C., the FCC released a list of 79 stations that will be given the opportunity to migrate to the expanded AM band (60 to 1700 kHz). That list was narrowed down from hundreds of applicants for the expansion. The FCC chose those stations whose AM signals, in the existing band, would result in the greatest interference reduction on that band.

The list is still subject to petitions for reconsideration and related FCC procedures.

### Album Reviews

**SYNTHOLOGY**

- **Title:** You're The One
- **Artist:** Jody Watley
- **Label:** Epic Records
- **Summary:** Jody Watley, who has been a part of the '80s pop/rock scene with groups like the Thompson Twins and culture club,-release her first solo album. The album features a mix of pop, rock, and R&B influences, with Watley's strong vocals and impressive range on display throughout.

**JAZZ**

- **Title:** Live at the Village Vanguard
- **Artist:** Toshiko Akiyoshi and Lew Tabackin
- **Summary:** This live recording captures the musical chemistry between Toshiko Akiyoshi and Lew Tabackin at their legendary eponymous New York club. The performance highlights their collaborative talents, with Akiyoshi's vibrant vibes and Tabackin's virtuosic piano playing.

### Contemporary Christian

**Title:** More Than Words Can Say
- **Artist:** Steven Curtis Chapman
- **Label:** Sparrow Records
- **Summary:** This album offers a diverse range of faith-inspired songs, from powerful ballads to upbeat anthems. Chapman's emotive vocals and thoughtful lyrics resonate with listeners seeking a deeper connection with their faith.

### Classical

**Title:** Beethoven: The Complete Symphonies
- **Artist:** Various
- **Label:** DG (Deutsche Grammophon)
- **Summary:** This comprehensive collection features all 9 symphonies by the great composer, performed by some of the world's leading orchestras and conductors. The recordings showcase the symphonies' musical depth and emotional range, offering a profound listening experience.

### Latin

**Title:** Tocar con Corazon
- **Artist:** Tito Puente
- **Label:** Fania Records
- **Summary:** This album is a testament to Tito Puente's influence and legacy in the world of salsa music. Featuring classic hits and new compositions, it captures the vibrant rhythms and. 

---

**WASHINGTON ROUNDUP**

(Continued from page 101)

**Top 40/Mainstream & Top 40/Rhythm-Crossover**
The dealers say, “Put the dollars into promotions, not advertising.”

The fastest way to kill a brand is to stop advertising. Do it and you’re letting your dealers get away with murder.

Advertising generates strong brand awareness and builds brand preference. Such preference is particularly critical for marketers who have little or no control over the sales follow-up process.

In fact, we recently found that brand preference among buyers exposed to five pages of advertising was 1.46 times higher than among buyers who had not seen any ads. For those exposed to 10 pages, brand preference was 1.79 times higher. To 30 pages, 2.46 times higher.

But the greatest results were achieved when advertising worked in sync with the sales effort. Buyers who received a sales call and who were exposed to five pages of advertising had a brand preference level 3.75 times higher. To 10 pages, 4 times higher. And to 30 pages, 5.33 times higher.

It has also been proven that advertising increases share of market. Something from which everyone can benefit.

Don’t let someone deep-six your brand.

For more information on how advertising affects brand awareness and preference, write the American Association of Advertising Agencies, Dept. Z, 666 Third Ave., New York, NY 10017-4056.

AAAA/ABP/ANA
American Association of Advertising Agencies
American Business Press
Association of National Advertisers

This advertisement prepared by Sawyer Riley Compton, Atlanta.
EMI's LIBERTY, SBK IMPRINTS TEAM TO RELEASE NELSON'S STANDARDS SET

(Continued from page 1)

to return to a major (Billboard, Dec. 18, 1995).

In a complex arrangement, Nelson signed with both EMI Records' pop imprint SBK and to EMI's stand-alone, Nashville-based country imprint, Liberty Records. Both Liberty and SBK because we want to leverage the strength of both or- ganizations," says EMI Records Group president and CEO Charles Koppelman. "Both companies can explore every avenue of retail and radio."

The desire and ability to work Nelson at both country and pop was paramount when it came to finding him. "We want to leverage Willie's manager, Mark Rothbaum. "What it came down to, quite honestly, was there was a stronger sense of commitment from Charles Koppelman and [Liberty president] Jimmy Bowen than from the other labels that we were interested," says Rothbaum. "In the world of country music, there is generally very little cooperation between the parent label and the record label, and very little record-label cooperation and commit- ment. With Sony, it was clear that we would have re-signed through the Nashville division."

The only connection between the Liberty Records for which Nelson recorded, and the Liberty Records of today is a share of the Liberty logo, but Nelson is happy to be back on the label regardless. "I guarantee you, if I was wanting to do an album together for a long time," says Nelson. "Charles Koppelman was also a fan. With both labels, the feeling was: 'I wasn't strong enough to turn them down.'"

"Dreaming Hands Of Time," which features a 63-piece orchestra, was recorded in Los Angeles in two days, with a third day used for over- dubs. "With that big an orchestra, I booked four days in the studio until I saw the cost, and I almost had a heart attack," says Bowen, who produced the Nelson album himself. "I can't do this in two days. I've never seen anyone do a better job than David Campbell, who arranged the music and conducted."

NO BOUNDARIES

At Waterfront Records in Austin, Texas, owner John Kunz says Nelson's latest will have broad appeal. "It's the consummate song- writer/entertainer, and he's one of the ones who's best able to say there's no such thing as a bor- der. There are no boundaries," Kunz said. There's a real concern with all the young country acts of where does that leave someone like Willie or Waylon? Or Willie, in particular, is a classic; he's timeless."

As Kunz points out, country radio has its own boundaries, especially as such as Nelson in favor of young upstarts. Despite Nelson's tremen- dous career success at radio—he has 53 songs on Hot Country Broad- cast's board country chart singles chart over the last 30 years—it has been three years since his last appeared on the Hot Country Singles & Tracks chart.

I'm over 40; country radio has already lost interest about me," Kunz says, laughing. "If you try to do the chart game, you're going to go crazy. My first pop hit was 'Blue Eyes Cryin' In The Rain,' which was a 100%-pure country song. (The pop standards album) 'Stardust' was on the country album charts for 10 years, and there wasn't a country song that I'll mention without a smile. Nelson stresses that his staff will do everything to "max out the mu- sic," but adds, "this wasn't an album of country music. It's happening. Let's do one like that." It was a mu- sical thing that I wanted to do with Willie for half a dozen years. I got it into the studio and it clicked. Now I don't really give a damn. I can't do anything else about it."

"GOING EVERYWHERE"

Despite Nelson's assessment, Liberty and SBK are servicing the album to both adult contemporary and country radio. "We're going everywhere with this," says Koppelman. "Willie Nelson is a blues singer. Whether you listen to 'Night Life' or 'Funny How Time Slips Away,' I believe the urban consumer will respond to Willie." In addition to Buena Vista's "The Lion King," New Line Home Video will release "The Maik," and MCA will have "The Little Rascals." De- tails on both titles will be announced by the end of the month. Buena Vista also will throw in "Angels In The Outfield," according to industry sources.

VIDEO SUPPLIERS GET TOUGH ON STRENGTH DECADE

(Continued from page 6)

"White." That is an industry record, according to Vista's Perper, which dis- tracts Wal-Ties Disney.(26) A Buena Vista spokesman says "The Lion King" is scheduled for spring, 1995. Meanwhile, the Video Software Dealers Asan has established a street-date task force with a mission to persuade suppliers to commit to helping the industry manage the problem. The group will meet with suppliers, distributors, and retailers to work on the recommendations.

VP Jeffrey Eves, who chairs the task force members will have plenty to talk about. In addition to Buena Vista's "The Lion King," New Line Home Video will release "The Maik," and MCA will have "The Little Rascals." Details on both titles will be announced by the end of the month. Buena Vista also will throw in "Angels In The Outfield," according to industry sources.

"HELP FROM NARM"

Speaking to the press following the summit, Horovitz said the music and the trade have long struggled with street-date problems. "We discovered that part of the problem was the operational issues, which is very similar to what Vista is doing now," Horovitz said.

Part of NARM's street-date plan includes retail education and an industry-wide campaign called "Make It A Hit, Stay With It," which Horovitz said.

More than 40 studio, distributor, and retail representatives took part in the daylong summit. Eves made the point that the meeting "was not a blame session." Eves said it was a "good outcome with a firm com- mitment to honor street dates." Eves said.

The committee's first meeting is scheduled for Nov. 2 in Los Angeles. With first-quarter self-release to retail, licenses just around the corner, the the task force will members have plenty to talk about.

WARNER PROFITS, SALES UP IN 3RD QUARTER

(Continued from page 6)

WARNER Home Video's biggest hit on the video rental and sales charts was "Ace Ventura: Pet Detective." Revenues for Time Warner cable TV systems were flat at $502 million in the fourth quarter, but the company expected to see major growth in the coming year. Warner and four other music major companies reported a million in the first quarter in the U.S. The company plans to create a months-long new product release schedule. Boswell, New York-based director of distribution for Time Warner reports combined reve- nues of $4.1 billion in the third quarter, 10.3% higher than in the same pe- riod last year. Revenues from music rentals are up the most, growing by 12.7%, to $368 million, while HBO's revenues climbed 12.1%, to $259 million.

Warner Home Video's "He's A cover of "The Man Who Shot Liberty"" is a "This Was A Bad设想:ubbine," which was released as a rental in the spring of 1992 and was reissued for self-re- lease through Bravo—"as a viable "Gumb" option." "We've got a "Gumb" formula," Perper says, "but very successful for us."
Germany Moves To Protect Authors' Rights

Int'l Digital-Age Laws Stressed At World Congress

BY WOLFGANG SPÄHR

MUNICH—Germany's federal minister for justice, Sabine Leutheusser-Schnarrenberger, has come out in favor of improved protection for authors, when their works are marketed by third parties across national borders and in new digital media.

Opening the World Congress of International Performing Rights Societies in Munich in September, the minister expressed her regret that a proposal for harmonizing authors' royalties from private use of music and films within the European Union was still being reviewed.

She went on to say that there was "fundamental consensus that authors should receive fair compensation for this type of exploitation," but feared that this harmonization would not see the light of day before the year 2000.

Given the possibilities of digital communication, individual copyrights are endangered, she said, quoting as an example the setup by which a customer can individually select the music he or she wishes to buy.

The German Federal Government, she said, advocates international copyright law capable of covering existing and future technological developments and giving the author sufficient protection.

In Leutheusser-Schnarrenberger's view, this protection should cover musical works and extend to include databases and other means of storage used by modern information technology. The Federal Government is hopeful that initial proposals will be submitted on this issue before the end of the current EC presidency next year.

The congress of the 29 national societies—which represent the interests of composers, lyricists, and publishers—was dominated by the subject of digital exploitation of copyrighted works.

Juergen Becker, staff lawyer at the German authors' rights society, GEMA, said: "Despite the fact that it is becoming increasingly difficult to keep track of and monitor copying, there is no reason to assume the imminent demise of copyright law. By the same token, it's important to rapidly create a legal basis which allows sufficient protection."

DRUG HELPLINE ALBUM

(Continued from page 12)

message here isn't 'don't do drugs.' It's to say that there are people who run these lines that you can talk to if you need information, and who will not be judgmental. We think dance music is an ideal way to reach these people."

The mix is very European in flavor, with 16 international hits such as Ace of Base's "The Sign," Dr. Alban's "It's My Life," and tracks that have proved difficult for other compilations to license, such as Tony Di Bart's "The Real Thing" and Big Mountain's "Baby I Love Your Way."

The compilation also features four European acts that are not known in the U.K.: E-Type, Master Boy, and Marusha from Germany, as well as Italy's Jovanotti.

Organizers declined to release shipment figures, but sources say the release had an initial pressing of 70,000 units.

The compilations market in Europe is vibrant, with pan-European adver tied collections selling several hundred thousand copies. It is also a fast moving and competitive market. Ye the compilers believe "High Octane Dance" has a chance because of its longevity. "We believe that, because we've selected classic tracks that aren't necessarily current hits, this album will have a shelf life of five years not five weeks," says Wells-Thorpe.

BILLBOARD OCTOBER 29, 199_
BOYZ II MEN ARE still No. 1, for the 10th consecutive week, with "I’ll I Ake Love To You" (Motown). It’s still ahead by a substantial margin and is certain to hold for at least one more week. Weekly singles sales are at 5 million, down from 600,000 at its peak. Both "I’ll Make Love" and "All I Wanna Do" by Sheryl Crow (A&M), at No. 2, are losing points, but because "I’ll Make Love" is slipping at a much faster clip, Crow’s single could move into the top spot in two weeks. However, four bulloted records in the top 10 are angling for a shot at No. 1. Within the top five, "Secret" by Madonna (Maverick/Sire/WB) and "Another Night" by Real McCoy (rista) are contenders for the top in two or three weeks. The records at No. 9 and 10 are serious threats as well: "Always" by Bon Jovi (Mercury) and "Here Comes The Hotstepper" by Ini Kamoze (Colombia).

FACT, THOSE TWO singles are the second- and third-biggest point getters on the entire Hot 100. "Hotstepper" is the No. 1 airplay gainer on t e entire chart, and the No. 2 overall gain, jumping 17-10. It’s No. 1 at seven stations on the Hot 100 monitored panel, including WJMN Boston, Y 104 (Q104) Philadelphia, and KBBX Houston. "Always" is right behind "Hotstepper" with point gains and No. 2 at 11 stations, including 1-6 in sales gains. "Always" is No. 1 at four stations on the monitored panel, in c luding WPRO Providence, R.I., and WSTW Wilmington, Del. Both singles are x potential No. 1 records, but their gains are eclipsed by the biggest point gainer on the chart, "You Want This" by Janet Jackson (Virgin). It ex penses from No. 60 to No. 20, thereby becoming ineligible for the Greatest G iner/Sales award even though it registers the largest sales gain of any r ecord. It’s already top five at three monitored stations: WHHI Indi anapolis (No. 2), WJLX Jacksonville, Fla. (No. 3), and WFLZ (Power 90) T mpua, Fla. (No. 5).

THE GREATEST GAINER/AIRPLAY award goes to "Living In Danger" by Ace Of Base (Arista), jumping 15 places to No. 38. It has early to top 10 airplay reports, including No. 3 at WNNK Harrisburg, Pa., and No. 5 at KHFI Austin, Texas. The Greatest Gainer/Sales is Da Brat’s "Fa All Y All" (So Def/DIAS) on the airside, the breakout of Sio O’s No. 4 at Z90. The runner-up for the airplay award is "Playaz Club" by P’m p’nt’s-T-Day (Chrysalis/EMI). It’s No. 42 overall, but is already No. 1 on airplay at KYLJ (Wild 97) Salt Lake City. The runner-up for the sales award is "The Most Beautiful Thing In The World" by new artist Keith Murray (Jive), zooming 27 places to No. 60. Over half of its points are from sales—it’s No. 4 on the Hot Rap Singles chart—and it’s getting early airplay at WQHT (Hot 97) New York.

JICK CUTS: “100% Pure Love” by Crystal Waters (Mercury) is a rec ord that will not die. After slipping 11-12 last week, it moves to No. 12 on increased airplay, including No. 1 at WWB (98) Chicago and five other stations... The next BOYZ II Men single, "On Bended Knee," will not be out until mid-November, but it’s No. 34 in airplay now and would be in the Top 100 if it were commercially available.

EMI CREATES CHRISTIAN DIVISION IN NASHVILLE

(Continued from page 10)

Sparrow business from secular distribution the first year, that was an area where we surpassed our expectations," Bowen says. "And exactly as we planned, we did not lose, we gained Christian bookstore volume. One does not take from the other."

Star Song looks poised to be another profitable entity for EMI. Darrell Har ris was one of the founders of the company in Houston in 1976. In 1980 the company relocated to Nashville. That same year, Moser became CEO; since then, according to Moser, the company has grown "from a $4 million company to a $30 million company."

In addition to distributing Forefront’s artists—including D.C. Talk, Geoff Monte & the Distance, and Adrienne—Star Song also distributes Chapel Music Group, a Southern gospel label that is home to the Gaither Vocal Band and Jeff & Sheri Easter, among others.

Moser sees the affiliation with EMI as the next step in Star Song’s growth. "The corporate partner provides resources we just don’t have on our own," he says.

Sparrow’s positive feelings about EMI were a key factor in Star Song’s decision. "If you talk to the people at all levels with Sparrow in the organization, they have nothing but high regard for EMI," Moser says. "It’s an open door relationship."

Drawing attention to your promo

Lightweight and unbreakable - lower shipping cost and no breakage

- Custom foil stamping and embossing available with your original art

EMI Music and Star Song executives finalize EMI’s purchase of the Nashville-based Christian label. Shown, from front, left, are Star Song CEO Stan Moser and EMI Music president/CEO Jim Fieled, Behind them, from left, are Darrell Harris, president of Star Song, Jimmy Bowen, president of Liberty Records and co-chairman of the new EMI Christian Music Group, and Jeff Moseley, executive VP/COO of Star Song.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Sales (in millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.E.M.</td>
<td>Losing My Religion</td>
<td>1.75 (16.98)</td>
</tr>
<tr>
<td>2</td>
<td>ALICE IN CHAINS</td>
<td>Dirt</td>
<td>1.50 (15.98)</td>
</tr>
<tr>
<td>3</td>
<td>SYSTEM OF A DOWN</td>
<td>Civilian</td>
<td>1.25 (15.98)</td>
</tr>
<tr>
<td>4</td>
<td>JARRETT &amp; CO</td>
<td>Hymns of the 40 Nations</td>
<td>0.75 (13.98)</td>
</tr>
<tr>
<td>5</td>
<td>METALLICA</td>
<td>Ride the Lightning</td>
<td>0.50 (12.98)</td>
</tr>
<tr>
<td>6</td>
<td>DAIRY QUEEN</td>
<td>Chick Hicks</td>
<td>0.25 (9.98)</td>
</tr>
</tbody>
</table>

**Top Gainers**

| 1 | MIA WYH | Everything After | 0.5 million |
| 2 | JON BON JOVI | Crush | 0.5 million |
| 3 | MARTY WORMAN | The Big Fish | 0.5 million |
| 4 | ROB TAYLOR | The Future | 0.5 million |
| 5 | DAVID BOWIE | Earthling | 0.5 million |

**New Releases**

1. **CLIVE REYES**
   - Title: Heatseeker
   - Sales: 200,000
2. **TOM JONES**
   - Title: Greatest Hits
   - Sales: 200,000
3. **LINDA LAVIN**
   - Title: The Very Best of Linda Lavin
   - Sales: 200,000
4. **NOEL GALLAGHER**
   - Title: Be Here Now
   - Sales: 200,000
5. **MIKE MARSHALL**
   - Title: I'm a Believer
   - Sales: 200,000

**Pacesetter**

- **NATIVE SOUNDTRACK**
- **THE CRANBERRIES**
- **ERIC CLAPTON**
- **THE HOUSE OF THE RISING SUN**
- **BRUNO MARS**

**Latest Trends**

- **VARIUS ARTISTS**
  - Title: Greatest Gainer
  - Sales: 200,000
- **JOE DIFFRY**
  - Title: EPIC 63373 (11.98/15.98)
  - Sales: 200,000
- **THE CRANBERRIES**
  - Title: Greatest Gainer
  - Sales: 200,000
ESPN PRESENTS

JOCK ROCK
VOLUME 1

STREET DATE: OCTOBER 25, 1994

Tommy Boy and ESPN team up to present

Jock Rock — the ultimate music compilation for sports fans everywhere. Jock Rock brings all the stadium excitement home by mixing the hottest arena hits with live crowd action, cheers, chants and organ riffs. Jock Rock, the live experience that puts you in the front row, is the ticket for holiday gifts, Super Bowl parties, and other sporting events. Watch for a massive ESPN on-air campaign.

Jock Rock: you can't get any closer to the action without getting hurt.

Includes:

"WE WILL ROCK YOU" Queen
"ROCK AND ROLL PART 2" (THE "HEY" SONG) Gary Glitter
"NA, NA, HEY, HEY, KISS HIM GOODBYE" Steam
"WHAT I LIKE ABOUT YOU" The Romantics
"SHOUT" The Isley Brothers
and many more!

For a pre-release preview call 718-398-2211

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Top Albums A-Z (Listed by Artists)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TOP ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AEROSMITH</td>
<td>54</td>
</tr>
<tr>
<td>BOYZIIL</td>
<td>100</td>
</tr>
<tr>
<td>BONE THUGS</td>
<td>107</td>
</tr>
<tr>
<td>BLACKHAWK</td>
<td>138</td>
</tr>
<tr>
<td>BIG HEAD TODD &amp; THE MONSTERS</td>
<td>147</td>
</tr>
<tr>
<td>DEE</td>
<td>167</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TOP ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>UNDER THE TABLE AND DREAMING</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TOP ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIRVANA</td>
<td>NEVERMIND</td>
</tr>
<tr>
<td>KORN</td>
<td>NEWHEART</td>
</tr>
<tr>
<td>TOP</td>
<td>STILLER</td>
</tr>
<tr>
<td>BOYD</td>
<td>194</td>
</tr>
<tr>
<td>Bone Thugs-N-Harmony</td>
<td>195</td>
</tr>
<tr>
<td>Black</td>
<td>196</td>
</tr>
<tr>
<td>THE BANGLES</td>
<td>197</td>
</tr>
<tr>
<td>MARY</td>
<td>198</td>
</tr>
<tr>
<td>THE BEER</td>
<td>199</td>
</tr>
<tr>
<td>THE BAND</td>
<td>200</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TOP ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>UNDER THE TABLE AND DREAMING</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TOP ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIRVANA</td>
<td>NEVERMIND</td>
</tr>
<tr>
<td>KORN</td>
<td>NEWHEART</td>
</tr>
<tr>
<td>TOP</td>
<td>STILLER</td>
</tr>
<tr>
<td>BOYD</td>
<td>194</td>
</tr>
<tr>
<td>Bone Thugs-N-Harmony</td>
<td>195</td>
</tr>
<tr>
<td>Black</td>
<td>196</td>
</tr>
<tr>
<td>THE BANGLES</td>
<td>197</td>
</tr>
<tr>
<td>MARY</td>
<td>198</td>
</tr>
<tr>
<td>THE BEER</td>
<td>199</td>
</tr>
<tr>
<td>THE BAND</td>
<td>200</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TOP ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>UNDER THE TABLE AND DREAMING</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TOP ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIRVANA</td>
<td>NEVERMIND</td>
</tr>
<tr>
<td>KORN</td>
<td>NEWHEART</td>
</tr>
<tr>
<td>TOP</td>
<td>STILLER</td>
</tr>
<tr>
<td>BOYD</td>
<td>194</td>
</tr>
<tr>
<td>Bone Thugs-N-Harmony</td>
<td>195</td>
</tr>
<tr>
<td>Black</td>
<td>196</td>
</tr>
<tr>
<td>THE BANGLES</td>
<td>197</td>
</tr>
<tr>
<td>MARY</td>
<td>198</td>
</tr>
<tr>
<td>THE BEER</td>
<td>199</td>
</tr>
<tr>
<td>THE BAND</td>
<td>200</td>
</tr>
</tbody>
</table>
by Geoff Mayfield

BYZ OUNCE BACK: Not only does Boyz II Men’s “I’ll” hang in, but the Ohio quartet usually manages to see an increase in sales. The Boyz’ 2,000,-
ug take over the previous week’s sales, coupled with R.E.M.’s 22% decline, brings out a changing of the guard on The Billboard 200, as the Boyz return to the top slot, racking up a fourth week at No. 1. The continued popularity of “I’ll” is due to its climb to No. 1 on Hot 100, as well as a sound for the album’s remarkable staying power. Also driving sales is the up
ning single, “On Bended Knee,” which is already picking up unsou-
ed airplay on R&B and top 40. The Boyz ring up 147,000 units, plac-
ing the act 6% ahead of R.E.M.’s 192,000 units.

R E K IN THE U.S.A.: Two rock acts, Offspring and Green Day, are the
out 10 acts besides the Boyz to see an increase in sales. In fact, with a gain
ning 8,000 units, the independently distributed Offspring own The Bill-
box 200’s largest unit increase. At No. 4, the punk-rock band has a one-week to-
111,000 units, followed by Green Day, with more than 80,000 units. The or-
acts in the top 10 who manage increases also are renowned: No. 13 Stone Temple Pilots (64,500 units) achieve a gain of almost 10%, and Melis-
aa Sturridge (50,500 units) sees an 8% boost.

L I S: Aside from Boyz II Men, who seem to attract both young and mature
ners, have you noticed the continued strength of Eric Clapton and Ani-
ta Baker, artists who clearly appeal to an older fan base? Clapton holds at No.
(5,000 units), and has not had a rank lower than that in his five chart weeks. Baker, who slipped to No. 7 (85,000 units), has spent all five of her chart weeks in the top 10.

A L 1 BLOWGLOW, PART TWO: The halo effect from music-awards telecasts can last as long as two weeks, as proved by this week’s continued success of several headliners who seized momentum after the Oct. 3 telecast of the CMA Music Awards. Awards walking tall on The Billboard 200 are Tim Ma-
(25%-21 on a 19% gain), Alan Jackson (52-13 and 10-150), the Tractors (42-
301 on a 124% gain), Vince Gill (41-32, up 28%), John Michael Montgomery (47-
35,19%), and Reba McEntire (54-44 and 180-130). Clint Black, in his second
weeks up at No. 3, also takes up the song’s rhythm and the chart’s largest per-
stage gain is scored by Faith Hill, who zooms 167-104 on a 61.5% increase. Oth-
er country acts who charted: Joe Diffie (No. 61), Jeff Foxworthy (No. 74), Al-
aba A (No. 90), Sammy Kershaw (No. 94), Trace Byrd (No. 96), Brooks 
& Dunn (No. 150), Pam Tillis (No. 135), and Travis Tritt (No. 104). Most of these
artists received exposure during the CMA show; others benefit from the country music promotions that chains run in conjunction with the telecast.

A L E-before the storms resume: Compared to recent weeks—including last week, when 15 new entries appeared on the chart, in-
cluding three in the top 15—the current Billboard 200 shows a break in the
ce in terms of new product flow. But the floodgates are about to re-open. Next
week’s chart will see two huge rap debuts: “Murder Was The Case” by Snoop 
Doggy Dogg and company, and the new Scarface album. Other key debuts to watch
next week include Queen are, Jon Bovi, Didgeable Planetary, Gloria Estefan and the Go-Go’s, The Outlaws, and Queen are, which has all at No. 1. Madonna bows the following week, while Nov. 1 looms as the first of two consecutive “Super Tuesdays.” That day will see new titles from Nirvana, Tom Petty, Aerosmith, Madonn, Gary Car, Black Crowes, and Megadeth hit store bins. Nov. 8 greets Robert Plant/James Page, the Eagles, Sting, and the Woodstock ’94 packages. Kenny G’s Christmas album will fall into one of those two November weeks.

S ECONDE TIME AROUND: The deaths of her husband and her band’s bass player wreaked havoc on the DGC debut of Courtney Love’s band Hole, but, with Love already returning to the spotlight, the Goffen team is turning the al-
bum around. With “Doll Parts” winning plays at radio (6 bullets 22-15 on Mod-
ern Rock Tracks) and at MTV, the album vaults 164-329 on a 25% sales increase.

SINGING PRAISES OF HARLEM BOYS CHOIR DEBUT
(Continued from page 1)
on EastWest Records.
The album features 25-30 mem-
bers of the choir singing a mixture of gospel spirituals, South African
township anthems, holiday songs, and contemporary tunes fit for air-
play on pop, R&B, and hip-hop out-
lets.
In fact, EastWest considers the
recording so commercially viable that it has already released a focus track,
“Overjoyed,” to R&B radio, according to Steve Kleinberg, the la-
bel’s senior VP of marketing.
A second cut, “Power,” will be
worked to top 40 outlets later in the
year, says Kleinberg. In addition, a
holiday-themed track, “This Christ-
mas,” will vie for airplay during the
Yuletide season.
“We made a major effort to
make this record different from what per-
tempts the Boys Choir is about,”
says Kleinberg. “The Boys Choir
does classical and gospel music. And
now we’re showing this other, con-
temporary side in a very radio-
friendly record.”
EastWest’s various tracks were
produced by an array of well-known
and up-and-coming producers, in-
cluding Mervyn Warren, Darren Clow,
Don Sebesky, D’Angelo, Lala, Mike E, Brian McKnight, and Smack Productions. Among the
guest musicians appearing on the al-
bum are Gerald Albright, Chuck
Booher, and Paul Jackson Jr.
The contract between the Choir
and EastWest—a multi-album deal—also provides for a still-undis-
closed soundtrack tie-in, according to Kleinberg. The Boys Choir has al-
ready appeared on the soundtracks to the films “Glory,” “Jungle Fever,”
and “Malcolm X,” as well as on the all-star Christmas compilation “A
Soulful Celebration.”
The “Sound Of Hope” probably will get a boost in November, when
approximately 40 of the nearly 300
students who make up the choir un-
dertake a two-week tour of the
Southwest, performing a mix of
gospel standards, classical pieces,
jar tunes, and material from the
new album, according to Dr. Walter
Turboll, founder and director of
the 25-year-old choir.
Kleinberg says EastWest is con-
sidering selling copies of the album
at the venues where the choir per-
forms, as well as incorporating the
album’s Afrocentric graphics into
the stage production.
The label’s retail campaign cen-
ters on making the public—and re-
tailers—aware that “The Sound Of
Hope” is more than a historical record-
ing, says Kleinberg. “We’re trying to
make sure that the record is on the end racks (of stores), which are non-
genre-specific.”
EastWest is shipping 30,000 cop-
ies of “Hope” initially, according to
Kleinberg, who says the unpreced-
tented nature of the project makes unit projections impossible.
The association between East-
West and the Boys Choir of Harlem
began when EastWest president
Sylvia Rhone—a Harlem native—
approached Dr. Turnbull about a
possible collaboration.
“Sylvia felt there was something
that could be done with a choir that
was positive and, at the same time,
commercially viable,” says Turnbull.
“It was a great stroke of genius on
her part, and something that we’ve
always wanted to do.”
Dr. Turnbull says the album pro-
ject will provide much-needed fund-
ings for an organization that sees
itself not only on producing musical
talent, but also on preparing young
boys and girls for college and be-
YOUTHFUL.
With a co-ed student pool of near-
ly 800 people, the Choir Academy of
Harlem provides a full curriculum
for grades 4-12 that includes music
and dance instruction, according to
Turnbull.
The academy—located at Madison
Avenue and 127th Street in Manhat-
tan—tries to time the choir’s tours to coincide with school holidays, ac-
cording to Turnbull. It also sends a
teacher on the road with choir mem-
bers to make sure they keep their
grades up while they’re away.
The Girls Choir, says Turnbull, is
much newer and not as fully evolved
as its male counterpart, but is “mov-
ing

RELEASING YOUR OWN CDs!
Ready in 3 weeks
500 CDs and 500 Chrome Cassettes

only $2,790
with two-color inserts and chrome tape

Call today for our new
1994 full color catalog
1-800-468-9353

DISC MAKERS
320 North Fourth Street • Philadelphia, PA 19122 • Outside USA (215) 232-4140 • FAX (215) 236-7763

INCLUSIONS:
• Free Graphic Design
• Promotional Reference CD
• Major Label Quality
• Money Back Guarantee

Reach For The STARS! MOVING? RELOCATING?
ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIOS PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

115
www.americanradiohistory.com
After pledging from Japanese songs, the rap. According to Mandala Works, Jutoupi says, describing rock and roll, "It's like a clue is the oldest successful albums in the country's history. The song are already overburdened distribution systems. The listener encounters such numbers as "Gei Wo Baubau" (Hug Me), with lyrics parading a public health message against AIDS. While the Fab Four, one finds photographs of Jutoupi in a dozen costumes, some even with wigs and makeup, courtings of local politicians and celebrities. Prominently displayed are two English words, "Funny Riot." "Funny Riot" is a misleading term for the album, however. On each of 10 tracks, Jutoupi says with the contradictions and Watergate of Taiwan society, and his message is humorous in the style of a latter-day Benny Hill. A lot of music is created by sampling a cross-section of Western rock and traditional Chinese songs, supported by a drum machine. The sense of the album’s songs are "tai jinjang" (inve-racing). Their lyrics are "disu" (vulgar). Who would want to listen to this album after coming home, "Jutoupi says. This is part of the tradition of dis- sent within our church. I even learned my music theory from Jutoupi’s songbook.

While growing up in Tainan, he says, "the only rock that I heard was stuff like A$AP, Lobo, and Rock the Casbah. Later, after the release of Mandala Works, an alternative subsidiary of Taiwan’s largest independent label, Rock Records. Yet Jutoupi continues to nurture the challenging society, says Jutoupi, but his medium and manner.

Jutoupi and his record company, Dolly Records, are on the look out for new talent. The group recently signed Jutoupi last November, intending to release his album quickly. But the numerous radio stations on the sidewalk outside a Taiwan record store.

"The Black List Group"

Marvin Gaye’s album, however, was not a hit. He was regarded as the "idol" of the young. His music, with its spirit of social and political consciousness, is closer in style to American rap, without doubt, Jutoupi has attempted something different. The first clue is the album’s cover, a take-off on "St. Pepper’s Lonely Hearts Club Band," with people wired Cleveland," says Jutoupi, noting that he has already bought work for Mandala Works. He hopes to gain exposure for the new album on all the major terrestrial stations. The album notes that the next album will include two “safe” songs with lyrics acceptable to official censors. "Then, he says, "the remainder of the album is going to be even more radical."
The Eagles Have Landed Again

GUESS WHICH GROUP FLIES like an eagle onto the Hot 100? No, not the Steve Miller Band, although there is a recent three-CD boxed set from the blues-rock band. Your next clue: It must be pretty damn cold in hell. That's okay—if it's the Eagles nabbing the No. 1 spot. Debut honors at No. 61 with Get Over It, the group's debut album.

It's the first time since March 21, 1981, that the Eagles have appeared on the Hot 100. That was the final chart week for "Seven Bridges Road," the 1977 hit. And what they thought was the final Eagles single. The Los Angeles quintet, fronted by Linda Ronstadt and ex-band members Glenn Frey and Don Henley, began the chart career the week of June 3, 1972, with the debut of "Take It Easy." During its original nine-year tenure, the Eagles had five No. 1 songs, all of which had just one week at the top. So all Get Over It has to do is become the biggest Eagles hit of all time is No. 1 and claim it for two weeks.

ABBA DABBA DOO: "The Adventures Of Priscilla, Queen Of The Desert" soundtrack slips from the No. 1 position in Australia, but it's worth mentioning that it was the first soundtrack to top the album chart there in three years, since the "Grease" soundtrack had a return shot at the top. Now at No. 1 in Australia, as well as the U.K., is "Cross Road," the Bon Jovi greatest-hits collection that should make an impressive debut on these shores next week.

Bon Jovi's single, "Always," is up four notches to No. 9 on the Hot 100. It's the group's first top 10 single since last year's "Bed Of Roses."

YOUNG GIRL: Brandy is No. 1 on Hot R&B Singles for a second week. If you want some idea of how young Brandy is, she wasn't even born when "Le Freak" by Chic topped the R&B chart. Actually, at 15 years and eight months, Brandy is the second-youngest female soloist to have a No. 1 R&B hit. The youngest is Little Peggy March, who was 15 years and one month old when "I Will Follow Him" topped the R&B chart in April 1963. To this day, March is the youngest female singer to have a No. 1 single on the Hot 100.

on the male side, Stevie Wonder is the youngest solo artist to have a No. 1 R&B hit. He was 13 years and one month old when "Fingertips—Pt 2" hit the top. Tevin Campbell was 13 years and seven months old when "Tomorrow (A Better You, A Better Me)" reached the summit.

GUITAR MAN: Can you guess which rock 'n roll instrumentalist, who hasn't appeared on the Billboard album chart under his own name for more than 30 years, was featured on three different albums on The Billboard 200 earlier this month? Kim Blasiewicz of Record Research points to Moonstruck Falls, Wisc., where studio great Duane Eddy can be heard on the soundtracks of "Forest Gump" and "Natural Born Killers," as well as the "Red Hot + Country" compilation. Kevin's knowledge may be genetic as well as environmental: his father is Joel Whitburn.

LONG DECEMBER: Tag Team might have to surrender its hold on the record for the longest run on the Hot 100. "Whoop! (There It Is)" visited for 45 weeks. But the Four Seasons began a run on "December 1963 (Oh, What A Night)," now in its 38th week. See its more weeks, and you'll have a new champ. Tag Team will still have the longest consecutive run, as the Four Seasons will have needed two separate runs to rack up 46 weeks (or more).
A New Holiday Tradition

KENNY G

The Holiday Album

A brand new album of holiday classics from the #1 instrumental artist of all time. The follow-up to his Grammy-winning, 6X Platinum smash album, BREATHLESS.

Includes his new single "HAVE YOURSELF A MERRY LITTLE CHRISTMAS," plus these holiday chestnuts: "WINTER WONDERLAND," "SILENT NIGHT," "WHITE CHRISTMAS," "SILVER BELLS" and his stunning new original compositions, "MIRACLES" and "THE CHANUKAH SONG."

NOTE FOR NOTE, THE PERFECT HOLIDAY ALBUM.

IN STORES: NOVEMBER 1st
Is Born
Featuring "You Don't Know How It Feels"
Produced by Mike Rubin with Tom Petty and Mike Campbell.
Management: Tony Dimitrades for East End Mgmt.
©1984 Warner Bros. Records