Melbourne Rises Up From Down Under
New Music Mecca Boasts Frente! & Others

BY THOM DUFFY

MELBOURNE—The clang and rumble of a train rolling down Swan Street mixes with the sound of rock’n’roll pouring out the door of the Central Club Hotel. Inside, Paul Kelly and his band are revving up the crowd. The fans sway “stubborn” Victoria Bitter beer and cheer the songwriter through a thick haze of cigarette smoke.

It is a Sunday night, but the Central Club is packed. And this is but one of some 200 live gigs occurring in and around Melbourne this weekend—almost all of them by homegrown Australian bands. Many play in the old, street-corner, pub-like “hotels” that have launched such Melbourne acts as the Little River Band in the ‘70s, Men At Work in the ‘80s, and Frente! in the ‘90s.

Frente!s rise over the past two years—from the Panteras Club Hotel on Brunswick Street to U.S. success on The Billboard 200—has signaled a wealth of new talent emerging from Australia, with Melbourne setting the pace. The city has attracted journeymen such as Kelly, Steve Hay, and Joe Camilleri. (Continued on page 47)

Maverick Builds On Early Success

BY CHRIS MORRIS

LOS ANGELES—In 1988, Ric Ocasek, then the prime mover of the Cars, went into the studio to produce an album, “Rock For Light,” for the Washington, D.C., hardcore/reggae unit Bad Brains. That same year, a classical violinist—trained in Paris and Vienna—who, for two decades, had been the orchestra conductor for the 20th Century Fox film studio’s Oscar-winning resident composer, Alfred Newman, also was a crony of the other largely Hollywood-oriented Newmans (seven brothers and three sisters), who included other film scorers (Lionel, Emil), talent agents, studio executives, and prominent L.A. physician and sometime songwriter Irving Newman.

Irving Newman’s 10-year-old pianist son Randy, himself an aspiring songsmith, was the lad who had wandered off with pal Lenny, 12, to explore the heavily wooded chuponval, leaving no hint of their whereabouts. (Continued on page 107)

Goldberg Eases Warner Tension

BY CRAIG ROSEN

LOS ANGELES—The tautness that rocked Warner Music U.S. and Warner Bros. Records in late October has subsided, as Danny Goldberg, who was named chairman/CEO of Warner Bros. Rec. (Continued on page 117)

Dickins Sees WB Dream Collapse

This story was written by Jeff Clark-Meade, Thom Duffy, and Ashan White.

LONDON—Warner Music U.K. chairman Rob Dickins is expected to continue in that job for the immediate future, despite the dramatic—and very public—way in which he was denied the CEO post at Warner Bros. Records.

Dickins, 44, has worked for the Warner group of companies here (Continued on page 109)

Morgado Touts Video’s Future

BY CRAIG ROSEN

LOS ANGELES—The emergence of new video networks, direct marketing, innovative music programming, and CD-ROM technology will help alleviate the “roadblock” (Continued on page 116)
Her gifts are celebrated the world over.

In 1990, Mariah Carey releases her debut album which sells 12 million copies worldwide and includes four #1 singles, three of which were certified Gold. The single Vision Of Love goes #1 on Billboard's Pop, R&B, and AC charts simultaneously. Grammy® Awards follow for Best New Artist and Best Pop Vocal - Female, as well as three Soul Train Awards - Best New Artist, Best Album - Female, and Best Single - Female (Vision Of Love). Her debut video “The First Vision” goes Platinum worldwide.

In 1991, Mariah Carey dominates Billboard's “The Year In Music Awards” with #1 in the Top Pop Artist, Top Album Of The Year, Top Pop Album Artist - Female, Top Pop Singles Artist, Top Pop Singles Artist - Female, and Top Adult Contemporary Artist categories.

In 1992, Mariah Carey’s second album, “Emotions,” sells over 7 million worldwide. The title track is certified Gold and becomes her fifth consecutive #1 single. She receives two more Grammy® nominations: Best Pop Vocal - Female, and (with Walter Afanasieff) Best Producer.

And then her first live appearance ever on “MTV® Unplugged” leads to an EP that sells over 5 million worldwide. The #1 single I'll Be There, and a home video which sells a quarter of a million copies worldwide.

In 1993, “Music Box,” becomes a #1 album, selling over 20 million copies worldwide.

And now, Mariah Carey enters 1995 as the biggest selling female solo artist of the decade with over 55 million records sold since June 1990...
THE NEW ALBUM FEATURES CHRISTMAS CLASSICS
AND BRAND NEW MARIAH ORIGINALS - ALL I WANT FOR CHRISTMAS
Is You, Miss You Most (At Christmas Time) and Jesus
Born On This Day; plus Silent Night, Joy To The World,
Santa Claus Is Comin' To Town and more.

IN STORES NOW.
Produced by Walter Afanasieff and Mariah Carey.*
*SILENT NIGHT produced by Mariah Carey.

Come celebrate again.
This December

60,000,000 viewers worldwide

will watch the music event of the year.

Hosted by
Heather Locklear & Dennis Miller.

December 7th
Live from The Universal Amphitheatre.

See you there.

U.S. Telecast

Produced by
MTV Deal Marks Strategy Shift For Sony Future Of Video Performance Rights In Question

By Dominic Pride and Melinda Newman

LONDON—Sony Music's worldwide licensing arm, MTV Networks, has restructured its deal with the company's U.K. TV channel to take over the management of Sony's video catalog, a significant move for the company's video rights division.

The move will allow Sony to focus more on its music business and less on its video operations. Sony has been trying to restructure its video division, which includes a $10 billion-a-year business, in recent years. The company is looking to reduce its dependence on its video division, which has been losing money, and to focus more on its music business, which is much more profitable.

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**MCA Opens Hong Kong Base; Newest Major In Pacific Rim**

**BY ADAM WHITE AND MIKE LEVIN**

**HONG KONG—**And now there are six.

This week, MCA becomes the latest multinational label group to move into the Pacific theater, opening regional headquarters in Hong Kong and recruiting a 21-year music industry veteran to direct its operations there.

MCA plans to debut wholly owned label and itself is to direct its operations there.

MCA Opens Hong Kong Base; newest major in Pacific Rim

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**One-Stops Miss Out On Special Petty Package**

**BY ED CHRISTMAN**

**NEW YORK—**Warner Bros. has shipped 500,000 units of the special CD package for Tom Petty’s new album “Wildflowers,” but at least one owner of an indie record store is hopping mad because the special version wasn’t made available to one-stops.

The first 500,000 units of the Petty CD feature special slipcase O-cards as well. However, the special package was only shipped to direct retail accounts, and one-stops didn’t get them, he adds. “The one thing we hate doing is sending our customers down to Kmart for something we don’t have.”

Since the Record P’s doesn’t buy direct, he calls three local one-stops, and found that none of them had received the special package.

“Something strange, so I called WEA and a VP told me that the special package was only shipped to direct retail accounts, and one-stops didn’t get them,” he adds. “One the thing we hate doing is sending our customers down to Kmart for something we don’t have.”

Bud Einstoss, owner of the Record P’s in Fountain Valley, Calif., says, “Anytime there’s a limited edition package, we try our damnedest to get whatever we can for our customers.” Since the Record P’s doesn’t buy direct, he calls three local one-stops, and found that none of them had received the special package.

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**U.K. Radio Targets New Advertisers**

**BY ADAM WHITE**

**DUBLIN—**Buoyed by gains in advertising revenues and audience market share, Britain’s commercial radio industry is planning to spend $4 million in 1995 on a generic advertising campaign. Its goal: to attract still more listeners to the commercial medium, including record companies.

This will be the first such drive by the commercial radio sector, which drew $283 million in advertising sales last year—a 273 over increase 1992. Revenues for the first six months of this year were $150 million.

The “Window” campaign, as it has been tagged, will be run by the Radio Advertising Bureau; funding will come from stations and station groups which represent about 90% of all U.K. commercial radio. Press advertising will form the core of the campaign, augmented by extending the use of radio airtime.

RAB officials say they are looking for a long-term return, predicting that an ongoing “Window” campaign will yield 150 million in extra advertising sales over the next five years. “National radio revenues will be more than double between now and 1999, substantially accelerated by the impact of the Window campaign,” says James Walker, director of research and development at the Radio Centre. “The alternative would be a much slower rate of growth, with the only factors being new stations and organic growth in the economy.”

Walker presented the results of a radio sales study at the Commercial Radio Convention, held Oct. 27-30 in Dublin. He said the medium will achieve a 4% of total U.K. display advertising revenue this year, in sharp contrast to the ‘80s, when commercial radio was dismissed as “the 2% medium.”

“Record companies could certainly benefit from using radio much more than they do,” says RAB account planner Mark Bynum. “In the past, the music industry has been the campaign’s targets. The largest label is the BMG-distributed Telstar Records; it spent $1.3 million to support its various artists-compilation albums, which are also heavily played on commercial radio. Other record companies’ expenditures have been much less.

The U.K. radio industry’s current prosperity is typified by the success of two companies long associated with the music business: Virgin and Chrysalis. The former—famed for being the outlet for AOR-formatted Virgin 1215 (on the AM band) since last fall, and the latter has increased its audience from 2.8 million listeners then to 3.9 million in the most recent national audit.

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**Disneys Bats Against MCA/Universal Will ‘Snow White’ Sales Beat ‘Jurassic’?**

**BY SETH GOLDSTEIN**

NEW YORK—“Snow White And The Seven Dwarfs” has gotten off to a slow start than anticipated in Disney’s race to outsell MCA/Universal Home Video’s “Jurassic Park” at retail. Wholesale and direct accounts gave Disney first place when they ordered 27 million copies of “Snow White,” and the momentum was supposed to have continued after the title reached stores Oct. 25.

Disney says it has. Early reports from several retailers indicate otherwise, however, and could throw the braging rights for best-selling title of the year up for grabs. To some observers, Disney and MCA/Universal have spent almost as much time mashing each other’s marketing plans as they have advancing their own.

Retailers, of course, stand to benefit from the dust-up, which could result in heightened promotion for two titles likely to ring up more than $1 billion in sales. Combined wholesale, revenues, not counting returns, have already topped $700 million.

“Jurassic Park” arrived Oct. 4 and is thought to have sold 8 million cassette copies in the first week and a total of 12 million-13 million through the end of October. “Snow White,” available at more outlets, will need unit sales to edge past MCA’s year-end total, according to retailers. One discount chain states it could take another week.

Minneapolis-based Best Buy believes Disney may need to revise its ad campaign and pump more dollars into marketing its product. “I don’t think it’s performing to Disney’s expectations,” says Jeff Flick, VP of media and entertainment software. “‘Snow White’ is a big disappointment. It’s not coming anywhere close to matching the performance of ‘Jurassic Park.’”

Abrams’ evaluation came seven days after store date, but “usually, the first week is a good indicator,” he says. Best Buy, which expects “Snow White” to come around eventually, was the most pessimistic of all the chains contacted by Billboard. How ever, others generally agreed the title has gotten off to a slower-than-expected start.

“I would say it’s not quite doing what ‘Jurassic Park’ did in the first week out. It’s a surprise to me,” says Mike Haney, self-serve and multi- media manager for New Jersey-based Palmer Video.

Tower Video VP John Thrasher says its 100 stores sold 6,700 copies of “Snow White” in the first week, selling “Jurassic Park” by 4,000 units. “This title is going to be a lot like ‘Facts of Life,’ ” he says. “It’s going to be [in inventory] for years.”

More positive in Gerry Deedis, president of Blockbuster Video. He expects “Snow White” to overtake MCA’s dinosaur spectacular after holiday sales are tallied.

Musical and Kmart are voting for “Snow White,” based on early returns. Kmart spokesman Dennis Wigent, who claims sales of both titles through Nov. 5, 1994.

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**BDS-Based Hot Latin Tracks Chart Makes Debut This Week**

Billboard debuts a new Hot Latin Tracks chart based on computer data compiled by Broadcast Data Systems in this week’s issue. The chart was previously based on playlists submitted by radio stations in the U.S. and Puerto Rico.

The new chart will have a 40-title overall listing, along with three sub-charts in the pop, tropical/salsa, and regional Mexican genres. There are three sub-charts, as well as a “Hot Latin Tracks” chart. Hot Latin Tracks will be printed each week.

The list of reporting stations has nearly doubled to 116 stations, which are divided into pop, tropical/salsa, and regional Mexican genres. There are also separate playlists submitted by the reporters that report in two musical categories. Reporting radio stations to the list will be determined by the audience come. (For a complete list of reporting stations, see page 37.)

The conversion of Hot Latin Tracks to BDS took nearly a year and comes 16 months after the Latino retail chart was switched to a listing based on point-of-sale information provided by SoundScan.

Billboard associate publisher Michael Ellis says the new Hot Latin Tracks chart provides unmatched coverage of the Latino radio stations in the U.S. and Puerto Rico. “The Hot Latin Tracks chart is the most accurate reflection of what is currently happening at Latino radio in the U.S. and Puerto Rico,” says Ellis. “And with the addition of BDS, Latino record executives can better gauge their promotional and marketing efforts with a given format.”

The points awarded to the new Hot Latin Tracks will not count toward the 1994 year-end chart. The titles that at the time were compiled from songs that charted during the measuring period that ran from Dec. 4, 1993, to Nov. 5, 1994.

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**Half-Year Score: Unit Sales Up**

**BY DOMINIC PRIDE**

**LONDON—**The trend towards midprice and budget album sales is becoming a worldwide phenomenon, according to the half-year sales figures published by IFPI. It is the first time IFPI has collected and published the world’s midprice figures for the first time period, and the half-time score shows that unit sales are 7.8% ahead of last year’s figures of 461 million. No value figures have been collected for the half-year, although the organization expects the overall figure to be around $10 billion, which is a small increase slightly below the unit increase.

The London-based IFPI secretariat assembled the figures from local groups in 28 countries, and published them on page 111.
THE ORIGINAL SOUNDTRACK AVAILABLE ON JIVE/HOLLYWOOD COMPACT DISC AND CASSETTE. IN STORES NOV 8

A LOW DOWN DIRTY SHAME

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FILM OPENS IN THEATRES EVERYWHERE NOVEMBER 23

www.americanradiohistory.com
In U.K., The ‘A’ And The ‘R’ Must Work Together

By PETER REICHARDT

We are arguing see the renaissance of British music this year, as new acts find a better position and the market becoming more favorable. While this body well for the future, it’s still true that in the last decade we have lost our standing as a consistent provider of talent for the world, a role which we played consistently since the late ’50s.

Rather than apportioning blame, I believe we should identify some of the problems and seek solutions to them.

One of the more disturbing trends in recent years is the erosion within the process of putting together a recording. The artist is often directly involved in writing, performing, and producing, an album, and often has input into such areas as cover art. Twenty years ago, such a degree of control was the exception rather than the rule. Artists would never come into the control room, apart from, perhaps, to listen to the final mix.

The last thing we want to do is stifle creativity. Many of our top writers are excellent performers, too, and also have a clear idea about how a record should sound. Produced in the same way, the songwriting and sound would not be the same, and we are lacking in experience.

In such cases, artists need to be more open to A&R influences. At the same time, A&R people need to be more forthcoming in their views and opinions; too often, they are unwilling to criticize an act’s work for fear of offending the artist. A&R people are paid to have opinions, both positive and negative, and should express them as frankly as possible. If a song is too weak to be released, the act should be told before it gets to the stage of being put onto a CD and into the hands of the fans.

All too often we see the situation whereby a promising act is signed on the basis of an excellent live performance, the right dose of attitude, and a handful of songs. They go into the studio to record their first album, and guess what? No singles. The band’s strongest songs go out, the album is a disappointment, and pretty soon the act is dropped. A sad and unnecessary end to what could have been a successful career.

It is the ‘R’ in A&R which is lacking.

Peter Reichardt is managing director of EMI Music Publishing UK.

ARE THERE LIMITS ON IMAGE IN ADS?

I was astonished by the advertisement on page 21 of Billboard’s Oct. 22 issue. The lyrics of “Play Witcha Mama” by Willie D. and the violent, misogynistic imagery in the way Up Records/Island ad have no place in your magazine.

Have you accepted an ad whose lyric threatened Jews or African-American readers? Will you accept the imagery of Ausch- witz or the Klon? It is time for you to issue a policy statement outlining the limitations you place on graphic imagery in advertising in your magazine.

Joe Boyd
Managing director
Pyramid Europe
London

Billboard responds: The decisions to run controversial ads are made by the management of an individual basis. The only policy Billboard has regarding these advertise- ers is that refuse to accept any in which pointed guns are featured. However, we will take such concerns as those expressed above into consideration in the future.

Jim Conkling
Director of operations and programming
Z100
New York

MONITORING THE MENTORS

October 16, 1994, was the launch of Billboard/Airplay Monitor Radio Awards and the first annual Radio Conference. Billboard should be quite proud to have received that level of support from all sides of the business for its first convention.

I must say, however, that I am quite disappoin- ted with the Monitor and Bill- board’s coverage of Z100’s Station of the Year Award, and with the total over-indulgence of WPLJ’s performance. Not to slight the successes being enjoyed by PLJ of late, but I thought you created the Top 40, Rock, and Country Monitors in order to supervise stations that play these genres of music. Not only was I forced to read Thyllis Stark’s ac- count of the awards ceremony in Billboard, but it also ran in all the editions of the Monitors. I don’t see the relevance, I do think, rather real about stations that share common strategies than continue to read about victories in the different contemporary area, es- pecially in the Top 40 Monitor.

We’re doing some incredible things here at Z100. We have served an important role in developing some of the very features we all read about in Monitor as the direct result of those early conversations with the Monitor. I hope that you haven’t lost the force that has brought you such early success. I also hope you haven’t forgotten what really makes this industry tick—current, interesting, exciting radio like Z100.

Billboard responds: The recognition given to WPLJ for winning four of its Annie Awards this year is identical to the coverage given to WRKS New York last year; KIIS Los Angeles in 1994, and historically, to any station involved in winning Annie Awards. Acknowledging the accomplish- ments of another station in any way diminishes the accomplishments of our own achievements. In fact, the station’s logo appeared on the front page of the Oct. 15 issue, illustrating a story that discussed the station’s success in the summer airchecks.

100th ANNIVERSARY ISSUE & A DREAM

I was amazed by the advertisement on page 21 of Billboard’s Oct. 22 issue. The lyrics of “Play Witcha Mama” by Willie D. and the violent, misogynistic imagery in the way Up Records/Island ad have no place in your magazine.

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Jim Conkling
Director of operations and programming
Z100
New York

THANKS FOR JIM CONKLING SUPPORT

I would like to personally thank Billboard magazine and Lee Zito for the article that was printed in your Sept. 10 issue concerning former record executive Jim Conkling and his fight with Alzheimer’s disease. It was very kind of you, and our entire family is very grateful. Letters are beginning to come in, and it is very meaningful to him. He can be reached at Sitter Oaks Alzheimers, 500 Jessie Ave., Sacramento, Calif. 95868.

Donna King Conkling
Roseville, Calif.

REMASTERING KNOCKOUT

I appreciated and enjoyed Billboard’s re- view of the new release of “The Complete Bud Powell.” While we at Verve see the CD as "Verve" (five-CD set, Billboard, Oct. 1), but need to set the record straight on one item. Suha Gur, our engineer at PolyGram studios, is the person responsible for “the knockout remastering” on this project.

Michael Larg
Director, catalog development
Epic/Verve
New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.
Shaquille O'Neal strikes another record-breaking blow with Shaq-Fu: Da Return his new album following up his platinum debut Shaq Diesel!

features the hit single "Biological Didn't Bother"

plus new tracks

f/Keith Murray, Erick Sermon, Warren G, Method Man and more

Produced by: Erick Sermon, Prince Rakeem, Redman, Warren G, Chyskillz, The LG Experience and Lo RiDeR and Def Jef and Meech Wells
Labels Stepping Over Each Other In Race For Kamozo

**By Brett Atwood**

LOS ANGELES—Major labels are swarming in to pick up dancehall artist Ini Kamozo, who is climbing the Hot 100 thanks to a new surge of interest in the 3-year-old sleeper hit “Hotstepper.”

The single is No. 4 on the Hot 100 and No. 2 on the Hot R&B Singles chart this week.

Among the labels in the chase for Kamozo are Giant, EastWest, Island, Atlantic, Mercury, and Columbia.

The bidding war surrounding Kamozo is similar to the surprise success of Lisa Loeb. That singer/songwriter’s “Stay (I Miss You),” featured on the Reality Bites soundtrack, vaulted up the Hot 100, while Loeb remained unsigned. She eventually signed with Geffen (Billboard, July 25).

Kamozo has yet to benefit from exposure on a soundtrack, but will soon receive that added boost. “Here Comes The Hotstepper” will be featured in the upcoming Robert Altman film “Pret-A-Porter.” The film’s soundtrack is due Dec. 6 on Columbia (see The Beat, page 14).

Columbia, which issued the gold single, had a chance to sign Kamozo to a yearlong contract option that would have given the label a first shot at signing him to a long-term deal. However, that contract expired just as the song began to climb up the charts.

At one time, no label had inked a deal with Kamozo. However, a source close to the Kingston, Jamaica-based artist says Giant is at the head of the pack.

Sources say that Columbia initially balked at matching the rapidly escalating price tag to sign Kamozo, which was set close to the $1 million mark. The label is reportedly uncertain whether such a hefty investment would result in a long-term career artist or a one-hit wonder.

“When Comes The Hotstepper” was released in early 1992, and was passed over by several major labels before landing on the Columbia reggae dancehall compilation “Stir It Up,” released last March.

“We did the song well over two years ago,” says Salaaim Remi, who also produced the four-track demo cassette now circulating through several A&R offices, “Just kind of sat around collecting dust before that.”

Columbia licensed the rights to “Here Comes The Hotstepper” in the summer of 1993, with the specific intent of placing the bouncy street anthem on the “Stir It Up” compilation. However, the album wasn’t released until nearly a year later.

The delayed release of “Stir It Up” allowed time to tie away on the licensing contract, which contained a stipulation giving Columbia the right to match any offer made to sign Kamozo.

Virgin’s Immature Wisens For 2nd Set

**‘Playtyme’ Is Not Over For Teen Rappers**

**By Carrie Borzillo**

LOS ANGELES—Immature may be something of a misnomer for the MCA Records R&B vocal trio. With its members merely 13 years old, the group’s sophomore release, “Playtyme Is Over,” features more mature songs and a new toned-down, grown-up image.

The change in direction seems to be paying off. “Never Lie,” the first single from “Playtyme Is Over,” was certified gold by the RIAA in September and is No. 8 and No. 4 this week on the Hot 100 Singles and Hot R&B Singles charts, respectively.

The new look and sound are quite a departure from the band’s debut, in which the group touted a more colorful “kiddie” look and songs geared toward a younger audience, says the band’s manager and producer, Chris Stokes of Hawk Productions.

“Playtyme Is Over,” released Aug. 2, reached No. 1 on Heatseekers Oct. 8. It’s No. 100 on The Billboard 200 and No. 40 on the Top R&B Albums chart this week. Immature became a Heatseekers Impact Artist when “Playtyme Is Over” jumped from No. 111 to No. 95 on The Billboard 200 Oct. 5.

According to SoundScan, the album has sold more than 114,000 copies to date. The band’s debut offering, 1992’s “On Our Worst Behavior” on Virgin, sold only 26,000, according to SoundScan data.

Violet Brown, urban music buyer for the 350-store, Torrance, Calif.-based Wherehouse Entertainment chain, agrees that part of the reason for this album’s success is the group’s more mature approach with the songs.

“This album has much better material,” she says. “It’s almost as if the other album never existed. This is a real fresh start for them. ‘Never Lie’ has a different sound for a kid group because of the acoustic approach. It put them in the eyes of a lot of young people that may not have known them.”

Rewriting the band’s history was exactly what MCA set out to do. “We wanted to reintroduce them and erase the perceptions that existed last time around,” says Ernie Singleton, president of MCA’s black music division. “I didn’t think the group connected. There were concerns that they were too flamboyant and out of touch with what kids thought about.”

Immature thought it was time for a change, as well. Lead singer Marques “Batman” Houston says, “The album now is more laid back.”

His partner Jerome “Romeo” Jones says, “The last album was for kids, but now we’re for both kids and adults.”

New Deal, New Image

The new imaging of the group was created during the set’s negotiations with MCA, between December 1993 and the time the deal was inked in March. Despite the group’s lukewarm debut, sources say the act caused a bidding war between MCA, RCA, and Arista.

“At first, every label passed on them after the Virgin album,” says Stokes, who also wrote many of the songs on the album. “When we got a new record, and the bidding war started. As for their look, we just wanted them to look classier, like GQ models, so they could appeal to an older audience as well.”

Singleton says sales of both the single and album were bolstered by a heavy, early media blitz and by the explosion of “Never Lie” at radio and video.

The press early this year, when the trio racked up numerous (Continued on page 17)

Sparks Fly Over ‘Amorica’ Album Art

**By Ed Christman**

NEW YORK—The Black Crowes are alleging that some retail chains and print media are conspiring to censor the album artwork for their new album, “Amorica,” which was released Nov. 1.

The album cover focuses on a photo of a female crotch, covered by a bikini bottom that sports an American flag design. Some public hair peaks out over the bikini.

A press release issued by the band’s public relations firm says that some publications have refused to run ads featuring the artwork, and that some chains have refused to stock the original album cover. The statement questions whether those actions represent some kind of “conspiracy” against the album.

Among the chains carrying the original art are Tower Records & Video, National Record Mart, Strawberries, Blockbuster Music, Wherehouse Entertainment, Spe’s Music, and Camelot Music, according to the press release.

But according to Mitch Schneider of the Los Angeles-based public relations firm Levine Schneider, a number of chains, including Knart, Wal-Mart, the Musicland Group, Trans World Enter
cision, and Tower Records, carry the original artwork. Consequently, American came back with amended artwork, with the public hair airbrushed out of the photo, and those chains are stocking that version of the album.

Dave Garbarino, national director of sales for American, declined to reveal how many black-crowes albums were shipped into the marketplace, but he says 60% of the CD units feature the original artwork, and 40% the alternate cover.

Dave Boy, director of purchasing at 100-unit, North Canton, Ohio-based Camelot Music, says his chain decided to stock the original artwork because “we didn’t think it was as bad as some of the album covers out there today. Besides, 90% of the area is covered by the bikini.”

However, Target, the 618-unit, Minnesota-based discount department store chain, opted not to carry the original album cover, Bob Pollack, the chain’s divisional merchandiser manager (Continued on page 117)

Lester Sill, Rock Era Publishing, Great, Dies At 76

**By Irv Lightman**

NEW YORK—As a music man who made his mark within the ranks of record company and music publishing publishing meager, Lester Sill, who died Oct. 31, had one of the most productive ca
treau in the rock’n’roll era. He was 76.

Sill, who began his career in the late 1940s, is considered a pioneer in establishing close working relationships with rock’n’roll writers and artists.

Because of lingering illness, Sill recently left his job as president/CEO of Berry Gordy’s Jobete Music, ending a more than 40-year music industry career. He joined Jobete in 1964, and served as president of Gem-Collins/EMI Music Publishing.

Sill joined Sear’s a Gemini-Collins/EMI Music Publishing in 1964, running its West Coast operation with Lou Adler, another seminal figure in rock’n’roll’s earlier days. Early in his career, Sill worked with the songwriting team of Jerry Leiber & Mike Stoller, Lionel Hampton, the Coasters, the Paris Sisters, and many others. He also was involved in a relationship with Duane (Continued on page 28)
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UNITED AIRLINES
Campbell Told To Pay $1.6 Mil In Royalty Dispute With Rapper

**BY DON JEFFREY**

NEW YORK—Following his victory before the U.S. Supreme Court earlier this year, rap mogul Luther Campbell has lost a different case in a lower court. A county judge in Miami has ordered him to pay more than $1.6 million in total damages to a rapper who accused Campbell of cheating him out of royalties.

Judge S. Peter Capua ruled that Campbell, whose music company, M.C. Records, owes rapper M.C. Shy-D $699,165 in back royalties on two albums, “Gotta Be Tough” and “Cousin Correct In ‘88,” recorded in 1987 and 1988, respectively, on Campbell’s Skywalk Records label.

M.C. Shy-D, whose real name is Peter Jones, charged Campbell with breaching an agreement made in 1987 and with misrepresenting sales on the rapper’s two albums and six singles.

The judge said in his 16-page opinion that the sales information provided by Campbell’s label was “grossly inadequate,” and that business records and computerized summaries of sales were “missing.” Judge Capua also said Campbell “knowingly” made “fraudulent and intentional misrepresentations.”

Campbell’s attorney, Nicolas Manzini of Manzini & Stevens, says that the decision has been appealed. “Luther Campbell absolutely did not rip this guy off,” Manzini says.

A former CBS Records executive called by M.C. Shy-D’s lawyers as an “expert witness” concluded that the two albums each sold a minimum of 330,000 units. The singles sold a total of 110,247 units, according to Luke Records.

Using the songwriting and mechanical royalty rates set down in the 1987 agreement between Luke and M.C. Shy-D, the judge figured that the rapper was owed $599,265 in total royalties. But he was paid only $99,100 by Luke according to the court document. Thus, the judge ordered Luke to pay $599,165 in compensatory damages, $52,561 in interest charges, and $300,000 in punitive damages, for a total of $1.62 million (which does not include attorneys’ fees, court costs, and additional interest if the damages are not paid promptly).

M.C. Shy-D’s attorney, Steven Peretz of Kluger Peretz Kaplan & Berlin, says, “The punitive damages were exceptional because the judge wanted to punish the wrongdoer, and to send a message to the industry to deal fairly with the artists.”

In his opinion, the judge said Campbell testified that he had paid the rapper less than the gross royalties because expenses the artist had incurred were subtracted from the total. Manzini said in an interview: “[Campbell] overpaid Mr. Jones by a... (Continued on page 28)

‘Lion’ Has Disney’s Tongue Wagging

**Early Word Gets Out On Video’s March Release**

**BY EILEEN FITZPATRICK**

LOS ANGELES—The cat, or in this case the lion, is out of the bag, as details of Walt Disney Home Video’s March 2 release of “The Lion King” have escaped from the normally tight-lipped supplier.

As previously reported, “The Lion King” video will arrive in stores Feb. 28, with a national advertised date of March 3 (Billboard, Nov. 5).

According to retail sources, the title will include a multimillion-dollar advertising tie-in with Burger King, which will offer a “Lion King” plush toy at its restaurants when the video arrives in stores.

Other elements include a $5 rebate with the purchase of the title or any other Disney Classic or Family video, and $10 worth of “The Lion King” Mattel merchandise.

Consumers who buy “The Lion King” or any Disney Classic video can also get $5 back from Pillsbury with the purchase of a selected product.

“The Lion King” also will be advertised on the front and back of 10 million Chex cereal boxes.

Disney released the full “Lion King” plan to retailers about two weeks ago. Some stores, including Musicland and the Disney Store, have already begun pre-selling the title.

Joel, Springsteen Ascend To Historic Sales Heights

**By Chris Morris**

LOS ANGELES—October sales certifications from the Recording Industry Assn. of America reflected history-making peaks for Columbia artists Billy Joel and Bruce Springsteen.

With the certification of Joel’s “Seasons In The Sun” (1978) and “The Nylon Curtain” (1982) for sales of 2 million units, the singer-songwriter moved into a tie with the Beatles as the act with the most multiplatinum albums.

Two of Joel’s albums, “32nd Street” (1978) and “Glass Houses” (1980), were certified in October for sales of 7 million copies. He is the only artist to have four albums vault the septuple-platinum mark; the others are: “The Stranger” (1977) and “An Innocent Man” (1983).

In total, Joel’s albums have been certified for sales in excess of 31 million units.

Springsteen’s 1984 opus “Born In The U.S.A.” was certified for sales of 14 million; it has pulled into a tie with Fleetwood Mac’s “Rumours” and the Eagles’ “Greatest Hits 1971-1977” at No. 2 on the honor roll of all-time best-selling albums. Michael Jackson’s “Thriller” remains No. 1 with sales of 24 million.

Certified for sales of 6 million, Ace Of Base’s Arista debut “The Sign” gave way with Disney’s “The Lion King” soundtrack as the best-selling (Continued on page 62)

BPI Communications. Billboard promotes Geoff Mayfield to director of charts in Los Angeles and Dave Elsworth to Hot 100 chart manager in New York. Mayfield was associate director of charts/retail. Elsworth retains his position as director of charts for the Top 40 and Rock Monitor.

Heston Hosten is promoted to R&B format administrator/radio relations for the BDS Music Group in New York. He was music and sales coordinator and assistant to VP/GM Joe Wallace.

Record Companies. Val Azzoli is promoted to president of Atlantic Records in New York. He was executive vice president.

Liz Heller is appointed senior VP of new media for Capitol Records in Los Angeles. She was an independent film and video producer.

Peter Napolitano is promoted to senior VP of promotion for EMI Records in New York. He was VP of promotion.

David Weyner is named VP of marketing and product management for Sony Classical USA in New York. He was president of PolyGram Classics & Jazz.

Jeh Hart is appointed VP of marketing at Island Records in New York. He was senior director of product marketing at PLG.

Art Jaeger is named executive VP/GM of Priority Records in Los Angeles. He was executive VP at Capitol.

Marilyn Egol is named senior director of publicity for RCA Victor in New York. She was director of publicity for BMG Classics.

American Recordings appoints Melissa Dragich and Michelle Gutenstein as co-directors of national publicity, based in Los Angeles and New York, respectively. They were, respectively, nationally publicity manager at American and national publicity manager at EMI Records.

Gerrie McEwold is named national director of field promotion and Mid-South regional specialist for Curb Records in Nashville. She was an independent promoter.

Distribution. Brian Johnson is appointed national director of multime dia sales for WEA Corp. in Los Angeles. He was director of sales for Baker & Taylor Software.

Publishing. EMI Music Publishing in New York promotes Jennifer Innogna to VP of general and copyright administration, and Barbara Adams senior director of music services licensing. They were, respectively, senior director of administrative music services and director of synchronization.

BMI directors have elected Donald A. Thurston chairman of BMI’s board. He is president of Berkshire Broadcasting Co.’s Northern Adams, Mass. Thurston succeeds James G. Babb, who served as chairman of the board in the past two years. Frances W. Preston was re-elected president/CEO of BMI.

Lauren Iossa is promoted to East Coast regional executive director of membership for ASCAP in New York. She was assistant director of communications.
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Artists & Music

A Magic Kingdom Of Music Specials
"Disney Channel Expanding Its Pop Programming"

BY BRETT ATWOOD

LOS ANGELES—As the Disney Channel expands its prime-time schedule to include more music programming, more labels are turning to the family-oriented cable service to garner exposure for their top acts. And with new music projects on tap in the coming months include Billy Joel, Elton John, and Aretha Franklin.

"The Disney Channel is king when it comes to promotion," says manager Ken Kragen, who has negotiated Disney Channel specials for both Trisha Yearwood and Kenny Rogers. "They run sweepstakes, they cross-promote at retail—they really do a good job at marketing their programming to as wide an audience as possible.

Ten new specials are slated for 1995, according to Bruce Rieder, Disney Channel senior VP of programming, who estimates that the Disney Channel has approximately 8 million subscribers. In the past, the pre-$$

Music specials are part of an overall strategy at the Disney Channel to lure adult viewers to its nighttime programming at the universities and of nighttime viewership, according to Rieder.

Tom Petty, Tina Turner, Paul McCartney, Sting, and Fleetwood Mac are among the acts that have been featured on the cable channel over the past few years. The increased amount of music programming is part of an overall strategy at the Disney Channel to lure adult viewers to its nighttime programming at the universities and of nighttime viewership, according to Rieder.

Disney also plans to air "A One Voice, Many Hands," a documentary that celebrates the 100th anniversary of USA For Africa’s "We Are The World," in February 1995. Kragen, who coordinated the original event, says the special contains material never-before-seen footage from the historical recording sessions.

Virgin's Mark Williams Retains "Punk Spirit As An A&R Exec"

This piece is the latest in an occasional series of profiles spotlighting those behind the scenes in the music industry.

BY CHRIS MORRIS

LOS ANGELES—Since the beginning of his career in music at the dawn of the ’80s, Virgin Records VP of A&R Mark Williams has worked to the left of center—in the early days as a DJ spinning punk-rock records, and today as an executive signing such modern rock acts as Smoking Puppies and Cracker.

Williams suggests that the sounds have mutated less in the last decade and a half than the audience. "When punk first started, it was very much ghettoized, and it was really looked down upon as something inferior," he says. "But the stuff that was being produced back then was good, if not better, than what you're hearing right now with Green Day or Offspring.

"So I don't think the music has changed. I just think the climate in the country has changed... Kids today are less likely to have things categorized for them, and are more accepting of it."

Even as a student at Georgia State University, Williams wanted to work in the music business. He got his start as a punk-rock jock at the university outlet WRAS, working his way up to music director. He also was a DJ at the noted Atlanta club 688.

In 1980, Williams landed a job as a music researcher at CBS Records. (Continued on page 16)

Handicapping The New Soundtracks: RCA, Columbia Bet Covers + Currents = Success

BETTING AT THE SOUNDTRACK: Between "The Lion King," "Above The Rim," "Ferris Bueller's Day Off," and "Murder Was The Case" (we're still trying to figure out how an 18-minute movie can have a 73-minute soundtrack), this has been quite the year for soundtracks, so it's any wonder that both Columbia and RCA are psyched about their chances of winning big with the soundtracks to "Pret-A-Porter" and "Dumb And Dumber, respectively.

Let's handicap them, shall we? The soundtrack to "Dumb And Dumber" will be the first out of the gate. It hits stores November 22, before the movie reaches theaters December 16. The film stars Jim Carrey, who, between "Ace Ventura: Pet Detective" and "The Mask," can do no wrong with the public. However, as we've learned from "Reality Bites," Carrey's past musical projects (and one thereof) has little bearing on the success of a soundtrack. Additionally, Carrey's name did nothing to help "The Mask" soundtrack, which stalled at No. 59 on The Billboard 200 this summer.

There are six new recordings on the 13-cut "Dumb And Dumber" soundtrack, including remakes of XTC's "The Ballad Of Peter Pumpkinhead" by Crash Test Dummies, Hot Chocolate's "You Sexy Thing" by Dee-Dee Little, and Rare Earth's "Get Ready" by the Pro-Adolescents. Also included is "New Age Girl," already a top 40 hit for Deadeye Dick. The remaining cuts are provided by alternative acts like Pete Droge, Gigilo Aunts, The Bodee Surfers, and Etcetera.

The soundtrack to Robert Altman's latest, "Pret-A-Porter," will be ready for the retail racks Dec. 6, with the movie opening Christmas week. Like "Dumb And Dumber," six of the 13 tracks are previously unreleased. Its big advantage is the inclusion of the hot hit "Here Comes The Hotsteppa" by Ini Kamoze. As an album track, the song was previously available only on a Columbia Records dancehall compilation more than a year ago (see story, page 10). Also, to assure possible video burnout, there will be a new clip that will include film footage. There's no such thing as a soundtrack without at least one cover song anymore, so this one includes a remake of Nancy Sinatra's "Those Boots Are Made For Walking" by Sam Phillips. Among the other acts featured are Terence Trent D'Arby, CeCe Peniston, U2, and Robin S. Also on the plus side, because of the movie's tie-ins with the fashion industry, magazines that probably would never consider writing about a soundtrack will be saturating this over one. Trendoids and movie fans will both want to show how cool they are by aligning themselves with this film.

We think they're both going to be big, but we pick "Dumb And Dumber" to win by a nose.

SIGNINGS: 20 Fingers, the production team that has scored a large dance and pop hit with the song "Short Dick Man," has signed a deal with Zoo Entertainment. Now dubbed Sandy Gillette Featuring 20 Fingers, the act is in the studio recording its full-length debut, which will come out Dec. 13. The release will bear the Zoo Entertainment and S.O.S. imprints. S.O.S. is 20 Fingers' own label... Zoo also has signed eclectic L.A.-based guitar band Notar... Gold Mountain management has signed new clients Wild Colonials, Velocity Girl, Guided By Voices, and Joblot. The latter have been making the rounds for the last several weeks... International Creative Management has signed Rayland, a mix of Mazarin, Ben Folds, and the Guys in the Shrubs... Silverstone artist Chris Duarte, who has his beloved Stratocaster stolen while in New York earlier this year, has been posting on America Online a description of the guitar and the serial number he tattooed on it. He's hoping whoever stole it will bring it to his opening gig for Dick Dale at New York's Irving Plaza Nov. 5.

IN THE STUDIO: Bon Jovi will begin recording its new studio album this month in Beverly, N.Y., with stops also planned at studios in Nashville and Los Angeles. Hugh McDonald has replaced bassist Mic John Such, marking the first change in band personnel in the band's 12-year history. The record is being produced by Peter Collins, who co-produced the band's current smash, "Always," which is featured on the greatest hits set "Cross Road." Recording will be wrapped up by the spring, when Bon Jovi begins a European tour that includes a date opening for The Rolling Stones in Paris. For the rest of the tour, the band will be joined by Van Halen.
THEIR RE PLAYING MY SONG

Back in June 1976, disco was exploding on the nation’s dance floors, and Vicki Sue Robinson’s “Turn The Beat Around,” which was written by Peter Jackson and Gerald Jackson, was riding high at No. 10 on Billboard’s Hot 100. For Gloria Estefan, the song, like every cut on her new “Hold Me, Thrill Me, Kiss Me” album, represents a milestone in a very musical life.

By Peter Cronin

TURN THE BEAT AROUND
Published by Unichappell Music Inc.

PUTTING TOGETHER 'Hold Me, Thrill Me, Kiss Me,' her new album of cover songs, was a labor of love for Gloria Estefan. To find the right material, all the vocalist had to do was make selections from her own mental jukebox. “I can go through my life with songs, and this whole album is kind of like the soundtrack of my life,” Estefan says. “When I first heard ‘Turn The Beat Around,’ I’d been in the [Miami Sound Machine] for almost a year, I guess. They were called the Latin Boys back then, and we played a lot of covers because we didn’t have a record of our own. I remember hearing ‘Turn The Beat Around’ right away thinking it was something we could do. It’s very much my style, and pretty close to the sound of the band. With the horns and the rhythm, it’s like something we would do. We used to play ‘I Will Survive,’ ‘Turn The Beat,’ and a lot of those early disco songs. We didn’t really record songs that sounded disco, but we certainly enjoyed playing it. Our music, especially our original stuff, was more like pop with a lot of very heavy Latin percussion. But elements of [disco—the energy, the horn arrangements—always got into our dance music. I remember ‘say back, we were going to participate in a ‘Red Hot + Disco’ or something like that, and the first song that came to my mind was ‘Turn The Beat’. Even then, I was thinking, if I get the chance to do a cover someday, that should be the one.”

THE DISNEY CHANNEL’S MAGIC KINGDOM OF MUSIC PROGRAMMING

Each special airs about six times in its initial run, and is usually repeated several times over the next year.

Disney has had nighttime music programming on the air since 1985, when the channel began its long-running “Going Home” series. That docu-concert series mixes live performance footage with extended interview segments, and has won the cable industry’s Ace award for best music special.

The exact amount of Disney’s financial and creative input in each special varies project to project. While the channel does license pre-packaged music shows, it often has a creative hand in the programming it airs—especially in the “Going Home” series. Rider declined to detail exactly what Disney pays on average for broadcast rights to the specials, nor would he say how much a typical show costs.

For the most part, the artists who appear on the channel have not experienced a significant boost on the Billboard music charts immediately after their programs have aired. However, there are two notable exceptions.

Fleetwood Mac’s “Greatest Hits” collection got a sudden sales boost in the two-week period following the airing of the “Fleetwood Mac Going Home” special in August 1992, jumping 37-15 on Billboard’s Top Pop Catalog Albums chart. In April 1992, James Taylor’s album “New Moon Shine” reversed its downward slide on The Billboard 200 and moved 171-131 in the week following the debut of the “James Taylor: Going Home” special.

Some of the specials are timed to coincide with the release dates of new albums. The added exposure has helped boost awareness, and probably sales, of new offerings by Yearwood, Petty, Celine Dion, and, most recently, Peter Gabriel.

“The Disney audience is certainly more conservative than MTV’s,” says Jeremy Hammond, Capitol’s senior director of catalog marketing, who saw increased interest in McCartney’s catalog following his “Get Back” special in 1992. “It’s a broader demographic, and it is more family-oriented. I think that using Disney creates a unique opportunity because it fits in with the baby-boomer generation, many of whom may not want to watch MTV.”

Though the Disney Channel clearly aims for wide reach, it doesn’t always draw a more specialized following.

“There isn’t one specific special that stands out as the most successful,” says Zwick. “We’re content to go after a specific audience, if necessary. If we only get James Taylor fans to watch his special, then we are still happy, because that part of our subscriber base will be satisfied.”

At the same time, Rider says the channel clearly aims for mainstream appeal through the use of name talent.

Some types of music fit better than others into the Disney format,” says Rider, who adds that the channel isn’t likely to program acts with controversial lyrics, such as some of the harder-edged rappers. However, mainstream rap acts like Kris Kross and Salt-N-Pepa have appeared on the channel.

At retail, the Disney Channel often cross-promotes its specials through contests and P-O-P materials. A recent Petty promotion linked with Musicland and Sam Goody stores nationwide, while a similar campaign is now under way to support the “Peter Gabriel’s Secret World” special at Tower Records & Video, Sears, and Electronics Boutique stores.

“I was impressed with the whole idea of how Disney marketed the Tom Petty special over an extended period of time,” says Petty’s manager, Tony Dimitrides. “Disney kept promoting the special on the air, at retail, and in its programming guide, and I think that their commitment was ultimately reflected in his sales.”
Artists & Music

VIRGIN’S WILLIAMS RETAINS PUNK SPIRIT AS A & R EXEC

(Continued from page 11)

ing regional college promotion and marketing for A&M Records. The label then distributed I.R.S. Records, which was top-heavy with cutting-edge acts. A valuable association led to Williams’ first full-time industry job.

“To make a long story short, basically, I became friends with R.E.M. because they played at 88X, and I went to see them live,” says Williams. “They put their 7-inch out on Hibtone [the original ‘Radio Free Europe’], which I used to play on my radio show, and I went it to [I.R.S. president] Jay Bonger. After about a year of not paying attention, he was in New Orleans on vacation, and went and saw them and flipped out over it, and he signed them.

“With a combination of the other work I was doing, there were bands like the Go-Go’s and Wall Of VooDoo, people out in the L.A. office started thinking that this should be made more of a full-time [position], so they moved me out here in ’83 to start up what they called the alternative marketing department for A&M Records.

In that department, Williams worked on the development of such acts as UB40, Simple Minds, Dream Syndicate, Suzanne Vega, and, of course, R.E.M. At the label, Williams developed a friendship with Jordan Harris, who then headed the A & R department.

“When he was offered the opportunity to start Virgin in America, he offered me the job to come over here and do A & R for him,” Williams says.

Williams’ early signings at Virgin were critically popular acts from the punk sector; Santa Cruz, Calif.-based Camper Van Beethoven (whose leader, David Lowery, went on to form Cracker after two Virgin albums) and former Hisker Dű singer/guitarist Bob Mould.

Williams notes that he signed some acts that didn’t work out, one of which ran slightly against the grain of his tastes.

“One of my biggest mistakes was signing this heavy metal band called Roxx Gang,” he says. “I thought they were trendy and would single out a whole new type of rock band, I actually liked them; I thought that they had some really good songs. I can’t say I’ve ever signed anything...[just] because I thought it had commercial potential. I’ve also had to like it as well.”

Williams biggest coup to date was signing Chicago’s Smashing Pumpkins. He launched the band with a controversial move: Its first album, “Gish,” was released by the Virgin-owned indie Caroline.

He says, “I thought it would be a good way for the band to develop a base first, so that when the band came to Virgin, we weren’t starting cold...It wasn’t a totally original idea: Soundgarden had recently done the SST short tour while having signed with A & M as well.

“I know a lot of things have been said about it—it was done to give the band cred and all that stuff.” He says. “That was far from the case. It was more so allowing them to develop on their own, without the kind of money being spent which major labels tend to spend on developing bands. It’s almost like the first record is a sacrificial record—you spend a half a million dollars, and maybe you’ll sell 25,000 records, and then hopefully on your second year you’ll break. That’s what I wanted to avoid.”

The tactic worked: “Gish” sold 350,000 units on Caroline, and the band toured two years on $100,000 in tour support from Virgin, developing its chops as a live act and building a formidable following along the way.


Another Williams signing, Cracker, has been slower to develop, although the band’s second album, “Kerosene Hat,” released in 1995, has sold more than 600,000 units, according to SoundScan, and has gotten a lift in

(Continued on page 34)

Rare Revivals Round Out Kern/Hammerstein Month

M ELODIES IN THE AIR: As previously reported by Words & Music, October had unofficial status in New York as Jerome Kern/Oscar Hammerstein Month.

Unfortunately, only one of the presentations, the beautifully sung but misnamed Broadway production, “Show Boat,” endures beyond the month, and it is likely to be around for a long run. But brief (by design) concertized versions of two Kern/Hammerstein shows playing a part in the celebration, 1932’s “Music In The Air” and 1989’s “Very Warm For May” were also noteworthy for their abundant ray melody and expressive lyrics.

In the case of “Music In The Air,” the libretto is startling, even by today’s standards, for its novel use of entendre and stalwart love songs such as “I’ve Told Every Little Star” and “The Song Is You” in a comic context. There are, in fact, no comic songs in the score, even though the show is Hammerstein’s offering during the rundown of operetta, a form to which he had earlier made enormous contributions with such works as “The Desert Song” and “New Moon.”

“Very Warm For May” was the last Broadway musical collaboration between Kern and Hammerstein, and Kern’s last Broadway show. It did not fare well, but leave it to these masters to come up with songs that won land on anywhere at top flaw list of great standards: “All The Things You Are,” “There are other joys, including Kern and Hammerstein’s most urbane song, “All In Fun.” How ‘30s New York can get when the song’s well-heeled protagonist, in unequivocally dismissing an about-town love match, catalogs shared experiences with lines like these: “Some cocktails/Some oysters/some one or two/ a taro line in a column/That links me with you?” If operetta is in for kidding in “Music In The Air,” Hammerstein’s take on “progressive” (i.e., avant-garde) playwrights in this work, another backstage musical; “Music In The Air” was lovingly done, under (Oscar’s son) James Hammerstein’s direction, at the Lamb’s Theatre for two performances last month. Dual pianists played the score, given lots of charming underscoring by Kern, with zest.

“Very Warm For May” received six performances at the Weill Recital Hall at Carnegie Hall, with that archaeologist of musical theater treasures John McGlinn conducting a full orchestra.

For now, the bad news. While “Show Boat” is well represented on the festival, A & F Music’s Record of the Toronto version that spanned the current Broadway production, the economics of bringing “Music In The Air” and “Very Warm

For May” to dye even in their modest concertized versions is daunting, Words & Music is told. What a shame!

C A N A D A P U B B Y: Toronto-based Alliance Communications Corp. and A & F Music have teamed to publish a part of their music library.

Partisan was formed in 1979 by Davis. Its catalog includes such titles as “Oh What A Feeling,” recorded by Bon Jovi; “Sinking Of The Titanic,” recorded by Parachute, “Detroit: The Dirty Dozen,” and “Lifestyles Of The Not So Rich And Famous” (Tracey Byrd). TMP’s catalog includes copyrights by such Canadian songwriters as Eddie Schwartz, Jane Siberry, Murray McLauchlan, and John Capke.


S P A R B O W PRESS has ordered a second printing of “My Fine Hyphen—75 Favorite Bible Songs And What They Mean,” following its publication last August. The hardcover volume, with a retail price of $12.95, has text by author Karyn Henley and illustrations by Dennis Davis; its creator and editor is Randall Dennis.

P R I N T O N P R I N T: The following are the best-selling folios from Music Sales:

1. Pink Floyd, The Division Bell
2. Stone Temple Pilots, Purple
3. The Piano Music From The Film
4. Tori Amos. Under The Pink
5. Stone Temple Pilots, Core.

Assistant is preparing this column was provided by Marie LeBlanc in Toronto.
MAVERICK LABEL BUILDS ON EARLY SUCCESSES

(Continued from page 1)

young female vocalist made her bow with her label, Bad Brains.

In 1994, both Ocasek and Bad Brains were working for that singer: Madonna’s Maverick Records has brought in Ocasek, as a staff producer and A&R executive, and has signed Bad Brains, which has reunited with its original lead singer, H.R.

Developments exemplify the recent activity in Maverick’s commercially impressive two-year history. The label, which formed as a joint venture with Time Warner in April 1992, has scored a double-platinum, multiformat hit with the debut album by Seattle rock act Candlebox, won critical raves and strong sales for singer/songwriter McShell NdegeOcello and launched a pot-R&B act, U.N.V.

The label’s first all-star debut of another Maverick act, the South Carolina-based vocal group N-Phase, enters Billboard’s Heatseekers chart at No. 27 and the Top R&B Albums chart at No. 58.

And, as icing on the cake, Madonna’s new Maverick/Sire/Warner Bros. debut “Bedtime Stories” enters Billboard 200 this week at No. 3.

Freddie DeMann, who serves as both Maverick’s manager and her co-CEO at Maverick, believes that the label’s development strategy, “We certainly want to grow slowly, and we want to nurture the records we put out and the artists we sign. As you can see, we’ve been very patient and very choosy on our artist signings—very, very select. You have to, I think. We have to. We like to take it slow as we can.”

Label A&R executive Guy Ocasek says, “We’ve been really cautious about what we’re signing. In the next year, we might not sign anything, and we might sign five [acts].”

DeMann’s style of handling talent as “boutique management,” Ocasek says, “We’ve taken that on at Maverick—we’re taking on a limited bunch of artists, and not signing a bunch of artists, and not signing a bunch of artists, and not signing a bunch of artists.”

The inking of Bad Brains brings to Maverick one of the seminal hardcore acts of the last decade; the group is acknowledged as one of the first to break free from punk energy and Jamaican riddims.

DeMann says that the signing came about via a chance meeting in a shopping center between H.R. and Ocasek. The vocalist was in the process of making a rapprochement with his band, and he had not recorded since the late 1980s.

“Guy’s been a Bad Brains devotee, and he brought H.R. into the office, and there he was,” DeMann says. “We put a deal together. He was ready now to get back [with the band], and he was ready to record again. He’s the only one who’s very interested in everything, and chasing them big-time, and they chose to come here.”

Coincidentally, DeMann brought in Bad Brains’ former producer Ocasek at about the same time.

“It was, again, wonderful timing,” DeMann says. “I’ve known and been professional friends with Richard over the years, dating back to my days at Elektra/Asylum and his days with the Cars. We’ve maintained a friendship, and I’ve kind of chased him, and wanted him to come aboard at Maverick, I thought he could be amazingly helpful, and I think we could be amazingly good for each other.”

Ocasek’s first production project for Maverick will bring him back together with the reunited Bad Brains.

The relationship between Maverick and Ocasek, who has recorded as a solo artist for Geffen and Warner Bros. in recent years, could develop beyond Ocasek’s production/A&R post, DeMann suggests.

“He’s free currently as an artist,” DeMann says. “We’ve talked about [signing] acts. We’ve just had to resolve it.”

Another early interpretation of signing, inked by Ocasek, is in the Sacramento, Calif.-based band the Deftones. The act’s label, the wide-ranging Epic, Division of Sony, Ocasek says, “would have been a bad choice.”

DeMann expects that albums by Bad Brains and the Deftones will be released within the first six months of 1995.

DeMann notes that Maverick has also expanded its efforts in the hip-hop album market, by signing “a hip-hop band and friendly with” Mary Gormley, who previously scouted talent for Sony and Geffen.

DeMann expects the company to become “the heavy metal player. We’re looking for the label’s established artists, including Candlebox, NdegeOcello, and U.N.V. Candlebox’s debut, released in the summer, stands at No. 24 on The Billboard 200 this week.”

The band continues to flourish at both album rock and modern rock radio. This week, the track “Cover Me” climbs to No. 17 on Billboard’s Album Rock chart and No. 2 on the Modern Rock Tracks chart.

Jim Murphy, PD at album rock WQFM Milwaukee, says of “Cover Me,” “It’s a good track, and people are definitely eager for more Candlebox. The band’s really strong, and this is one that does a lot.”

“NdegeOcello hasn’t yet reached the rarefied commercial altitude that Candlebox has, but on the basis of much critical acclaim, the vocalist’s 1993 debut ‘Plantation Lullabies’ has sold more than 150,000 units, according to Billboard’s SoundScan. The singer also maintains a high radio and chart profile midway with “Wild Night,” her hit duet with his wife, LA Allison’s “Songs of the South.”

Bob Bell, new-release buyer at the 300-store Wherehouse Entertainment chain here in Torrence, Calif., says of NdegeOcello, “They haven’t taken her [to the next level yet, but they’ve established a career artist—we’re being asked about her all the time].”

DeMann is confident that NdegeOcello is a star of the future, and predicts that her next album will achieve gold or even platinum status.

Detroit R&B unit U.N.V. hit paydirt immediately with its first single, “Something’s Goin’ On,” and its like-titled album, released in the summer, sold more than 225,000 copies, according to SoundScan. DeMann says the group’s second album will be issued early next year.

Maverick’s other young R&B act is developing more slowly, but already has “a pretty good fan base,” he says.

The label is considering replacing the A&R executive post for the label with a duty of signing cutting-edge artists who have something to say musically, creatively. We’re going to be in the alternative-nova business. We’re going to be in the urban business, and that’s probably it.”

UNIT SALES UP IN FIRST HALF OF YEAR

(Continued from page 6)

these territories represent an estimated 90% of the world’s sales. In some instances, the figures represent the local group’s net estimation of the retail market. In others, they are the result of various publishers’ sales and return reports. IFPI is working towards a coordinated reporting standard for the future.

In some of these territories where information was available on individual price categories, there appears to be a shift away from full-price album sales to mid-price and then to all-price unit sales to 57% of total sales. At the same time, mid-price albums were up 3% in unit sales, to make up 23% of the market.

Conversion to CD continues to be a worldwide phenomenon, with an 18% increase in the volume of CDs sold in the U.S. alone, or 30% of all sales, 25% ahead of the first half of 1994.

The decline in cassette sales, fell by 6.4% in unit terms, is a less steep decline than in previous years, due to a rise in Southeast Asian sales.

Singles sales have fallen slightly in the last six months, although CD singles sales are rising in almost all territories except Japan, where they registered a 16% fall.

IMMATURE GROWS UP FOR SOPHOMORE ALBUM

(Continued from page 10)

The vocalist was the seminal hardcore acts very, very close, some say, and just as we...
MLANLY PLAN: RAL/Def Jam is gearing up for two heavily anticipated rap albums: "Ti-cal," the debut from Wu-Tang Clan member Method Man, and "Dare Iz A Dark Side" from Redman, due Nov. 15 and Nov. 22, respectively. The label's "The Month Of The Man" promotion began in September and runs through November. It includes an eight-song sampler, with four

tracks from each album and a vinyl 12-inch gatefold for underground DJs and select PJs; a sticker mailing; a consumer ad campaign in such magazines as the Source and Kronik; and a snipe poster campaign in Los Angeles, New York, and Washington, D.C.

In addition, a 30-second spot for both acts aired on the Box and BET. Oct. 28-Dec. 12, Method Man's spots began Oct. 26 and ran through Wednesday (9), when Redman's spots began airing through Nov. 23.

"It's been overwhelming so far," says Def Jam product manager Jason Jackson. "I'm getting calls from indie retailers asking for it every day.

Major chains are anxiously awaiting the releases. John Artale, purchasing manager of the 135-store, Carnegie, Pa.-based National Record Mart chain, anticipates that "Ti-cal" will be a big seller based on the number of inquiries from consumers (Billboard, Nov. 5).

Cruzing superhighway: Greg Sinn of Greg Sinn Sound has joined the many artists traveling down the information superhighway—or, as he refers to it, the "information stupidhighway.

Various Ginn sound bites, graphically stylized logos, discographies, merchandise order forms, and tour schedules are already online service Cyberspin. In addition, Ginn's management company, Bassic Management, plans to introduce Ginn's latest side project, Confront James, by putting out its single, "Just Do It," on Cyberden before it is available commercially or serviced to radio.

The song will be on Cyberden later this month. Confront James' debut is due on sister label SST Records in early 1995. Users can now hear 15 different 10- to 15-second sound bites, or download 10 3 1/2-inch sound bites from songs off Ginn's "Let It Burn (Because I Don't Live There Anymore)"; "Getting Even;" "Dick," and "Don't Tell Me.

Music from Ginn's instrumental band, Gone on SST, is also available on Cyberden.

Nathan Shimizu, Ginn's manager, says Cyberden was chosen because "there aren't a lot of major labels involved in it. It's mostly indie bands and indie labels, such as World Domination and Cleopatra, and underground magazines.

While he wouldn't disclose figures, Shimizu says the label has been selling a good amount of product via Cyberden. Cyberden is accessible through the Internet via FTP and Telnet at cyberden.com. E-mail messages can be sent to Ginn at bmc@cyberden.com.

The Sporting Life," are hitting the road Thursday (9) through Dec. 12.

Changes: Fun-Da-Man's debut, "Squeeze The Time," which originally was due Sept. 20 on Beggars Banquet/Atlantic (Billboard, Aug. 20), will now be released Feb. 14 on Mammoth/Beggars Banquet Atlantic. The "Dog Tribe" 12-inch and CD 6 with remixes.

Press Darling. Jack Logan continues to rack up major press for his Medium Cool/Twin Tone debut, "Bub." Full-page features run in People and Penthouse in November, and in Details in December. The Georgiana and his band will also perform on NPR's "All Things Considered" on Nov. 12 or 13. In response to the rave reviews, Restless is reserving "Jack Logan 101" for in-store play and album alternative and college radio. The nine-song promo sampler is culled from his 42-track debut.

"Thelma" and "Luther: The Man" promotion in September and runs through November. It includes an eight-song sampler, with four
Young Casserine Has Mature Appeal
Warner Teen Draws Older Listeners, Too

BY J.A. REYNOLDS

LOS ANGELES—The original strategy for Warner Bros. was to initially promote teenage artist Casserine to mainstream R&B radio to establish her as a top 40 artist. However, when her single “Why Not Take All Of Me” debuted on the R&B Monitor’s Adult R&B Airplay chart first, the label began to re-evaluate its plans.

“Because it’s sort of an uptempo track and she’s 19, we thought we’d do better with mainstream [R&B] radio first, because most adult stations play slower records,” says Hank Spann, VP of black music promotion for Warner Bros. “But when it debuted No. 39 with a bullet on the adult chart, we began working both adult and mainstream (R&B) radio.”

Despite its youthful energy, the single, which was released Sept. 13, carries an infectious hook and driving brass sound appealing to more mature sensibilities. The song’s lyrics have a metaphoric style familiar to fans of ’80s and ’90s-styled bands, which also could contribute to adult acceptance.

“I grew up listening to a lot of different styles of music,” says Casserine, whose full name is Casserine Young. “Everyone from Sarah Vaughan to Aretha Franklin, and Patti Labelle—I really love the old stuff because it had a lot of magic, so much heart. It’s totally dope.”

Another major musical influence when she was growing up was funk. Says the Brooklyn, N.Y., singer, “I’m really into it. P-Funk, Rufus and Chaka Khan, the Gap Band—it has a happy feeling and that’s how it makes me feel.” Spann says by the time her album “Gotta Get To Know Me” drops in mid-December, both upper and lower demographic groups will have definite images of Casserine in their minds. He describes the set as “totally youth-oriented,” but says adults will favor the music because of the mature vocals, while kids will find appeal in both the music and video.

Cassarine says, “Her sound is a little different from what’s out there, but as they see her youthful image on video shows and other visual media, they’ll see she’s one of them.”

Casserine’s album features the work of several young producers. Eight tracks were produced and written by Cato (who receives “featured” credits on the album). Co-producer credits go to Al Butta and Teddy Riley—both from Kenny DeBarge’ production and performance unit T.B.T.E. Also contributing are Al B. Sure, who produced tracks “One Love,” “No” and the rock track “Loyalty.”

Casserine graduated from the High School Of Performing Arts in New York and was offered a music scholarship from Howard University. She chose a recording career instead.

“I originally wanted to become an opera singer, but I just couldn’t get rid of the shoo business bug that bit me when I was really young,” she says.

The video of the current single is in rotation on various local programs, as well as on BET and the Box. Says Spann, “She’ll also be doing [BET] Video Soul Nov. 15 and was the 10th-most-requested video through BET’s 900 number.” Casserine also is scheduled to appear on “Soul Train.”

The label plans a national promotion tour, which includes club dates along with retail and radio visits. It is expected to run through the Christmas holidays. Says Spann, “We also have a street team out there working for us, because they’re able to reach our core target audience, which is the hip young kids.”

Gangsta Rap, Too, Shall Pass One Day; MoJAZZ Launches Showcase Series

IT'S AMAZING how gangsta rap has permeated the American mainstream. Two albums, the soundtrack to "Murder Was The Case" and Scarface’s "The Big Picture," are on the Billboard 200 and the Top R&B Albums chart.

There’s no denying the music has an infectious, creative edge to it. But the caustic lyrics continue to adversely influence young kids and reinforce negative images of the black community.

All music trends eventually wane. If the popularity of gangsta rap continues to grow, eventually it will reach the point where the core hip-hop consumers will view it as too commercial to remain “legit” and will move on to a new flavor. Hopefully, the next school will bring more positive messages to its listeners.

MoJAZZ In The Alley: Motown’s jazz label, MoJAZZ, is going back to basics with MoJAZZ Sessions At The Alley, a weekly showcase series for up-and-coming talent. Shows are held each Wednesday night at Caribbean-themed restaurant Creeque Alley in Los Angeles. The cover is $10, a reasonable price to hear quality acts. It’s a great place for labels to develop baby acts, as well as hone the performing skills of established artists and gain fans in the process.

The first headliner in the series was MoJAZZ trumpeter Pharez Whitted, whose self-titled debut album was released in October.

BABIES’ FACES ALL SMILES: Kenny “Babyface” Edmonds will headline a black-tie gala Saturday (12) at the Sheraton Washington Hotel in the nation’s capital to benefit the Boarder Baby Project. Also performing will be El DeBarge and After 7.

The nonprofit organization is dedicated to finding homes for poverty-stricken or drug-addicted babies who are forced to live there or are homeless. Babyface is the organization’s national spokesmen. He says he took the job, “It’s heartbreaking to learn that there are thousands of abandoned babies nationwide who have no home or place to turn to.”

SISTER CELEBRATES ANNIVERSARY: Publisher Jamie Brown celebrates the sixth anniversary of her consumer entertainment magazine, Sister 2 Sister, with the periodical’s November issue. Brown, who initially financed her publication with credit cards, now employs a full-time staff of five, with two part-timers.

“I’d like to think I’m contributing to building an economic base for black people,” she says.

BITS-N-BITES: Look for Perspective artist Raja-Nee to perform during nationwide-premiere parties for the Keenan Ivory Wayans-directed film “Low Down Dirty Shame.” The premiere was at the Harewood.”

R&B ARTISTS & MUSIC

Jazz, NBA Style. MoJazz bassist/NBA basketball player Waymon Tisdale combines his recent gigging with a concert at Creeque Alley in Los Angeles. Pictured, from left, are MoJazz executive director Bruce Walker and president Steve McKeever, Creeque Alley owner Norm Nixon, Tisdale, and bassist Marcus Miller. Tisdale’s debut album, “Power Forward,” will be released next spring.

The Rhythm and the Blues™

by J. R. Reynolds

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**JOURNALISTS SHOULD NOT BE BLAMED IN LABEL BOOTLEG WAR**

Recently, a writer friend received an assignment from a national music magazine to review an upcoming rap album. However, the record company's publicity director wouldn't furnish the journalist with an advance tape because the label and artist were afraid it would be bootlegged. She suggested the scribe come into the office to hear the music. But before he could do that, someone who wasn't even in the record business accommodated him with an unauthorized version of the tape.

While we understand piracy is a big problem in music, especially hip-hop, we don’t think writers should be prime suspects. We suggest closer monitoring of recording and mastering studios, as well as the labels themselves. There is no evidence that any journalist has participated in this type of illegal activity.

*By Havelock Nelson*

*And record companies should also know that to properly review an album, a writer has to live with it for some time. At some magazines, before a title even gets assigned to a writer, it goes to one or several other candidates. All this must be done, in some cases, before the title hits the streets. So you won’t get fair play.*
**R&B &**

**THE RAP COLUMN** (Continued from preceding page)

**THE RHYTHM & BLUES** (Continued from page 19)

**BUBBLING UNDER HOT R&B SINGLES**

**THE RHYTHM & BLUES**

**Hot Rap Singles**

**GRIDLICK:** "I Wanna Be Down" by Brandy (Atlantic) continues its reign at No. 1. Although it loses its bullet, it continues to grow at radio. It is anyone's guess who will be No. 1 next week. Both "Here Comes The Hotstepper" by Ini Kamoze (Columbia) and "Practice What You Preach" by Barry White (A&M) are well within reach of the No. 1 slot. They both make significant gains in the airplay and sales. White's single has the advantage of having the entire monitored panel (77 stations) playing it. Even Brandi's No. 1 single is missing seven adult-leaning stations.

**EXTENDED WARRANTY:** There are a few reasons why record companies commission remixes: one reason is to extend the life of a record. Sometimes a remix or new version will do the trick, but even then the increase in interest is often small. However, this strategy paid off in a big way for "Flava In Ya Ear" by Craig Mack (Bad Boy). After slipping 8-9 last week, the single jumps back up to No. 4 this week with the largest increase in total points on any record on the chart. There is no doubt that the remix, which features cameo by the Notorious B.I.G., Rampage, L.L. Cool J, and Busta Rhymes, helped resuscitate this record. With a 129% increase in sales, "Flava" jumps into the No. 1 position on the Hot R&B Singles Sales chart.

**NEW FLAVA:** TLC is back on the scene with its new single, "Creep" (LaFace). It debuts on the Hot R&B Singles chart at No. 24, earning the Hot Shot Debut honor. The group has traded in its bubblegum image for a smoother, freewheeling, sexy, and fun attitude that should take it to a higher level. Based on hearing a few tracks, I think this act's sophomore album will tantalize and delight record buyers. In its first week, "Creep" is already No. 1 at WFXE Columbia, Ga., and is leading top 10 action at WUSL Philadelphia, WQOK Raleigh, N.C., WJHMH Orlando, Fla., KJMJ St. Louis, and WBLS New York.

**I Can Go Deep** by Silk (Hollywoodlive) is the first single to chart from the "Low Down Dirty Shame" soundtrack. In its second week, it earns the Greatest Gainer/Sales award. It is top 10 at WZAK Cleveland, WUSL, and KSJL San Antonio, Texas. "If You Love Me" by Brownstone (MJM) makes an impressive leap (50-6), winning the Greatest Gainer/Airplay honors. "If You Love Me" is breaking fast in Chicago, Washington, D.C., Atlanta, and Chattanooga, Tenn.

**LAISSEZ LES BON TEMPS ROULE:** (Let the Good Times Roll) The 17th annual National Black Programmers Conference concludes Nov. 6 with the 12th annual Award Of Excellence Banquet at the Hyatt Regency in New Orleans. Under the direction of NBPC president Irene Johnson Ware and national VP Al Jai Wallace, this event has become one of the premier conferences to attend if you are in R&B radio.

**ON THE RISE:** Heston Hosten (yes, that's really his name) has been promoted to R&B format administrator/radio relations for the Broadcast Data Systems Music Group. In his new position, he will be the liaison between Billboard/Monitor and BDS, overseeing all BDS-related R&B data used in Billboard and the Airplay Monitors. He also will be responsible for maintaining and updating the R&B music library for BDS, and, along with myself, he will evaluate radio stations' requests to be monitored.

**BUBBLING UNDER HOT R&B SINGLES**

**THE WEEK ENDING NOVEMBER 12, 1994**

**R&B &**

**THE RHYTHM & BLUES**

**Hot Rap Singles**

**FOR WEEK ENDING NOVEMBER 12, 1994**

**THE RHYTHM & BLUES**

**Hot Rap Singles**

**FOR WEEK ENDING NOVEMBER 12, 1994**
### Billboard Hot R&B Airplay

#### For Week Ending November 12, 1994

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<tr>
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<td>TO ALL THE MOTHERS</td>
<td>Whitney Houston (Epic)</td>
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<tr>
<td>2</td>
<td>WHEN YOU'RE SLEEPING</td>
<td>Al B. Sure! (Epic)</td>
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<td>3</td>
<td>I KNEW THIS WOULD HURT SO</td>
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Records with the greatest gain: 1994 Billboard/BPI Communications and SoundScan, Inc.
THELONIOUS MONK INTERNATIONAL JAZZ VOCALS COMpetition
AND
THELONIOUS MONK INSTITUTE OF JAZZ AND BMI COMposers COMPetition

HOSTS
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Herbie Hancock

JUDGES
Jon Hendricks
Shirley Horn
Cleo Laíne
Abbey Lincoln
Dianne Reeves
Jimmy Scott

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Herbie Hancock
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Blue Note
Columbia
GRP
Verve
Atlantic Jazz

NOVEMBER 21, 1994

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS • WASHINGTON D.C. • 8:30 P.M.
For tickets and information call 800/444-1324 or 202/467-4600
Singles of the Week: The latest signing by MCA U.K. wunderkind Steve Wolfe to find its way to these shores is "Don't Bring Me Down" by Spirit, a whirly disco throwdown mastered by Seri- ous Rope leader Damon Roche- fort. You will be completely hooked by the end of the first chorus, which balances a restrained but soulful male vocal with some nifty female vamping. Rochefort's original mix sparkles with fluttering synths and a hand-clapping, quasi-gospel breakdown midway through the cut. Fire Island and Marshall Jeffers- son also contribute post-productions that inject appropriate house depth and trance intensity.

The latest indie to emerge on the Euro-club scene worthy of a watch- ful eye is 7 Records, which makes its maiden voyage onto dancefloors with "Club Lovely." No, it is not a cover of the Lil' Louis hit by Sam Ellis. Keen ears may recall this twirler from a limited run on white label promos earlier this year. This time, however, the Eric Kupper production benefits from a new re- mix from LuvrDup, which is even getting radio play on Pete Tong's Radio 1 program in the U.K., and another by Stonebridge protege Vito Benito. It's ready for mass consumption.

West End at Length: Popular U.K.-rooted production duo West End will ring in 1995 with its first album as an act for BMG International. With a stringing string of re- mixes that includes Donna Sum- mer's recent Mercury release, "Melody Of Love," partners Denis Ingoldsby and Eddie Gordon first tasted the fruits of mainstream suc- cess a year and a half ago, when their duet with Sybil on the Philly- soul chestnut "The Love I Lost" topped the British pop chart.

"One of the purposes of this al- bum is to pay homage to the history of dance music, and play a part in bringing it back onto radio," says Ingoldsby, who also manages the care- ers of Eternal, Judy Cheeks, and Dina Carroll.

The as-yet-untitled project is due out in late-February or early- March, and likely will be picked up by one of BMG's labels in the U.S. West End will introduce a quartet of new female vocalists that Ingoldsby says is being cast in a highly visual mold that is a loose hybrid of En Vogue and C+C Music Factory. The duo is currently commuting be- tween London and New York, and is putting the finishing touches on "Just A Little," the kickoff single that will be issued in January.

Nuggets: We are sorry to report that David Henney, manager of dance music promotion at Elektra, was among the casualties of the re- cent downsizing at the label. He is now mulling over several career options, and will announce a new gig shortly. EastWest club honcho Pe- ter Albertelli will now handle pro- motion of both Elektra and EastWest dance acts under the new Elektra Entertainment Group ban- ner, which includes Mohy, Erasure, and Kristine W. Speaking of Albertelli, he has just pressed a limited 12-inch import shipment of "Spend Some Time" by Brand New Heavies. Not planned for domestic release, this package pops with lip- smacking post-productions by

by Larry Flick

Dance Trax

U.K.'s Spirit, West End, Ellis Stir Soulful Whirls

between London and New York, and is putting the finishing touches on "Just A Little," the kickoff single that will be issued in January.

Singles of the Week: The latest signing by MCA U.K. wunderkind Steve Wolfe to find its way to these shores is "Don't Bring Me Down" by Spirit, a whirly disco throwdown mastered by Seri- ous Rope leader Damon Roche- fort. You will be completely hooked by the end of the first chorus, which balances a restrained but soulful male vocal with some nifty female vamping. Rochefort's original mix sparkles with fluttering synths and a hand-clapping, quasi-gospel breakdown midway through the cut. Fire Island and Marshall Jeffers- son also contribute post-productions that inject appropriate house depth and trance intensity.

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by Larry Flick
Artists & Music

Lester Sill, Rock Era Publishing Great, Dies at 76
(Continued from page 10)

Eddy that included a number of business investments.

Before entering the music business, Sill had been an unsuccessful night-club owner in Hollywood, his first venture after being discharged from the Army after World War II.

In an interview two years ago, Sill recalled his first meeting with Leiber in the early '50s, which eventually led to the formation of Atco Records through Atlantic. "I was working for Modern Records, and I walked into Nord's Records on Fairfax in Los Angeles, and out walked this fellow with two different colored eyes. One brown and one blue," he said. "We started talking, and Jerry said that he liked my suit. He told me he was a songwriter and had some songs, and asked me if I would listen to the songs, and sang a couple right on the spot. I made a point to meet with Jerry and his partner, Mike Stoller. I took them to Modern Records the next week and recorded a song called 'Back In The Good Days.'"

At the time, Sill worked on such modern acts as Charles Brown, Hattie Brooks, and B.B. King. In the same interview, Sill talked about those "good old days" and compared them to the current scene. "It's a lot different today in the business," he said. "It's very tough to take neophyte [writers] and develop [them] these days. Simply because the charts will show you that 99% of the songs on the charts are self-contained... About 12 years ago, I started to really concentrate on movies and television... I've had songs in movies and TV, even before they were recorded. This is what you have to do."

One of Sill's early triumphs was teaming with Phil Spector to form Philles Records—the "lee" in the name is short for Lester. There, Spector and Sill produced a still-vaulted series of hit acts, including the Ronettes, Bobby Sox & the Blue Jeans, and the Crystals.

Sill, a board member of ASCAP and the National Music Publishers' Assn. for 15 years, before illness forced his retirement from both boards in 1963 and 1992, respectively, is best remembered for his work during his long tenure at Screen Gems-Colgems Columbia Pictures sold the company to EMI in 1976.

Don Kirshner, himself a rock 'n' roll legend and Sill's boss during those pre-EMI days, says Sill possessed "the flair of the old-line music music men, one that related very well to writers and artists."

Kirshner gave Sill day-to-day responsibilities handling some of the publishers' top writing talent. "Writers trusted him," he says. "He made relationships with them a personal thing.

Two years after Kirshner left Screen Gems-Colgems Music, Sill was named president, Irwin Robinson, who had worked with him there and is now president of Famous Music, echoes Kirshner's sentiments, praising Sill's industry acumen. "He was on the ground floor of rock 'n' roll, from rockabilly to other trends," Robinson says. "His relationships went far beyond the creative aspects of his job. He lived with writers and artists day and night. He'd have them over to his house on weekends, seeing very little difference between his business and personal life. Yet his human side took precedence over his business side."

Sill's case in dealing with Hollywood's film industry apparently rubbed off on three of his sons, Joel, Greg, and Lonnie, all of whom work in the music departments of studios. Chuck Kaye, Sill's stepson, is a well-known music-publishing executive who was an employee of Screen Gems-Colgems early in his career, working with Sill at the company's headquarters in Hollywood.

As Hollywodd's executive VP of Warner/Chappell Music, was chief of the company's music-publishing division, he had a print relationship with EMI Music and there. Morgansan, Sill had said, "Lester had

significant amount. Unfortunately, we discovered it too late to pull back the checks already given to him. We didn't deduct expenses we were entitled to take under the controlling agreement."

But the judge ruled that these expenses (which included advertising and promotion, photography, studio time and engineering, travel, video production, and promotion, and merchandising), should not be paid by the record company.

M.C. Shy-D instituted action against Campbell in December 1994.

Judge Jennifer Capra Fruge (who has been involved in the record company's licensing arrangements with Disney) has ruled that M.C. Shy-D violated an agreement between the parties and that the contract with Campbell is of no further validity.

CAMPBELL TOLD TO PAY RAPPER $1.6 MILLION
(Continued from page 10)

that the bench trial took too long. Campbell burst into national prominence in 1990 as a free-speech advocate after the album "As Nasty As They Wanna Be" by his group 2 Live Crew became the center of a firestorm over recordings with sexually explicit lyrics. The album was banned in some U.S. counties, and the controversy led retail chains to adopt 18-plus policies.

M.C. Shy-D also sued Campbell for royalties on behalf of Campbell's other two members of 2 Live Crew. That case was settled out of court in 1992. Campbell was more recently in the news spotlight after the Nashville-based publishing company Auff-Rose Music sued him for recording a parody of Roy Orbison's "Oh, Pretty Woman." Campbell took that case to the Supreme Court, which ruled March 7 that the parody was protected under fair use provisions of copyright law.

M.C. Shy-D, a 28-year-old Atlanta resident, now has an album out on Audiovision. It is called "M.C. Shy-D The Comeback," and has sold over 25,000 copies.

DANCE TRAX
(Continued from page 26)

its campaign behind C+C Music Factory's "Sober," "Anything Goes," "With A Take A Toe," a downtempo urban/hip-hop chugger that displays the vocal chops of singer/rappers Trilogy and the sultry stylings of Zelma Davis (who is developing into a solid singer). Clubbers will have a fine time with the double-pack of remixes by Robert Clivray, Gary Henry, Danny Vargas, and Victor Vargas that jiggle on a fun house tip and stomp down a raw hip-hop road... L.A.'s ever-faithful non-jury trial began in December 1992 and ended in April of this year. The opinion was handed down by Judge Capra Fruge, who had been involved in the record company's licensing arrangements with Disney, and had instituted the case against Campbell. Campbell was "deprived of a jury trial," and the consumer press.

Lion King video
(Continued from page 10)

been leaked. Many consumer and trade press outlets have discussed the video's availability in March. A trailer for "The Lion King" also appears on copies of "Snow White And The Seven Dwarfs," saying it will be available next spring, she says.

Consumers can receive their copies at "Lion King" at Musicland stores for $17.99. Suggested retail on the title is $29.99.

In addition, Musicland consumers receive a "Lion King" bonus certificate worth 50% off any "Lion King" figure and a $5 discount off any other video purchased at the chain.

Musicland VP and video buyer Peter Busch would not comment further on the chain's pre-sale promotion.

However, Suncoast Motion Picture Co. president Gary Ross says the chain frequently conducts early pre-sales. "Disney's announced the title, and we're authorized to do the pre-sell," he says.

The Disney Store is pre-selling the title for $21.99. Consumers who pre-order the title receive a free lithograph and a $5 gift certificate. Although Disney event titles are often announced to a limited number of retail accounts about six months prior to release, most don't begin pre-sales until the title has been announced to the consumer press. Maloney says the general press announcement is at least a month away.

"It's anyone's right to start pre-sales," says one retailer. "But I can't imagine why anyone would want to pre-sell now."

Most dealers contacted by Billboard say they are too consumed with the slew of fourth-quarter titles now arriving on the market to consider a decision for a release that is six months away.

by Thunderdome Featuring Jeffrey Allen and "There's Only One Thing" by Laura O. are standouts that deserve a close listen.
This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

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REGISTRATION FEES ARE NON-REFUNDABLE
Radio Seminar Aims for ‘Next Level’
Focus Is How to Retain Format’s Lead

BY EDWARD MORRIS

NASHVILLE—Next year’s Country Radio Seminar, scheduled for March 3-4 at the Opryland Hotel, is taking a new tack, with the tagline “Focusing on the Next Level.” Seminar planners say it will address country radio’s status as the largest single format, as well as its prospects for solidifying and extending its success.

Circle The Date

In a break from tradition, the CRS will hold its attendant welcome reception at the Wildhorse Saloon in downtown Nashville rather than at the Opryland Hotel. Gaylord Entertainment, which owns both the hotel and the Wildhorse, will sponsor the March 1 reception and offer registrants tours of the recently renovated Ryman Auditorium, another Gaylord property.

In yet another variation from the past, the concert previously known as the Super Faces Show will be billed simply as the opening entertainment on Thursday evening, March 2, at the hotel’s Presidential Ballroom.

Formerly, Super Faces was an evening concert held at either the Roy Acuff Theater near the Grand Ole Opry House or at the Opry House itself. Planners have not yet revealed the name of the act that will be featured in the opening spot.

A spokesperson for the CRS says that the Super Faces Show, historically known as the Country & Western Sound's Most Wanted Tour, has been deleted this year to enable registrants to focus on the evening talent showcases.

The CRS will again set aside time and space for the Artist Radio Taping Session and the Video Artist Taping Session. The CRS chairman has requested a separate pass for securing the pass out are outlined in the registration brochure.

The evening of Thursday and Friday, March 2-3, will feature 14 slots for new and developing artist showcases, an extension over last year’s 12 such spots. Half-hour showcases will extend from 6 p.m. to 10 p.m. each day and will include dinner.

On Saturday, March 4, the Canadian Country Music Assn. will sponsor a luncheon during which it will showcast Canadian performers.

The New Faces showcase is set for the evening of March 4. Participating artists will be selected from those who have had a Top 50 single in one of the major markets during the past year. A CRS committee will make the final choices for New Faces on Nov. 17.


Panel topics confirmed thus far are: “Protecting The Franchise: Focusing On The Future”; “Record Industry And Radio: Meet In The Middle”; “The Evolution Game: It’s A Changing Game”, and “Against The Ropes—Rating Revenues.”

Also, “Fire Up Your Playlists” (a presentation by Pacific Music Group); “A Telling Letter From a Blue Virginia Girl” and “If You Want To Be Frozen Out, Just Act Cool.”

CRS has expanded the decision and will have a hearing in the Canadian Federal Court Of Appeals Nov. 22. An Oct. 28 letter addressed to the

CMA Asks Canada To Keep U.S. Country Show On TV

NASHVILLE—The Country Music Assn. has filed an official request to the Canadian Radio-television And Telecommunications Commission (CRTC), asking that it permit CMT to remain available in Canada. According to a CMA spokesman, although CRTC had previously asked that CMT, a domestic country music video service, be terminated at the beginning of 1996, CMT has appealed the decision and will have a hearing in the Canadian Federal Court of Appeals.


TOO COOL: In country music, being cool is its own punishment. Cool equals emotional detachment, and that’s poison in country circles. We want to see an occasional tear in a song, now and again in an authentic ecstasy. And we want lyrics that embrace strong feelings, rather than fend them off as too sentimental. Country music is littered with debut albums by artists who wrote well and sang well, but who never tried to engage the fans’ affections. It’s easy to spot acts that are suicidally cool. They tend to present themselves as artistic misfits who are so aloof that anyone who is not a fan of country is instinctively attracted to them. And when they perform, they attract more with their fans than with their audiences. When circumstances do bring them face to face with fans, they act more annoyed or distracted than grateful.

The cool pose says, “I’m here, and you’re there.” The country attitude is more self-righteous, or perhaps self-conscious, claiming (with utter conviction), “For good or bad, we’re all in this together.”

MAKING THE ROUNDS: “How can I go about getting honest criticism of my singing and playing style?” the letter asks. “I am not interested; ‘President’s Forum: Marketing In The Year (Continued on page 32)
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**Greatest Gainer**

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**Country Chart**

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**National Sample**

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NASHVILLE—TNN is scheduled to roll out a variety of country music Christmas specials in December. Although news of the shows involved in previously released Christmas albums, none of those announced are key to albums released this year.

The Barbara Mandrell & The Mandrell Sisters Christmas Show," which originally aired on NBC-TV in the early 80’s, is slated for broadcast Dec. 7. The hour-long program features guest performances by Andrea Crouch and Bobby Vinton.

Charley Daniels and Chris LeDoux will co-host a "Wrangler Cowboy Christmas" Dec. 12 and 25. Diamond Rio and Linda Davis are guest stars, and as a preview of the Christmas show, a one-hour special was taped at Danniel’s Twin Pine Ranch near Nashville. On Dec. 14 and 25, the network airs "Christmas With Vince Gill," taped at the Tulsa (Okla.) Performing Arts Center, the 90-minute show presents Gill accompanied by the 70-piece Tulsa Philharmonic Orchestra. He will sing selections from his gold-certified Christmas album "Let There Be Peace On Earth." Guest artists are Chet Atkins, Amy Grant, and Michael McDonald.

"The Statler Brothers Christmas" will be shown Dec. 17 and 24. In addition to guest appearances by the Statlers, the one-hour show features performances by the McGahee Sisters and actor David Huddleston, who recreates a favorite role from "Santa Claus: The Movie."

Reba McEntire is the top guest on "A Riders In The Sky Christmas," scheduled for Dec. 19. The one-hour special involves characters and skits Riders In The Sky made famous on their "Riders Radio Theater" on National Public Radio. Joining the cast will be the Nashville Children’s Chorale.

Kathy Mattea and Aaron Neville headline the hourlong "American Music Shop Christmas Show" Dec. 23, during which they will perform both traditional and contemporary carols. Mattea will sing selections from her Grammy-winning Christmas album "Good News."

EDWARD MORRIS

TNN Sets Lineup Of Christmas Shows
Mandrell, Daniels, Gill, Statlers To Spread Holiday Cheer

(Continued from page 9)

Records ... The Gary Ferguson Band to Webe Records, Orlando, Fla. ... Singer/songwriter Mindy McCready to Quantum. ... New England: Texas Winds and Shiloh Mountain Boys to Hay Holver Records, Blacksburg, Va. ... Craig Harris in a deal With BeKool Music Group, Nashville.

NASHVILLE SCENE
(Continued from page 9)

COUNTRY ARTISTS & MUSIC

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

COUNTRY RADIO SEMINAR AIMS FOR 'NEXT LEVEL'
(Continued from page 9)

Frito-Lay Sponsors Reba Thanksgiving TV Special

NASHVILLE—Frito-Lay will continue its affiliation with Reba McEntire, beginning earlier this year, by sponsoring McEntire’s Thanksgiving television special and by promoting it via the distribution of 3 million packages of the snack food, each bearing a color photo of the singer. It is the first time the company has used a celebrity’s picture on its national packaging.

The one-hour special, called "Reba," will air Nov. 25 on NBC-TV at 8 p.m. Eastern time. Sponsored specifically by Fritos Scoops, the show will feature footage from a live concert, plus background segments about the star’s professional and personal lives.

This spring, Frito-Lay participated in a cross-promotion on behalf of McEntire’s new MCA album, "Read My Mind," and her Barnstorm Books autobiography, "Reba: My Story" (Billboard, April 30). At that time, Frito-Lay also announced it would sponsor 40 of McEntire’s 125 concert dates for 1994, in addition to the sponsorship will continue through the end of this year.

Between May 23 and June 30, Frito-Lay distributed approximately 10 million bags of snack foods that offered a rebate to buyers of the book. Besides showing McEntire on their packages, Frito-Lay also will feature the tie-in on billboards and NBC-TV spots. Throughout November, stores selling Frito-Lay products will exhibit full-size stand-ups of McEntire.

According to an announcement from Frito-Lay, "Sponsorship of the (McEntire) concert will involve products sales of the $350 million [Fritos Scoops] brand by more than 40% in tour cities.

Frito-Lay Sponsors Reba Thanksgiving TV Special

The article on CMT’s efforts to stay on Canadian cable (Billboard, Nov. 5) mistakenly identified Derek W. Ross as Michelle Wright’s producer and business manager. He is neither.

OTHERS

COUNTRY RADIO SEMINAR AIMS FOR 'NEXT LEVEL'
(Continued from page 9)

COUNTRY ARTISTS & MUSIC

REPRINTS
For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindee Weiss 212-536-5003

BILBOARD NOVEMBER 12, 1994
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by Deborah Evans Price

‘Sam’s Place’ is THE PLACE: Nashville’s historic Ryman Auditorium returned to its hand-clapping, foot-stomping, spirit-filled roots when host Gary Chapman and guests Amy Grant, Marty Stuart, Jerry & Tammy Sullivan, Russ Taff, and Bill Monroe debuted “Sam’s Place,” a six-week concert series/radio show being aired over the Salem Network. The show was named after Sam Jones, the evangelist responsible for riverboat Captain Thomas Rayman’s conversion to Christianity in 1886. Rayman expressed his gratitude by building the famed auditorium for Jones to use.

The first installment of “Sam’s Place” was quite simply one of the best concerts I’ve attended in a long, long time. There were many highlights throughout the evening. Taff brought the crowd to its feet with a passionate performance of “ Ain’t No Grave.” Reminding everyone why we fell in love with her years ago, Grant performed “Father’s Eyes,” the Chapman-penned tune that first introduced her to her future husband when he pitched it to her for her early album. Stuart and his longtime pal the Sullivan’s performed a terrific set.

Seeing Monroe again on the stage that was home to the Grand Ole Opry from 1943-1974 was a special treat. His wonderful performance was not lost on the appreciative crowd, which rewarded his efforts with two standing ovations during his brief set. However, the best part of the evening was Chapman himself. “Sam’s Place” looks to be a comfortable home for the Reunion recording artist, a place where he can not only share his singing and songwriting talents but also his wonderful wit. Between musical numbers, he entertained the crowd by literally arm-wrestling Stuart for the jacket he was wearing and engaging in a playful banter with Grant. (Amy, by the way, sat on the stage of the Ryman long after the show ended, chatting and signing autographs until a soldier inched the seat’s backrest to the left, the gesture much appreciated by the fans.)

All in all, it was a wonderful evening of laughter and music. Shows continue through Nov. 27, and there’s a strong feeling that the series may continue beyond that initial run. I hope it does. “Sam’s Place” revives a wonderful tradition in one of Nashville’s most famed venues. If he’s up there watching, I think Sam Jones would be quite proud.

NEW PAPER: Look for the premier issue this month of "The Sand Patch," a bi-monthly, with information and banjo accompaniments. The publication will be compiled by Jeff Walker’s Nashville-based Aristomedia, a multiservice firm that offers publicity, promotions (all on record labels), and advertising, as well as design and editing the project, which is slated to include artist spotlights, industry news, and a column for video programmers and promoters to air their opinions on industry concerns. The first issue will be shipped to more than 150 video programmers, Christian music industry executives, and media contacts. Walker feels the increasing number of Christian video outlets merits the creation of a newsletter to serve that growing community.

BLISSFUL MUSIC: Former Reunion Records artist Renee Garcia and her husband, musician/songwriter Lang Bliss, have formed a new duet act, Bliss Bliss. Their R.E.X. debut incorporates dance music grooves with different elements. "It’s pop music with stylistic influences from European artists—kind of Euro-pop," Lang says. In addition to being busy with the release of the new record, the couple is expecting their first child in January.

Classical KEEPING SCORE

by Heidi Wahlen

MORE RUSSIANS COMING: In November, Sony Classical brings the sounds of the former Soviet Union to the West with the launch of a new line, St. Petersburg Classics. The line will feature recordings by performers who, for the most part, "worked within the Soviet system"—i.e., were not allowed to tour outside the country, but became important stars at home. The first four releases include the nine-year-old St. Petersburg String Quartet (formerly the Leningrad Quartet), playing the Tchaikovsky quartets, and the 30-voice Lege Antis Chamber Choir, made up of past and present students of the Bimsky-Korsakov Conservatory under the direction of Boris Abalyan, singing liturgical music by Mikhail Ippolitov-Ivanov. (Abalyan specializes in reconstituting Russian liturgical music, much of which was banned under the Soviet regime.) Sony also plans to record traditional repertoire and music by little-known ex-Soviet composers. It also will seek out ensembles in remote locations, where, according to Sony VP Andreas Packhauser, "there are fine orchestras with strong local traditions and a 'sound' that has often been left untouched by the Western trend toward homogenization."

BATTLE OF THE BARITONES: Are the low voices taking over? First there was mezzo Cecilia Bartoli. Now comes Russian baritone Dmitry Chernyavin, a sensual 28-year-old bass-baritone from Wales whose New York debut in the Metropolitan Opera’s ‘ Marriage of Figaro’ warranted page one coverage in The New York Times. Tickets for Teftel’s Alice Tully Hall recital a few days later were hard to come by, and the crowd got its money’s worth with Schumann, Schubert, and seven encores. U.S. audiences have advance notice of Terfel’s abilities through his recordings of Schubert’s ‘The Erl King’ and his intense Figaro, with John Eliot Gardiner conducting. Both of those releases are on Deutsche Grammophon, whose future plans include discs of Schuman, Welsh songs, and an aria record with the Met orchestra.

But Terfel wasn’t the only notable low voice in town. Two days after Terfel’s recital, baritone Thomas Hampson took over Alice Tully with the Jay Unger Band for a program of songs by Stephen Foster and related composers, lending his glorious instrument to such gems as “Open Thy Lattice Love” and “The Minstrel Boy,” with intimates of the future and banjo accompaniments. Other singers have used these pieces as novelties and encores; Hampson took them as seriously as he takes the songs of Schumann, Liszt, and Berlioz. (Hampson is also a wonderful actor and scaling his delivery to fit. It’s a treat to hear how beautifully some young American classical singers (Dawn Upshaw is another) fare in their own popular music.) Hampson, Unger, and colleagues recorded the Foster songs for Angel a few years ago; the baritone was back in the studio last month working on the Schumann’s “Dichterliebe” from the original manuscript, with none other than conductor Wolfgang Sawallisch at the piano.

NEW SOUNDS: The American Composers Orchestra and Dennis Russell Davies can be heard on an all-Berlioz album (Arabesque) notable for two interesting recent pieces, “Chorale Variations” and a piano concerto that was not performed until the times places like modern Paris. The multitalented John Adams conducts the London Sinfonietta in his fratic and funny “Chamber Symphony” (which he describes as “Schoenberg meets 50s jazz”) and his own “Grand Concerto” (Elektra/Nonesuch). Both are quite a switch from his heart-rending “The Wound Dresser,” which he conducted with the Brooklyn Philharmonic this weekend with a baritone soloist—you guessed it—Thomas Hampson.
In the SPIRIT

by Lisa Collins

On Top: When asked what it is about her that makes people want to buy her records, Helen Baylor surmises that it is her frankness. "I try," she says, "to be for real...to expose everything about me and my past.

This almost disarming candor has more that paid with her latest release, "The Live Experience," recorded at her home church-Crenshaw Christian Center (pastored by Dr. Fred Price). In just under two months, the album has unseated two of gospel's hottest acts (the Mississippi Mass Choir and Kirk Franklin) to take over the No. 1 slot on Billboard's Top Gospel Albums chart. With music as an effective channel for her own testimonials, Baylor's newest video-addressing past mistakes—is driving sales of her fourth effort on Word Records day up.

"I've just been your bap inner-ety youth trying to make it," Baylor says. "I didn't have a lot of self-esteem. I was an unwed mother. I did the whole secular route. Then, when my husband and I first lived together, he was selling drugs and I was a complete addict. Now," she notes with the comfort of distance and maturity, "we're married with three children and in the church. I share not to say 'look how bad I was,' but 'look at the grace of God.'

With "straight-out R&B roots," the 41-year-old former R&B session singer—who was ordained into the ministry in January—sees her style as a relevant word for this generation, set to music. "When they hear the music, they sense I'm different," she says. "Still, I'm saying the name of Jesus, and I'm cut and dried about my stand. It's fun, it's contemporary, and it's relevant."

STELLAR STANDOUTS: Shirley Caesar and the Clark Sisters pocketed four nominations each to top the list of nominees for the 10th annual Stellar Awards. The show, honoring the year's top performers in 14 categories in traditional and contemporary gospel music, will be taped Nov. 19 at Chicago's Auditorium Theater for syndicated TV broadcast in January. Other multiple nominees include Sounds Of Blackness and Yolanda Adams.

IN THE NAME OF PROGRESS: Leading gospel manufacturers—including Malaco/Savoy, CCM, AIR, Blackberry, GospelCentric, Sparrow, Intersound, Sound Of Gospel, Aho, and Tyseed—set Oct. 27 at Billboard's New York headquarters to discuss strategies for the implementation of SoundScan. Currently, SoundScan produces a gospel chart for subscribers only. Manufacturers agreed that Billboard will formally go online with SoundScan in generating its gospel chart on Feb. 1, 1995. In the meantime, the labels will pool their resources to equip gospel specialty outlets. An ad hoc committee of five-Larry Blackwell, Steve Devick, Milton Biggum, Suzanne Baptiste, and Alan Freeman—will decide who, how, and when. Additionally, Central South Gospel has reached an agreement with SoundScan to be the clearinghouse for gospel reports to Billboard.

OPPS: GCM’s "A Soul & Gospel Christmas" does not feature Stevie Wonder, as reported earlier. Aside from talk of a gospel rendering of his own on the horizon, he is expected to take part in Motown's forthcoming "Coming Home To Gospel" release.

DOTTIE & JAMES: A Double Blessing!

The charts are already reflecting the excitement and demand surrounding Dottie Peoples' second release for AIR, "On Time God". I couldn’t ask for more from this follow-up to her Top 10 release from last year, "Dottie Peoples - Live". She has once again delivered an album filled with her special brand of vocal fire power. While every song burns with conviction, pay special attention to "Lord You're Worthy", "Get Your House In Order", and "On Time God". This is a 5 star (***** ) effort from all involved!

"Heaven Belongs To You" marks the return of James Bignon to territory where he has no equal, leading 200 plus voices in praise the Lord! With participation from over 40 churches he has assembled the Deliverance Mass Choir for an electrifying performance sure to fill your soul with the spirit of joy, peace and praise! The material on this album is exceptional! Highlights are numerous, but "King Of Glory", "Magnify Him", and "Heaven Belongs To You" deserve individual honors and recognition. James has delivered a stellar performance that can also be seen and enjoyed on the companion video. Rating: *****

www.americanradiohistory.com

Billboard

FOR WEEK ENDING NOVEMBER 12, 1994

Top Gospel Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>COMPILATION</th>
<th>SONGS</th>
<th>DATE</th>
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<tbody>
<tr>
<td>HELEN BAYLOR</td>
<td>WORLD 4644/39FC</td>
<td>Sony Music</td>
<td>3 weeks at No. 1</td>
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<td>THE LIVE EXPERIENCE</td>
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<tr>
<td>MISSISSIPPI MASS CHOIR</td>
<td>MALACO 6013</td>
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<td></td>
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<td>IT REMAINS TO BE SEEN</td>
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<tr>
<td>THE WILLIAMS BROTHERS</td>
<td>BLACKBERRY 160X/MALACO</td>
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<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>KIRK FRANKLIN &amp; FAMILY</td>
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<td>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</td>
<td>BENSON 400V/SB</td>
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<td>DOROTHY NORWOOD</td>
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<td>L.A. MASS CHOIR</td>
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<td>I SHALL NOT BE DEFEATED</td>
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<td>WITNESS</td>
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<td>CHICAGO COMM. CHOIR</td>
<td>AMBASSADOR 4700/EXPLOITATION</td>
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<td>EDWIN HAWKINS</td>
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<td>YOLANDA ADAMS</td>
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<td>WILLIE NEAL JOHNSON &amp; THE NEW KEYNOTES</td>
<td>MALACO 6017</td>
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<td>L ORD, TAKE US THROUGH</td>
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<td>THE SONGBIRDS FEAT. REV. ANDREW CHEARS</td>
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* Recording Industry Almanac, Inc. (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units with each additional million recalculated by a numeral following the symbol. All albums available on cassette and CD. *** Sales indicate vinyl available. © 1994, Billboard/SPC Communications.
The REAL RADIO CHART: Two years ago, when Billboard held its third annual International Latin Music Conference in Las Vegas, virtually every top executive in the U.S. Latin recording industry was clawing for retail and radio charts based on computer-computed data, instead of lists submitted by retailers, wholesalers, and radio programmers.

One year later, the Billboard Latin 50 made its successful debut when the retail chart was converted to a listing based on information gathered by SoundScan.

This week, the Hot Latin Tracks radio chart follows suit, as Broadcast Data Systems (BDS) assumes the role of information disperser for the chart (see article, page 7). BDS measures the number of tapes a song is being played on the radio via sound patterns that are digitally encoded and recognized—by computer.

The new Hot Latin Tracks charts include a 40-title main chart complemented by three 10-title subcharts—representing, the pop, tropical/salsa, and regional Mexican categories.

One note: this week's chart contains song positions for the week, last week, and two weeks ago. The song positions from last week and two weeks ago are derived from BDS test charts, not from the Hot Latin Tracks charts published in Billboard the past two weeks. This was done to keep the chart results uniform.

Finally, many thanks to those record execs who contributed suggestions and recommendations that have helped make Hot Latin Tracks the definitive information source for Latino radio in the U.S. and Puerto Rico.

WILFRIDO TO GO APE AT BASH: Wilfrido Vargas, the much-imitated Dominican megastar, is celebrating his 20th anniversary in the music biz with a star-studded show Nov. 20 at Santo Domingo. Among the notables set to perform with Vargas are Eddie Santiago, Olga Tañón, Los Fugitivos, Rey Ruiz, Alvaro Torres, Guillermo Dávila, and Vargas proteges Las Chicas Del Can. The creator of “El Baile Del Perro” (The Little Dog Dance) will be introducing a new tropical/salsa move at the show called “El Baile Del Mono” (The Monkey Dance). It is probably safe to guess that the “Monkey Dance” will scarcely resemble its American counterpart from the 70s, the "monkey.”

VIVES HITS ROAD: Carlos Vives, whose PolyGram Latino album “Clásicos De La Provincia” has been scouring the Billboard Latin 50 of late, is slated to commence a four-city mini-jaut Nov. 20 at the Taj Mahal in Atlantic City. Other shows are booked for Chicago (Nov. 25), Washington, D.C. (Nov. 28), and Los Angeles (Nov. 27). Vives currently stars in the Telespinto televarnie “Esclava.” In case you have not noticed, “Clásicos” has been steadily climbing the Heatseekers chart.

POLYGRAM BRASIL’S HOLIDAY GIFT IDEA: Continuing its policy of aggressively mining catalog material for release, PolyGram Brasil is releasing boxed sets under the title “Séries Grandes Novos.” The first five artists to be spotlighted in the ongoing series are Caetano Veloso, Chico Buarque, Elis Regina, Gal Costa, and Raul Seixas. Each set contains the most popular songs by the artist, digitally remastered by Master Quality. The compilations are due out at the beginning of December.
### Hot Latin Tracks

**For Week Ending November 12, 1994**

#### Regional Mexican

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Rating</th>
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<tr>
<td>1</td>
<td>No Me Queda Mas</td>
<td>Selena</td>
<td>EMIL LATINA</td>
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<td>2</td>
<td>Trágicos</td>
<td>Los Fenómenos</td>
<td>TELMEX</td>
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<td>3</td>
<td>No Me Quieres</td>
<td>Lila Downs</td>
<td>WEA LATINA</td>
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<tr>
<td>4</td>
<td>Amor Eterno</td>
<td>El Vínculo</td>
<td>MARRON</td>
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<td>5</td>
<td>Fiebre</td>
<td>Los 5 de Febrero</td>
<td>ROYAL</td>
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#### Tropical/Salsa

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<tbody>
<tr>
<td>1</td>
<td>Tu Mamita</td>
<td>Cristian</td>
<td>HISPA</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Papi</td>
<td>Ricky Martin</td>
<td>BMG</td>
<td>3</td>
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<tr>
<td>3</td>
<td>Muchachito</td>
<td>Ozuna</td>
<td>POLYDOR</td>
<td>4</td>
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<tr>
<td>4</td>
<td>El Amor Que Te Doy</td>
<td>Fares Karam</td>
<td>EMI</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>A Tiempo</td>
<td>Aracely</td>
<td>ROYAL</td>
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#### Pop

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<td>5</td>
<td>A Tiempo</td>
<td>Aracely</td>
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### Billboard's 1994 International Latin Music Buyer's Guide

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

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**Largest Selection Of Latin Music!**

BILLBOARD NOVEMBER 12, 1994
NEW ORLEANS—What began as an impromptu concert in the Louisiana governor's office more than a year ago has developed into "LTV," the state's premier music video show.

The weekly program, which debuted in August, 1991 on Cox Cable's Metro 10 in Lafayette, is a 60-minute mix of music video, live performance, news, and call-ins, all dispensed by Bernie Cyrus, executive director of the Louisiana Music Commission.

"We're trying to preserve the legacy of our great local musicians—and get them on TV before they die," says Cyrus. "The LMC's charter is to develop and promote Louisiana's popular commercial music and related industries here and now.

One recent "LTV" show featured a Specialty Records tribute featuring Hoor, ECKC, and MAL. It was an impromptu concert "Neville's own Benny Hill. He has achieved a fair amount of local fame himself, due to Cox Cable's reach into some 250,000 homes in the Orleans, Jefferson, and St. Charles Parishes.

The debut of "LTV" show starred the Men's George Porter Jr., Art Neville, Frankie Fowl of "Sea Cruise" fame, and New Orleans rock/soul/rock/roll artist Lenny McDaniell, who records for the local Renegade Records label and Sky Band/Virgin in Paris.

"The energy on the show was infectious," says Cyrus. "We knew right away we had something."

Some shots later, "LTV" seems stronger than ever. Besides the live performances and guests, the show promotes Louisiana artists through videos from various sources.

"LTV" recently featured clips by local performers from East Coast and country group Evangelie. Cyrus has also been known to screen "homemade" videos by such acts as Cajun band La Tochee, rapper Tim Smooth, rock group Goddes, and Dino Kruze, whose "Hot Night In New Orleans" video was created by Oliver Stone's "JFK" film crew as a paycheck for his appearance as a transvestite in the movie.

Other video programmers for "LTV" include ex-Zebra front man Randy Jackson's "You're Only Lonely Tonight!" and several clips that have become regular "bumper" snippets, such as Aaron Neville's "The Grand Tour," Zachary Richard's "Come On Sheila," and Dr. John's "Television."

Totally irrelevant and often hysterical, Cyrus hunches with his guitar and a small studio audience every Thursday at 10:30 p.m. But off-camera, he is dead serious about the show he produces and hosts.

"Louisiana tourism is a byproduct of the music industry," says Cyrus, hating a musician in remission who appreciates the role tourism plays in the state's budget and revenues. When he joined the LMC in March, 1992, Cyrus likened his post to that of the Maytag repairman. "The phone hardly rang!"

But all that changed when Ella Marcellus, Jr. chairman of the LMC, staged an impromptu jazz recital during a meeting at the governor's mansion in Baton Rouge, says Cyrus. The concert proved an effective lobbying device, and the LMC's annual budget tripled to $150,000 this year. The additional funds have allowed Cyrus to hire assistant director Steve Pico, formerly of the influential Cajun-infected rock group Vas Clas (French for "low clay")--

Prior to launching "LTV," Cyrus had a home at radio as co-host of the monthly, two-hour "Louisiana Homegrown Show" on classic rock WCKW, Garyville, La. He also created the weekly, one-hour "La's Alternative" program on alternative WZZR, Piqua, Miss.

Cyrus says he was eager to transfer his sensibilities to the TV screen, but initially was hindered by a lack of funding. He approached the local cable network about producing a show similar to the Austin City Limits show with the green light from Cox Metro 10, the network's private production channel geared toward local programming.

"LTV" now has a staff of more than 20 volunteers, and enjoys regular cross-promotional support from such local retailers as Vanna's music store and Rock & Roll Music.

Cyrus says he hopes to attract sponsors to underwrite a satellite uplink to allow cable programmers throughout Louisiana to air "LTV" live.

LA. SHOW CELEBRATES HOME COOKIN' 

State's Musical Legacy Plugged on Cable TV 

BY JIM BESSMAN

La. Show Celebrates Home Cookin' 
State's Musical Legacy Plugged on Cable TV

Music Video

ARTISTS & MUSIC

Want To Get Your Band On TV? Program Your Own Clips

DO IT YOURSELF: What better way to get video play for your unsigned, Boston-based band than to direct your own videos and program them on your own public-access video show?

"Misty's Kitchen," an alternative, independent rock video showcase that reaches about 400,000 households outside Boston, is directed by Jacques Lambert, who doubles as drummer for the three-piece Anolver, Mass., outfit Beyond Id.

It's also his eye behind his own band's quirky video album, "We're Out Of Cornflakes, F.U." (a reference to Felix Unger of "The Odd Couple" fame, of the clips "Struggly," "Spread," and "Other Break.") Lambert's ambitious conceptual videos reveal an offbeat affection for miniature hockey figurines and pretzel-freted domestic pets.

According to "Misty's Kitchen" producer and Beyond Id manager Sean Franklin, Lambert learned it was cheaper to tap into his connections in the production community and reel a series of video clips than it was to produce an independent CD.

"Hey, it worked for Green Jelly, right!"

So now the "Misty's Kitchen" crew is servicing the three aforementioned clips to a slew of fellow programmers, including "Bohemiab After Dark," in Portland, Ore., "Rage in Boston," and "Noize Bazaa" in Kenya. "It's a quest to generate regional airplay and record label interest beyond Id.

When "Misty's Kitchen" isn't producing its own clips, the alternative showcase features clips by Buffalo Tom, Sebadoh, and the Pixies (from whom Beyond Id draws much of its material), as well as Archers Of Loaf, Superchunk, and Pavement.

Reel News: LA-based Propaganda Films recently signed directors Steve Hanft and Stephen Kinigopoulos to its music video roster. The Underground has signed director Michael Geoghegan for U.S. representation. The LA-based video house also inked Canadian director Florian Sigismondi for representation in the U.S. and the U.K. A LA-based video production house is opening a London office.

Eye Candy: Frontier Records' Heatmiser has released what could be the first ever gay-themed video in alternative music. "Why Do I Decide To Stay?" is not a graphically sexual clip, but it's clear the tune chronicles the breakdown of two male lovers, leading to the male viewer's realization that Steve Yezerski's "Power We Get!?" showcases a tricked Flower Flav at his crossroads.

Eye Candy: What's "Legend" video takes its inspiration from Kurt Cobain's suicide. P.M. Rocks' Ken Fox directed the clip.

Two things haven't seen it yet but are eagerly anticipating the Giant Sand video "Yer Ropes," reloaded by one of the band's former bassists, Wood Creek of Music Live. The last Giant Sand clip that crossed this reviewer's desk—"Wishful Thinking"—still ranks as one of our all-time favorites. We're confident young Norwood won't disappoint.
Unity Urged After BMG Moves On DDD

BY MARK DEZZANI

MILAN—BMG International continues to expand in Italy. Following the majority buyout of Italy’s largest independent music group, G. Ricordi, in August, BMG has taken up the option to purchase the remaining 50% of the Italian company, according to a deal that effective Jan. 1, 1995 (The Billboard Bulletin, Nov. 5).

In the wake of the international deals, there is an increased call here for Italy’s independents to band together to fend off the encroachment of multinational companies.

BMG acquired half of DDD in 1989, and the label’s president and managing director, Roberto Galanti, is reported to have agreed to accept a contractual option to sell the remainder of the shares following DDD’s failure to keep international star Eros Ramazzotti with the label.

Unconfirmed reports say that Ramazzotti has signed a five-year, five-album contract with Sony Music Italy for 50 billion lire ($32 million) after his last album is released by DDD/BMG early next year.

Announcing his withdrawal from the music business at the end of this year, a disillusioned Galanti recently told the Italian press that the music industry had mutated. “Today, the idea of a record company working closely with its artists as friend, fan, and father doesn’t exist anymore,” he said. Today, an artist presents the finished product and sends a lawyer to negotiate on a take-it-or-leave-it basis. Being a record company today means being an accountant, administrator, or banker. Selling music like tinned meat doesn’t interest me.”

DDD’s Milan offices will close in January, with BMG taking over the label’s existing contracts.

Formed in 1974, DDD stands for “Drogaquella del Dragale”, the latter is the name of the small village where the label’s founder resided, and the Spanish word “Drogueria,” meaning pharmacy, represents the idea of a musical laboratory and craftsmanship, says Galanti.

DDD entered the market by signing established artists and reviving their careers. DDD’s new discoveries have included Rondo Veneziano, Matia Bazar, and, in 1982, Ramazzotti. After winning in the newcomers’ section of the annual San Remo Song Festival in 1984, Ramazzotti won the event outright in 1986 with the hit “Adesso T2” (Now You), which led to international success and sales of more than a million albums outside Italy thus far.

While the Italian industry contends with events at DDD, repercussions are still being felt from BMG’s buyout of Italy’s largest independent music group, G. Ricordi. Announcements regarding a restructuring plan to streamline BMG and Ricordi’s duplicated activities are expected shortly.

While Italy’s two trade associations—AFL, representing the independent sector, and FIMI, representing Italy’s majors—are negotiating to unify following their split two years ago, there have been calls to consolidate Italy’s divided domestic production against the encroachment of the multinationals.

At last weekend’s singer/songwriter/festival Club Teneo in San Remo, Mario De Luigi, editor of Italy’s trade monthly Musica e Dischi, proposed the (Continued on page 44)

Intercond Lives On Under EMI Ownership

BY WOLFGANG SPAHR

HAMBURG—Germany will continue to have a major-league independent entity despite a recent change in owner, EMI, according to Alexis Rotelli, EMI’s continental European president.

Rotelli has also reiterated his personal commitment to keep Intercond’s creative freedom.

EMI’s parent company, Thorn, announced in March it intended to buy the last Stuttgart-based 24-label, previously owned by the German Holtzbrinck media group (Billboard, July 16). To that end, the deal was completed (Billboard, July 16), and Intercond was sold for 122 million German marks ($85.5 million). The deal gave EMI a third German repertoire source after EMI Electrola and Virgin, and it added Intercond’s 15% market share to its own.

Rotelli is keen on calming industry concerns that Intercond will lose its freedom to act, which it made successful. “We have a clear strategy as far as that’s concerned,” he says. “You may have noticed that we didn’t even touch Virgin when we acquired it. Virgin retained its independence.”

Intercond does not foresee changes in Intercond’s location. It will stay in Stuttgart and there is no prospect that the EMI-owned companies will be consolidated. Intercond’s managing director, Herbert Krolle, currently reports to Rotelli, as does EMI’s GSA president, Helmut Fost.

Intercond will also keep its own distribution. Until its acquisition, it was the largest independent distributor and had many deals with U.K. and U.S. indie labels. Virgin, by contrast, has tended to rely on renewable third-party licensing and distribution deals in Germany and other European territories.

Rotelli wants to keep the EMI and Intercond organizations separate, as he believes that a record company can act like a bottleneck, placing limits on the time that staff can devote to artistic ideas.

“Action as you have, say, 10 or 15 artists, there’s a danger that the rest could get lost, because you simply don’t have the time,” he says. “It’s not just a matter of time; it’s also the love, the attention, the devotion, the belief that are necessary for the artists’ success.”

Rotelli says he wants to save the atmosphere, the people, and the credibility of Intercond, which has found a niche dealing in German-language artists such as Wolfgang Werner and Reinhard Mey, as well as dance and indie rock.

“Everybody has a different kind of creativity and seeks to attract different people,” he says. “These are some of the reasons why Intercond will remain independent.”

When Warner Music bought German label Tollede in December 1987 and renamed it EastWest, its strategy was to have two German companies of (Continued on page 42)

Amsterdam Dances To The Euro Beat Convention Boasts 40 Acts, 50 DJs At 20 Locations

BY WILLEM HOOS

AMSTERDAM—Organizers say some 30,000 people visited the fourth annual European Dance Music Convention held October 20-22 in three separate locations in Amsterdam. About 40 dance acts and another 50 DJs presented on a special CD which was launched at the convention.

The performances were staged under the banner “Amsterdam Party City,” and acts were sponsored by Pepsi. The convention was organized by the Dutch company Dance Connection and the Conam Foundation, which promotes Dutch light shows and projection displays outside the Netherlands.

The concerts took place at Amsterdam’s 19 most prominent dance clubs, including Arena, Escape, Roxy, Mazzo, Fun Factory, Cash, Paradise, Milky Way, Richter, Soul Kitchen, and Marcanti Plaza. “It’s the first time that the complete Amsterdam nightlife scene has supported the convention,” says Dance Connection managing director Alex van den Bosch.

A total 32 Dutch and international dance acts are featured on a special CD which was launched at the convention. The disc, called “Amsterdam Party City,” features acts like Krisine W., Tin Man, and the Outhere Brothers (all from the U.S.), the British dance act Mr. V., and Dutch dance acts such as Warp 9, Dimitri J. Jeddy, Mek, and 2Macks. The CD, mixed by Dutch disc jockeys DJ Ardy B and DJ Marque, has been released on the new Dutch dance label Earmark, an initiative of Amsterdam dance music expert Eric van Eerdenburg. Phonogram will handle the distribution of Earmark repertoire in the Benelux.

The Carlton Hotel hosted an international music fair featuring dance music exhibitors from 17 countries, including most European countries and the U.S., Russia, Japan, and Brazil. The program also included panels which debated various aspects of dance music.

To coincide with the convention, PolyGram held an international meeting attended by dance-label managers and other representatives of various PolyGram divisions.

At an accompanying ceremony, the Dutch Dance Music Awards, honored were producers, Dutch dance band Danceman duo Culture Beat and to Frank Penslau, brother of the act’s producer Torsten Penslau, who died at the end of 1993. Last year Culture Beat’s album “Seremony” was produced.

(Continued on page 49)
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Two Chinese Networks To Challenge STAR TV

HONG KONG—Soon STAR TV will no longer have Asia's satellite airwaves to itself. Two new Chinese-language networks are targeting the region after receiving approvals from the Hong Kong and Taiwanese governments for initial broadcasts. For both, music programming will comprise a major part of the networks' entertainment channels.

The Chinese Television Network

Crazy Guys. Miami-based Spanish singer Julio Iglesias is in the center of a three-way handshake affirming the success of his "Crazy" album, which has sold 2 million units worldwide, according to Sony Music. Shown here with him on a recent visit to Madrid are, from left, Luis Merino, musical director of radio network operator Grupo Prisa, and Sony Music Spain managing director Claudio Conde.

PolyGram Acts Find Favor In The East

Shatumov Makes A Comeback

BY ERKIN TOUZUMUHAMMAD

MOSCOW—PolyGram Russia, a joint venture between PolyGram and Russian promoter and entrepreneur Boris Razin, has come up with its first release here: a pop album by Jura Shatumov titled "Do You Remember . . . ?"

Shatumov used to be front man in the most controversial rock band of the last period (Kontury May), the biggest local act between 1986 and 1990. Like Mihail Vannah, Laskovy Mai lip-synced, but did not suffer for its lack of stage presence. The band's break-up can be traced to the theft of a truck of gear that had its first two records, "Fire" and "Hot," big hits, selling more than 300,000 units each, according to Izabelin.

Hey's lead singer, 23-year-old Kasia Nosowska, has emerged in the last year as Poland's leading rock voice. Nosowska's wailing vocals on the band's single, "It's Strange," sung in English, recalls early Sinéad O'Connor. To prove their allegiance, teenage fans ran the lyrics to each song with the enthusiasm of English football fanatics. MTV Europe's morning VJ, Maria, was on hand to warm up the crowd with a pre-concert interview that was shown on stage video screens.

PolyGram's commercial director for continental Europe, Thomas Hedstrom, was more than pleased with Hey's performance. PolyGram acquired Izabelin Records in August (Billboard, Aug. 9), and label head Andrej Puczynski inherited ownership of Izabelin's studio (the largest one in Poland) and concert business, and was also named president of PolyGram Russia. "We got several of the top young acts in the country," Hedstrom says. "And Hey looks even more popular here than we thought."

Pcutynski, a former rock star, says he wants to promote Hey in Europe, and the Katowice concert was first major step in that direction. The group played a number of dates in France last year.

MTV Europe made no commitment to put Hey on television prior to the concert. But by the end of the show, Marc Conneelly, deputy director of syndication and special markets at MTV Europe, was visibly impressed, "I had no idea how good this band was," he said. "If I had known, we'd have considered arrangements to get some of this on TV."

The 2½-hour concert was sponsored by Górkin's Gin and MTV Europe, which marked the first time the station and the liquor company have teamed for an event. Gorquin's says it is committed to sponsoring more post-concert parties and bringing MTV Europe to concerts across the continent.

At the after-concert party, held on the flying-saucer shaped stadium's basketball arena, the emerald-eyed Nosowska had only this to say about her performance: "I remembered almost all the lyrics."

At a later interview, she said, "I'm very surprised by it all," referring to her newfound success. While acknowledging her undisputed popularity, she said Kora, lead singer of Polish band Manam, is the best singer in the country.

Nevertheless, Nosowska's personal songs about out-and-out love and love without sex have touched a generation of young Poles. And her singing, which combines running up and down the scales in the broken-voiced blues style of Janis Joplin, is an extension of her philosophy. The most important element in her music is self-respect. "If you respect yourself, then other people will too," she says.

INTERCORD LIVES ON UNDER EMI OWNERSHIP

(Continued from page 46)

roughly equal size, and repertoire was transferred from WEA to the new entity.

Rotelli does not have the same plans for EMI's new acquisition, pointing out that repertoire and artists' contracts are not held in a similar manner.

Yet, it might be possible that a non-Competent EMI act could go to either company. "Intercode may get very excited about one act which EMI has under contract, and if Intercode was more excited about it than they can, then EMI Electrota, then we'd consider giving the act to Intercode," he says.

"The record business is, at that level, is about relationships, people getting along with each other. You can't just switch things from here to there. That doesn't make sense," he says.

But Rotelli does not give options on acts, because obviously someone doesn't get look ahead in one company, we will just get look ahead in the other.

"Why should I, in a way, punish EMI Electrota and take away capital from an act that can make sense. And also, we want Intercode to grow, but we don't want to put too much strain on them." Rotelli says the guiding philosophy in both of these enterprises is "don't handle more than you can." He recalls an old Italian saying that applies to the situation: Don't make your hands larger than your body.

Germany is expecting EMI to buy more German repertoire sources, but Rotelli says Telekomm is not just as important as the repertoire. "There is a culture within a company that you actually can acquire when you buy a new company. That is why the Virgin thing was so good, because the culture was right."
Ted Hawkins Busks His Way Up Australia's Album Chart

THE WATERFRONT esplanade of Circular Quay in Sydney, Australia, is framed dramatically by the Sydney Opera House to the east and Sydney Harbour Bridge to the west. It is a place to watch the flow of ferry-bound commuters, culture-seeking opera fans, and street musicians performing for the passing parade.

On a late-winter day in September, the Sydney Harbour Bridge was deserted, its steel cables settled into the folds of the mist. A small crowd had gathered. A man with an unforgettable rasp, rising with a high, delicate power. He might have been just another busker but for his undeniable talent—and the television cameras surrounding his milk crate. His voice was an unforgetttable rasp, rising with a high, delicate power. He might have been just another busker but for his undeniable talent—and the television cameras surrounding his milk crate.

His name was Ted Hawkins, 57-year-old singer, guitarist, and songwriter. For years, Hawkins had been a fixture in another water-front setting, playing for loose change along the beach in Venice, Ca. This year, Hawkins released his major-label debut, "The Next Hundred Years," on Geffen Records' DGC label. But it is the MCA/Geffen team in Australia that has brought Hawkins his first national chart success.

In the wake of a tour in early September that included a string of sold-out club shows and national television appearances, "The Next Hundred Years" debuted on the Australian ARIA chart at No. 54 and climbed into the top 50 in Australia, with virtually no radio airplay.

"To hear Ted Hawkins is to be swept back to the very roots of American soul music," wrote Bruce Elder in the Sydney Morning Herald, reviewing the singer's concert.

In the U.S., Rounder Records has reissued two albums Hawkins cut in the '80s, "Watch Your Step" and "Happy Hour." In Australia, Hawkins' new-found fans eagerly await his return for another tour, set for next March.

ON THE LINE: The international reach of young Australian acts, described in this week's Billboard Spotlight, continues to grow. Columbia Records U.K. plans to release albums by Sony Australia artists Tina Arena and Silverchair. From the Red Eye/Polydor Australia roster, which brought the Cruel Sea to A&M Records in the U.S., watch for Clouds to roll in on Europe via one of the larger U.K. indie labels, Dance act Edrenaline, signed to BMG Music Publishing in Australia, has been picked up by BMG Records there as well, and will be featured on a dance compilation from BMG in the U.S., distributed in Europe by Ariola Import Services. Sony Music Publishing artist Lisa Maxwell has been signed to Australia's Larrikin Entertainment.

HOME & ABROAD

by Thom Duffy

Germany Revises Singles Chart Methodology

Sales Resurgence Spurs Move To De-emphasize Airplay

BY WOLFGANG SPAHR

HAMBURG—With a revival in the singles market in Germany, the industry is increasing its reliance on sales data for its official singles charts and reducing the quotient of airplay factored in.

Since 1994, the method for compiling the German top 100 singles chart has included sales reported by the retail trade and an element of radio airplay.

This applies to all positions from No. 1 downward. The proportion of airplay factored in at No. 51 is currently 25%, while sales make up 75%. This share increases by one percentage point for each position, and the sales share decreases by the same ratio. At the No. 100 position, airplay accounts for 75% and sales for 25%.

This system was devised to ensure that the singles charts were based on meaningful data; positions at the lower end of the chart have often been determined by several thousand—and occasionally just hundreds—of unit sales. However, dance and rock labels have complained that they were being forced off the charts by more mainstream contenders.

At the annual general meeting of the German industry association BVMI in October, the practice was changed.

Airplay will still start to be counted for at No. 51, but will start with 1% as opposed to 25%. The proportion of airplay then increases by one percentage point for each position, culminating at No. 100 with 50%. As a result, the proportion of sales taken into consideration at No. 100 will in the future also be 50%.

"Participation of individual broadcasting stations on the panel for the purpose of compiling the charts will continue to be based on daily broadcast ratings," says Thomas M. Stein, chairman of BVMI. "However, in future these daily ratings will only account for listeners who are consumers in the music retail market."

This decision became feasible following a significant improvement in sales of singles, Stein says.

The first top 100 singles chart compiled according to this new formula will be published Nov. 21.
Tokyo’s Avex Label Reaches For International Dance Apex

BY STEVE McCLURe

TOKYO—Dance music specialist Avex is looking to become an international record company, beefing up its international staff and setting up bases in the U.S. and U.K.

The Tokyo-based indie recently hired Harry Kaneko, Pony Canyon’s general manager for corporate development.

Kaneko is well-known overseas for handling Pony Canyon parent company Fujisankei Communications Group’s dealings with Virgin Music, in which it had a minority stake. Kaneko joined Avex Nov. 1 as assistant GM of its international division.

Another Pony Canyon staffer, Yasuo Kaminaka, joined the company on that date as assistant to managing director Max Matsuura, who is in charge of international A&R.

In addition, Avex has lured away Haji Taniguchi, formerly business affairs manager at Sony Music Publishing, who came on board Oct. 1 as assistant to chairman Tom Yoda and manager of international business affairs. Taniguchi will report to Kaneko.

Overseas, Avex recently hired Phil France, formerly head of A&R at Pete Waterman’s PWL label, as marketing manager of its London office. Avex U.K. Ltd.

His responsibilities will include setting up a record label and a marketing/promotion company to be called Rhythm Republic. Avex product will be distributed in Britain by SonySMV.

"I’ll be doing some production work—for example, the Eurogroove project, in which we’ll do ‘Euro’ remixes of tracks by trf, Avex’s top-selling act," France says. Eurogroove also will involve European dance artists working with trf producer Tetsuya Komuro. France says that many of his colleagues in the British music industry were surprised by his decision to throw in his lot with a Japanese company.

However, he says he feels comfortable with the move because Japan’s 100% Japanese, not a hybrid resulting from the purchase of an overseas firm by a Japanese concern.

Avex also will appoint an international business affairs manager for its London office Jan. 1, 1995.

The company’s British operation also includes music publisher Prime Direction International Ltd., which set up shop in the British capital in June. PDI, which handles copyright administration and acquisition, is now holding negotiations in the U.K. regarding a worldwide sub-publishing deal.

Avex has signed British pop group Five for the world, following its completion of a licensing deal with Bananarama for the Far East earlier this year. British singer Jaki Graham, who is signed to Avex worldwide, recently scored a No. 1 hit on Billboard’s dance chart with her remake of Chaka Khan's "Ain't Nobody," while her label debut, "Real Life," made it to the top 20 on the Japanese album chart.

In the U.S., Avex will set up a dance-oriented label as a joint venture with Critique Records of Waltham, Mass., effective Jan. 1. The label’s top domestic act, trf, has sold 7.5 million units (singles and albums) since its February 1989 debut, according to Yoda.

"While we’re pushing our overseas expansion plans, I want our overseas licenses to know that we’re also serious about increasing our licensing business in Japan," says Yoda, noting that Avex has licensed 800 tracks from overseas sources this year.

Meanwhile, he says that plans to open Velfarre, Avex’s foray into the disco/dance business, are on track. Artists set to perform at the club following its mid-December opening include trf, Bananarama, Donna Summer, and Cheryl Lynn (another artist signed to the label worldwide).

Avex’s concert promotion company, APL, has had a higher profile in recent months, working with overseas acts such as Sting and Yes, as well as domestic acts such as trf, which just completed a 17-date nationwide tour.

"We’ll work closely with Velfarre," says API president Sony Komura. API also organized the second annual Avex Rave, a free event held in the Tokyo Dome Aug. 29. Acts including trf and Bananarama played to some 49,000 people at the venue, while 6,000 viewers in four regional cities watched the event through special monitors linked to Tokyo by satellite.

ITALIAN LABELS

(Continued from page 46)

formation of a new indie group.

De Luigi said, "We are not proposing an alternative to AFI, but a support group for the independent sector outside of FIMI, into which AFI is likely to be absorbed shortly. We hope to create a structure of contacts to defend the indie sector from the growing domination of the majors."
LONDON—Sting received top honor—BMI/PRS Performer Award—October 30, at London’s Savoy Hotel, where he was awarded Gold and Platinum albums by BMI/PRS for his contributions to the music industry. Sting is the first artist to receive this honor from BMI/PRS, and the first to receive it from any music organization in the UK. The award was presented by BMI/PRS President/CEO Peter Schreier, and featuring performances by some of Sting’s colleagues and friends.

The award was presented to Sting by BMI/PRS President/CEO Peter Schreier, and featuring performances by some of Sting’s colleagues and friends. The award was presented to Sting by BMI/PRS President/CEO Peter Schreier, and featuring performances by some of Sting’s colleagues and friends.
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**Spain**

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**BELGIUM**

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**IRELAND**

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**EUROPE CHART HOT 6 WEEK 16/94**

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**GLOBAL MUSIC PRESS**

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

**EDITED BY DAVID SINCLAIR**

**JAPAN**: Leaving home and traveling on a Greyhound bus has its quintessential American experience. But Americans don’t have the copyright on such scenarios, as proved by the song “El Paso No Utar”, one of the standout tracks on the self-titled debut album by the duo Homeless Heart. The song, like others on the act’s Epic/Sony album, makes effective use of the sounds of earth, wind, and occasional car horns to express the experiences of anti-war American GIs and young Japanese civilians. Yayo Yamasita felt as she traveled by bus through the American West. In the middle of her Japanese-language vocals there suddenly comes the plaintive refrain “I was losing my mind,” which may not sound that impressive in print, but proves extraordinarily powerful when heard in context. Homeless Heart, whose name is taken from the Carole King song, consists of Yamasita and guitarist Hisashi Iwata, who first met at a Tokyo “live house” when Yamasita sat in with the band that was playing there. Along with Gusty Homs, whose album “Bang What?” (Sony) was featured in this column a few weeks back, “Homeless Heart” is one of the strongest debuts by a Japanese act in a long time. The songs are passionate and powerful without being overwhelming.

**SENEGAL**: The search is on to find the successors to such internationally celebrated artists as Youssou N’Dour, Baaba Maal, and Ismail Lo. In an effort to break down the barriers facing young arts, Sacreplo, a festival of popular arts in the capital city of Dakar, has inaugurated a competition called Poisson Doux Afrique. “It is specifically a forum for traditional and modern acts not yet established in the music world,” says Pierre Mbone, cultural consultant for Africa International Culture. “In December, groups come to participate from every corner of the country, and we produce a cassette each year featuring the best eight bands in the competition. I’m not aware of anything similar elsewhere in West Africa.”

**TAIWAN**: BMG has become the first of the six major record companies to record and package the rock’n’roll emerging from Beijing’s rapidly evolving underground scene. BMG Music Taiwan recently released two compilations, “Rock in Beijing I & II,” with an array of 29 tracks by such bands as Compass, Again, Breathing, Coba, War Axe, Faces, and Skinny People. The first compilation shows the influence of Western heavy metal, blues, and rock’n’roll, but the acts on the second release make greater use of Eastern instrumental arrangements and Chinese instruments in the lyrics, making it a fairly representative of the sounds of the 1990s. The first compilation was previously released in the People’s Republic of China, where it has sold 300,000 copies since October 1995, according to BMG. Two more albums are planned for the series, with volumes III and IV featuring bands from China’s remote Yunnan, Heichong, and Tibet regions.

**BELGIUM**: “The Fire Requiem” (Gang Classical) by Flamma Flamma is one of the most remarkable classical music projects in recent times. A piece of modern classical music written by New York-based Hernan Portocarrero and Nicholas Lenz, the album comprises 13 tracks sung in Latin by six international soloists and three singers from the celebrated Bulgarian vocal group Le Mystere des Voix Bulgares. It was produced by Jo Bonger, best known for his work on Technosonic’s worldwide hit “Pull Up the Jam.” “The Fire Requiem” was released here in Japan after a unique live performance featuring the complete lineup of artists who made the recording. Although it’s a fine piece of music, with the potential to appeal to a broad popular audience, the album was lost among the flood of “two classical” albums being released by Sony Music Classical. In Japan, however, Klassik Radio ignored the album, sales have been extremely promising—not enough to compete with major hit records, but sufficient to make Flamma Flamma, in the words of Sony Music Classical manager Patrick Sattel, “an absolute phenomenon.” Now, with the release of a special promo-singel of the album’s title track, Sony is confident that the market for Flamma Flamma will widen even more. “The fact that the project is facing a really undefined target audience makes it a challenge,” Sattel adds, “but the results in Germany will inspire other countries to follow soon.”

**SOUTH AFRICA**: Lesley Rae Dowling, popular in the early 1980s for her “light” romantic songs, has re-emerged with an album of surprising substance and relevance. She recorded “Unbowed Winners” (Flack) in a hay-filled barn on the farm where she lives near Cape Town, a locale which she says provided her with the privacy to explore her vocal range as never before. The result is a performance comparable to powerful female singers such as Tori Amos, Hootie and the Blowfish, and Caet Klaas, and a collection of songs that tell of love and heartache but also explore the South African psyche and the dilemmas and opportunities brought about by rapid social change. “I’ve matured,” Dowling says, “I felt a little insidious about the fact that I was too soon, in such a little place.” But the dramatic transition of the entire society has given her new muse a topicality she avoided in the past. “The most important song on the album is called “Home,”” she says. “It deals with the massive problems of rehabilitation. People from all over the country are coming back from an apparent position of strength, and people are expecting so much of them, yet they’re scarred and wounded inside. Recognizing the fear of change that exists, we decided to include “Turn! Turn! Turn!,” the Pete Seeger/Byrds standard based on verses from the Book of Ecclesiastes. “For me, that song is now,” she says. “That is what this whole thing is about. If I can inspire people to look at the positive angle of change and feel from that, I’ve achieved something.”

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Sony To Debut Digital 8-Track Unit
Low-Cost PCM-800 Uses DTRS Format

BY PAUL VERNIA

New York—In a move that promises to put Sony in the lucrative modular digital 8-track recording market, the company will launch a product that uses the DTRS Hi-8 format, popularized by Tascam's DA-88 unit.

Scheduled to be unveiled Nov. 10-14 at the Audio Engineering Society convention in San Francisco, Sony's new device, the PCM-800, will be a low-cost, digital 8-track machine geared toward the professional post-production arena as well as the home recording enthusiast, according to Courtney Spence, VP of professional audio for Sony Electronics Inc.'s business and professional products group.

Spencer says the PCM-800 complements Sony's existing digital recording formats, which include the high-end DASH multitrack system, the industry-standard PCM-1630 CD master recorder, and its potential successor, the PCM-9000 hard-disk unit.

Noting a "sizeable requirement for machines that are more affordable" than the state-of-the-art units that Sony has pioneered, Spencer says, "The PCM-800 is our effort to address that market. At the same time, we are positioning it a step above the typical modular digital multitrack in that it has certain added features that make it a little more applicable and easily usable in a fully professional system."

Altogether, Sony sees the modular digital 8-track audio market, other companies have found a gold mine in it. These include Tascam, which developed the DTRS system Sony is using on the PCM-800, and Alesis, which created the popular S-VHS ADAT system.

Commenting on Sony's decision to adopt the DTRS platform rather than develop its own or the ADAT system, Spencer says, "There are already two formats in the market which are incompatible with each other, but which have both sold in substantial numbers. So we decided that DTRS made more sense in terms of the more demanding professional user. Also, the DTRS format uses many elements of Hi-8 video recordings including Hi-8 tape and certain components that are used in the Hi-8 video recording system. Sony invented that format and has, not surprisingly, quite a lot of belief in its robustness and basic strength, so that was an attraction for us as well."

While Spencer declines to reveal details of the PCM-800 until its formal introduction at the AES convention, he does note that the unit's advanced interface arrangements distinguish it from recorders tailored to the "entry-level user."

He also says the price of the PCM-800 will be "comparable with that of other modular digital multitracks, but a little bit more expensive in light of the added functionality."

The unit is scheduled to ship in February 1995, according to Spencer.

For Streisand, Houston & Cole, Grammy Winner Reitzas Seeks 'Original' Sound

BY BEN CROMER

David Reitzas believes the success of his Grammy Award-winning engineering work last year was the result of something called "Always Love You" can be attributed to the directness and simplicity of her vocal.

"In the mix, the vocal was very loud," says the 29-year-old Grammy Award-winning engineer. Moreover, Reitzas' rough mix of the song, designed only for Houston and Arista Records' head Clive Davis, became the final version.

"That was key to why the rough mix made it. If I had gone in there and slathered up the track, I couldn't make them sound powerful, then it may have detracted from the innocence of the song."

In addition to Houston's "The Bodyguard" soundtrack, Reitzas was behind the desk for Natalie Cole's "Unforgettable" for Elektra; All-4-One's "All-4-One" on Atlantic; Michael Bolton's "Timeless (The Classics)" for Columbia; and Barbra Streisand's "The Concert," also for Columbia.

As the mixing engineer on the Streisand album, Reitzas had to create a seamless merger of recordings from the Las Vegas and New York dates. "The trick was getting it to sound like it was one performance," Reitzas says. "We tried to keep it as original as possible."

Although he refrains from saying much about his recent projects, Reitzas did employ the Pro Spatializer for the Streisand album, a processor that "does something that other boxes just don't do. With the Spatializer, I can pull things out of the speaker; it just widens my cans."

Reitzas also points to the Streisand project as an example of the overlap between engineering and producing, explaining that producer Jay Landers' role was to act as the middle man between Streisand and the technical crew.

"To keep a project of this magnitude together and to make her [Streisand] happy was the biggest challenge," he says.

Reitzas obviously loves challenges. In fact, this Massachusetts native was working as a studio drummer between classes at the University of Rhode Island, when he took up audio engineering.

"I was in the control room, and I heard the producer say to the engineer, 'maybe we should put a little 10k on my snare drum,' and I'm thinking to myself, what the hell is a 10k, and where do I buy it?" Reitzas says laughing.

"At that point, I decided to learn how to engineer."

Reitzas originally planned to attend the Institute of Audio-Video Engineering in Los Angeles so he could communicate better with engineers. However, he soon discovered "my new instrument," as he put it. At that point, Reitzas temporarily put down his drumsticks and took low-level jobs at L.A.'s Cherokee, Rumba, and Sound City studios.

Then fate stepped in. Producer David Foster, scouting for a young, rural engineer, was given Reitzas' name.

Reitzas began his apprenticeship with Foster by assisting engineers Al Schmitt and Bill Schnee on Foster-produced recordings by Peter Cetera and Neil Diamond. Reitzas' first lead engineering effort was "Voices That Care," the Gulf War-relief project that, combined with Reitzas acting as the primary engineer, that led to Houston's "The Bodyguard" and Reitzas' Grammy-winning work on Cole's "Unforgettable."

Reitzas looks at Foster as a mentor, marveling at Foster's musical knowledge and ability to communicate with artists and technicians.

"Anyone can learn how to push the buttons," Reitzas says. "It's the way that he uses motivation and the way that he practices his priorities to get the job done. Psychology is the key."

"He's able to make decisions and live with the decisions he makes," says Reitzas. "He doesn't like to waste time on options. Other producers leave a lot of options open for them because they may want to change their minds, and then you have to deal with too many things."

Recently, Reitzas recorded the basic tracks for Celine Dion's version of "You Make Me Feel Like A Natural Woman," a song slated forAtlantic's remake of Carole King's "Tapestry" album.

Reitzas says he wants to broaden his studio work with a straight-ahead rock'n'roll project, eventually parlaying that experience into record production.

"I'm not in so much of a rush to go out on my own now. I'm still learning from Foster. I'm banking my experience until I'm ready to make that big purchase."

Indeed, even with a Grammy on his resume, Reitzas still plays the role of the young, hungry engineer still looking for his first success.

"I used to try and make records for my peers, but about six years ago I learned that it's not my peers I'm making records for, it's my audience."

Highwayman In The Studio. Kris Kristofferson worked on his upcoming album for Karambolage/MCA at a Brooklyn Recording Studio with producer Don Was and mixer Ed Cherney. Cherney is pictured in front. behind him, from left, are Kristofferson and Was. (Photo: David Goggin)
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 5, 1994)

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Bringing It Back Alive

Billboard polls leaders in the sound-reinforcement field on “the best year for concert touring ever.”

BY PAUL Verna

A s sound-reinforcement professionals convene in San Francisco for the 97th Audio Engineering Society convention, they are basking in the glory of a banner year on the concert circuit. Such superstars as Pink Floyd, the Rolling Stones, Billy Joel, Elton John and the Eagles made headlines and dollars with their stadium shows. Others, like Barbra Streisand, undertook equally high-profile arena tours. And then there were the festivals—Woodstock, Lollapalooza, H.O.R.D.E.—and the ever-lucrative outdoor shed season.

These packages combined with a healthy economy and greater efficiency on the part of touring companies produced “the best year for concert touring ever,” according to Ronnie Smith, executive VP of Maryland Sound Industries Inc. in Baltimore.

“‘The whole market is up a great deal, and the promoters, agents and other vendors who are in good competitive positions are having their best year in 1994,’” adds Robin Magruder, senior VP of sales and marketing at Dallas-based Showco Inc., which this year provided sound for tours by the Stones, Phil Collins, ZZ Top, Moody Blues, Reba McEntire, Clint Black, Vince Gill, Willie Nelson, Stone Temple Pilots, Soundgarden, Janet Jackson and others.

Executives say the increasingly global orientation of the touring business also has played a part in the industry’s fortunes this year. “Our mentality has always been to base internationally,” says Smith, who notes that MSI has an outpost in Japan and a relationship with British sound company Britannia Row. “It makes it easier for artists to travel and have consistent audio in different countries.”

MSI recently worked on three Whitney Houston shows in South Africa.

Continued on page 55

Taking The Work Home:

Second-generation digital gear has everyone from garage-rockers to class clisma cutting and mixing in their rooms.

BY BRADLEY BAMBARGER

F rom the bedroom to the mastering room, digital audio equipment has entered its second generation, with many studio professionals feeling that the promise of digital technology—vast superior sound quality and exponentially greater facility of use—is finally being fulfilled.

Covering the spectrum from recording to mixing to mastering, a new wave of digital audio products has made it possible for artists to produce recordings of unprecedented quality in their home studios and has enabled engineering professionals to fully exploit the compact disc’s dynamic sonic potential. Portable digital multitrack recorders and mixers, hard-disk systems for editing, and advanced signal processors and converters are the tools of choice. They not only enhance and expedite the recording process but have revolutionized the business of creating recorded music.

THE ADAT REVOLUTION

In the past two years, the Alesis ADAT digital multitrack recorder alone has made home and project studios a more viable professional alternative to traditional big budget studio
European manufacturers—whose strengths in the professional sound market range from digital audio workstations to mixing consoles—will be out in full force at the 97th Audio Engineering Society Convention in San Francisco, Nov. 10 to 14.

The U.S. is a major market for everyone, and the reason European companies continue to attend the American AES in such high numbers, according to Solid State Logic marketing director Colin Pringle, is that it’s the world’s premier audio show, attracting broadcasters and the post-production community in addition to the traditional recording sector.

Jim James, marketing manager at AMS/Neve, concurs with Pringle, saying the U.S. leg of the AES circuit has a particularly important niche to fill for his company’s hard disk products and analog and digital desks.

Pringle adds that San Francisco tends to draw an impressive number of attendees, despite the fact that the nerve center of the professional audio community on the West Coast is clearly in Los Angeles. “It’s extraordinary if you consider that Los Angeles is one of the world’s top recording centers, is the center of the film business and has a lot of post-production, yet the attendance in San Francisco is still very good,” says Pringle.

Amek chairman Nick Franks, who describes the U.S. market represented by the AES Convention as a third of his company’s business, jokes that San Francisco feels appreciably “safer” for Europeans than the venues of Los Angeles or New York.

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Of course, you wouldn't be having this anxiety attack if you used new BASF 900 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911.
FROM BILLBOARD NOVEMBER 12, 1994

FUTURE DISC SYSTEMS

Bringing It Back
Continued from page 56

Africa, including a performance in Johannesburg that served as the basis for an HBO special.

Magruder says globalization will continue as long as “the ticket-buying market overseas supports it.” He cites Latin America, Europe, Australia and the Far East as emerging markets.

IN-EAR MONITORING

Technologically, the biggest trends in the sound-reinforcement universe are console automation and in-ear monitoring, Magruder says artists...

Woodstock: console fireworks averted

“either love or hate” the hearing aid-style devices. Those who love the monitors say they provide “more of a studio feel,” re-creating the sense an artist has wearing headphones, according to Magruder.

Because ear-monitors often replace down-stage and side-fill monitors, they compromise coverage of the first few rows of seats, according to Magruder. Engineers compensate for this by using small wedges at the front of the stage.

Another sign of the times, technologically, is console automation—long a staple of studio mixing—but, until recently, almost nonexistent on the road.

“[Automation] is finally beginning to come to the live field,” says Magruder. “On the Phil Collins tour right now, there’s a fader automation package that’s working very well. It gives the mixer the facility to get his console reset for almost any scene, and that can be during or between songs. Obviously, this has tremendous advantages. The mixer isn’t trying to frantically cover all those fader moves with 10 busy fingers.”

Smith adds that M3I is “experimenting with a medium-matrix computerized system that takes all the house effects electronics and reproduces them into a new component. We’re going in the direction of automated live sound. Technology itself will go in that direction.”

DOWN-SIZING EQUIPMENT

Along with automation has come a downsizing of tour equipment. “Quicker, smaller, lighter, faster are bywords of the ’90s in any area, and that’s something that we try to pay very close attention to,” says Magruder.

The result of this streamlining has been reduced shipping costs, according to Magruder and Smith.

Not all packages adopted the loss-is-more approach, however. The Barbara Streisand tour, for instance, set records for ticket prices, attendance and production costs, according to Bruce Jackson, president of Apogee...

Collins: on “automated” tour

Electronics of Santa Monica. A sound-reinforcement veteran, Jackson was coaxed out of road-retirement to oversee the mixing of the tour.

Jackson says the virtually unlimited production budget allowed him to do anything. “They said, ‘Look, she hasn’t done this for a long time, and she’s uneasy about doing it, and we’ll consider whatever you suggest.’ That’s when I made suggestions like, ‘Let’s carpet all the venues,’ and they said, ‘Yeah, let’s do it.’ I also said I’d like to hang a bunch of drapes, and they said, ‘You do whatever you want to do.’

While the carpeting of venues “smacked of extravagance,” it did yield noteworthy acoustical results. It proved, for instance, that carpeting can make an acoustically hostile environment like Wembley Arena sound so good that other superstars in attendance...

Digital
Continued from page 56

More than 30,000 ADAT systems have been purchased since 1992, according to Alexis. Costing less than $4,000, ADAT systems have become wildly popular not only for their affordability but also for their portability and expansion capabilities. As many as 16 eight-track ADAT machines can be linked for a total of 128 tracks of 16-bit digital recording.

Perhaps the ultimate testimony to the ADAT system comes from Juan Patino, producer of Lisa Loeb’s No. 1 single, “Stay (I Missed You),” which was originally recorded on 16 tracks via two linked ADAT machines (though remixed prior to release on the “Reality Bites” soundtrack, on RCA Records). “The fact that this single happened at all is a tribute to the ADAT,” Patino says. “What began as a disposable demo—a ‘Hey, let’s get the band together thing”—ended up in a major-label bidding war. It’s really a fairy tale made possible through technology—an affordable, easy-to-use digital system that is expandable.”

According to the Angel, a producer who has mixed singles by the Brand New Heavies, The Pharcyde and Spearhead using the ADAT system, it behooves artists to invest part of their recording budgets in their own equipment rather than face the expense and pressure of a major studio environment right off. “Home is a good place to start, and it’s not just playing around like in the old days of [analog] four-track,” she says. “And there’s no more ‘Oh, man. You should’ve heard the demos.’ You just keep building on what you started. (The ADAT) is the beginning of your master.”

LEVELING THE FIELD

Even in the realm of classical music, such digital technology has empowered a new breed of recording entrepreneur, says David Smith, director of recording operations at Sony Classical. “The playing field has been leveled in many ways,” he says. “With a few very good microphones and preamps, good A/D converters and a DAT machine—along with an understanding of where you’re going—you can make a gorgeous 16-bit recording for at least $10,000 to $15,000, which was unheard of not too long ago.”

The product of this do-it-yourself aesthetic is likely to be “a little more grungy,” says Smith, adding that the role of traditional studios will be to sweeten this initial homework during the mixing stage.

According to Joel Leiber, a producer and the owner of the Studio, located in the Sunset Marquis Hotel & Villas in West Hollywood, the interface between portable digital multitracks and more sophisticated studio equipment is relatively smooth, although “it would be nice if there was a consistent tape format.” The ADAT uses S-VHS videocassettes, while another popular digital multitrack recorder—the Tascam DA-88—takes...
Hi-8 tape.

Greg Calbi, mastering engineer at Masterdisk in New York, says that what has proved a blessing for home recording can seem a bane at the mastering stage. "Truthfully, [the proliferation of ADAT] makes a lot more work for us. Now a guy can afford to store 48 tracks at home and make it resemble a finished product for one-fifth of what it used to cost. But that doesn't mean it's really going to sound good. No matter what you use for data storage, it still takes a mastering engineer with good ears and a passion for sonic quality to put out the great stuff. It's just easier now for people to fudge things a bit."

LIVING UP TO ANALOG

Even though digital audio was heralded as an immediate sonic boon, there were problems with what it really sounded like. Most studio pros decried digital's brittle high end and lack of depth, complaining that CDs sounded artificial and lifeless next to well-mastered analog vinyl LPs. Gradually, the sound quality of digital has improved.

"Digital is finally living up to the warmth, natural sound of analog that we know and love," says Bruce Jackson, president and chief engineer at Apogee Electronics of Santa Monica, Calif. "Though it definitely wasn't in the beginning, the quality that the consumer gets on CD now is quite amazing. The sound of digital has become very satisfying; really only the top 1% or 2% of tweakers question it."

NOISE SHAPING

Through enhanced digital-to-analog and analog-to-digital converters and advanced signal-processing techniques such as bit-reduction—in which superior 20-bit master recordings are converted to the 16-bit standard for compact disc—the sonic resolution of new and reissued recordings has taken giant steps.

The Sony Super Bit Mapping process, with its K1203 SSBM processor, is one prevalent method of bit-reduction, known as noise shaping. Even hotter is the Apogee UV-22 Super CD Encoding system, which operates on a different acoustic principle than Sony's SSBM, one that claims to more faithfully represent an original 20-bit source. Nearly 70 of Apogee's UV-22s are in place worldwide, according to Jackson. One of the most notable homes of the UV-22 is Gateway Mastering in Portland, Maine, where Bob Ludwig remastered the Rolling Stones' '70s and '80s catalog for its recent reissue on Virgin Records.

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dance at the Streisand show, like Elton John, remarked that her sound was much better than theirs had been.

WETNESS AT WOODSTOCK

Another live production that presented unforeseen challenges was the Woodstock '94 festival in Saugerties, N.Y., according to Audio Analysts VP Randy Wade, who oversaw sound on the main stage. Wade says, "We faced the same problems: the crowd was waving their laminates like Wayne and Garth and shining their flashlight beams, yelling, 'Emergency!'"

NOTING that Audio Analysts also worked on the Stevie Nicks, John Mellencamp and Kenny Loggins tours, Wade says the predominance of superstar acts this season forced "agents and promoters to take a look at the crowd and see how we could get through it."

The only way we could get through the crowd was waving our laminates out. Future Disc works in 20-bit all the way on a hard-disk-based system, using a Harman Mundie console equipped with digital EQ, compression and limiting. The studio also

Digital

Those still faithful to the analog past have more and more options for entering the digital age gradually. Leiber uses the Euphonix CS-2, a digitally controlled analog console, along with Digidesign's Pro Tools hard-disk editor. "It's the best of both worlds," he says. "I can have analog audio, which many clients still prefer, plus the automation of digital."

A unit designed for engineers who want the speed and clarity of digital without giving up the familiarity of an analog console is the AT&T Dsq Digital Mixer Core, which ends an SSL or Neve analog desk with digital mixing capabilities at the touch of a button. According to Peter Kehe, Eastern regional manager for AT&T Digital Studio Systems, the key to the Dsq system's acceptance is that it doesn't change the engineer's work environment. "The idea is to provide a sonic improvement without sending people back to school," he says.

BEYOND THE CUTTING EDGE

The polar opposite of those engineers more comfortable with the vestiges of analog are those who strive for pure digital. Henninger Digital Audio in Arlington, Va., which specializes in film and TV soundtracks, recently purchased two AMS Neve Logic digital mixing desks for use alongside its AudioFile Spectra editors. According to managing director Michael David, the only analog in the Henninger set-up stems from the monitors and the analog two-track machine—and he says Henninger encourages clients to bring in DAT mixes to eliminate even that analog step.

But it's the flexibility of digital that David praises even over sonic purity, pointing out that the new production tools keep the process from interfering with imagination. "Our sessions run about the same length now, but we can try 50% more options in that time," he says. "So we put out a better product. Our mixers are becoming less technical and more creative."

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If you had the rest of the world on a desert island who would you bring along?
to spend your life on an island, would you along?
Kiss a high hit-water mark with its 20th gold album certification, for "Kiss Alive III" (Mercury). The veteran hard rock act pulled into third place among gold album acts, behind the Rolling Stones (who hold 31 gold awards) and the Beatles (with 25).

A host of acts collected their first gold albums in October: trumpeter Wynton Marsalis (Columbia), somber modern rockers Mazzy Star (Capitol), Arizona alt-rock band the Meat Puppets (London), R&B group Changing Faces (Atlantic), country comic Jeff Foxworthy (Warner Bros.), rapppers Da Brat (Columbia) and Big Mike (Rap-A-Lot), rocking country act the Travellers (Arista), country vocalist John Berry (Liberty), and—for an album released in 1975—British Invasion vets the Hollies (Epic).

Another older release, Survivor’s 1982 Epic single “Eye Of The Tiger,” the hit theme to “Rocky III,” was certified double-platinum last month.

R&B group the Three Degrees (Epic) and rappers 69 Boyz (Rap-HI) collected their first platinum singles, while rapper Craig Mack (Arista), hip-hop/Inkee Kamaro (Columbia), and singer/songwriter Bertie Higgins (Epic) notched their first gold singles—the latter for the 1981 release "Key Largo." A complete list of October RIAA certifications follows.

MULTIPLATINUM ALBUMS
Bruce Springsteen, "Born In The U.S.A.", Columbia, 14 million.
Aerosmith, "Greatest Hits," Columbia, 8 million.
Soundtrack, "Top Gun," Columbia, 7 million.
Billy Joel, "52nd Street," Columbia, 7 million.
Billy Joel, "Glass Houses," Columbia, 7 million.
Nirvana, "Nevermind," Geffen, 6 million.
Wham!, "Make It Big," Columbia, 6 million.
Ace Of Base, "The Sign," Arista, 6 million.
Billy Joel, "Greatest Hits, Volume I & II," Columbia, 6 million.
Meat At Work, "Business As Usual," Columbia, 3 million.
Aerosmith, "Toys In The Attic," Columbia, 3 million.
Kodsy, "Creatures," Columbia, 5 million.
Julio Iglesias, "1100 Bel Air Place," Columbia, 4 million.
Billy Joel, "Storm Front," Columbia, 4 million.
Guns N’ Roses, "Use Your Illusion I," Geffen, 4 million.
Loverboy, "Get Lucky," Columbia, 4 million.
Ozzy Osbourne, "Diary Of A Madman," Epic, 3 million.
Bruce Springsteen, "The River," Columbia, 3 million.
Queensryche, "Empire," EMI, 3 million.
Heart, "Little Queen," Epic, 3 million.
Bangles, "A Different Light," Columbia, 3 million.
Toots & the Heartbreakers, "Greatest Hits," MCA, 3 million.
Salt-N-Pepa, "Very Necessary," Next Plateau, 3 million.
Stone Temple Pilots, "Purple," Atlantic, 3 million.
Loverboy, "Lovin’ Every Minute Of It," Columbia, 2 million.
Soundtrack, "Forest Gump," Epic Soundtrack, 2 million.
Jimmy Buffett, "Boats, Beaches, Bars & Ballads" (two CD boxed set), MCA, 2 million.
Melissa Etheridge, "Yes I Am," Island, 2 million.

PLATINUM ALBUMS
James Taylor, "Never Die Young," Columbia, his sixth.
Square, "2nd Wave," Columbia, its first.
Coolio, "It Takes A Thug," Tommy Boy, his first.
James Taylor, "That’s Why I’m Here," Columbia, his seventh.
Herbie Hancock, "Future Shock," Columbia, his second.
Visco Gill, "Let There Be Peace On Earth," MCA, its fifth.
Toby Keith, "Toby Keith," Polygram, his first.
Soundtrack, "Forest Gump," Epic Soundtrack.
James Taylor, "Flag," Columbia, his eighth.
Anita Baker, "Rhythm Of Love," Elektra, her fourth.

GOLD ALBUMS
Rosanne Cash, "King’s Record Shop," Columbia, her second.
Toto, "Fahrenheit," Columbia, its fifth.
George Jones, "Walls Can Fall," MCA, its fifth.
Mozzart, "So Tught That I Might See," Capitol, its first.
Reed Puppets, "Too High To Die," London, their first.
Wynton Marsalis, "Hot House Flowers," Columbia, his second.
Jerky Boys, "Jerky Boys 2," Select, their second.
Neil Young & Crazy Horse, "Sleeps With Angels," Reprise, his 14th.
Jeff Foxworthy, "You Might Be A Redneck If...," Warner Bros., his first.
Patti LaBelle, "Heartsaches," MCA, her fourth.
Da Brat, "Funkified," Columbia, her first.
Public Enemy, "Music Sick-N-Hear Mess Age...", Def Jam, its 6th.
Barney, "Barney’s Favorites Volume II," EMI, his second.
The Tractors, "The Tractors," Arista, their first.
Soundtrack, "Forest Gump," Epic.
Joe Diffie, "Third Rock From The Sun," Epic, his second.
The Hollies, "The Hollies," Epic, their first.
John Berry, "John Berry," Liberty, his first.
Joe Satriani, "Time Machine" (two-CD boxed set), Relativity, his fifth.
Snoop Dogg, "Doggystyle," Death Row, its fifth.
Grateful Dead, "Greene" On, Eastwest, their second.
Anita Baker, "Rhythm Of Love," Elektra, her fourth.

MULTIPLATINUM SINGLES
Survivor, "Eye Of The Tiger," Epic, 2 million.

PLATINUM SINGLES
Boyz II Men, "I’ll Make Love To You," Motown, their fourth.
Three Degrees, "When Will I See You Again," Epic, their first.

GOLD SINGLES
Craig Mack, "Flava In Ya Ear," Arista, his first.
Boyz II Men, "I’ll Make Love To You," Motown, their fifth.
Crystal Waters, "100% Pure Love," Mercury, her second.
Aaliyah, "At Your Best," Jive, her second.
Bertie Higgins, "Key Largo," Epic, his first.
Im Kamaro, "Here Comes The Hotstepper," Colum-
bia, her first.
Mariah Carey & Luther Vandross, "Endless Love," Columbia, her eighth and his second.

Assistant in preparing this story was provided by Beth Arnold.

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PHOTOS FROM LEFT: THE CRUEL SEA, THE POOR PRESENT: DEFRYME, KULCHA
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Business Is Boomeranging

Australia’s Musical Momentum Defies Definition, Develops Diversity

BY THOM DUFFY

With a vitality and creativity second to none, young Oz acts are redefining Australian music and looking to turn the world’s perceptions of Down Under music upside down.

Familiar phrases like “pub rock” once embraced the Australian musical lineage, which gave the world AC/DC, The Little River Band, INXS, Midnight Oil—and a lasting image of music from the Land Down Under.

No easy tag can do justice today to the range of artists who are redefining new stereotypes of Aussie music. The smart, frothy pop of Frente!, who broke through in America this year, gave just a hint of the changes brewing on the Australian scene.

Back home, the weekly charts of the Australian Record Industry Assn. (ARIA) track the growing commercial impact of other new sounds: the rangy rock of The Cruel Sea, the Australian hip-hop of Kalanka, the funk ‘n’ roll of Defyem, the outback acid-jazz of Directions In Groove and much more. These may not be the first artists to explore such styles in Australia, but the fact that numerous newcomers are breaking through on the ARIA charts signals a fresh era in Oz music.

In the last three to four years, there has been a much broader diversity of styles and music coming out of the Australian scene than in the ‘80s,” says Michael Smellie, managing director of BMG Australia and a former ARIA chairman. “That’s what excites me about it.

While many of Australia’s superstars of the ‘70s and ‘80s are still going strong worldwide, “you can see a whole new wave coming through to take over,” says Emmanuel Candi, executive director of ARIA.

While certainly influenced by sounds from America and elsewhere, this generation of Australian acts is making music that is first and foremost for its own country and culture. And with domestic repertoire accounting for up to 30% of the music industry’s 1993 wholesale income of $319.6 million (AUS $319.4 million), Australian fans clearly rank their home-grown talent with the best the world has to offer.

“I think the era of the cultural cringe has come to an end,” says Damian Terron, general manager of Sony Music Publishing. “There was a time when Australians thought the something could only be great if it was successful overseas or it came from overseas. That no longer seems to be an issue.”

This creative surge has come—as it often does—out of hard times. Australia just now is struggling out of the recession that followed the boom years of the ‘80s. Following a 20-month lull, ARIA reports a 9% growth in the wholesale value of music sales between 1992 and 1993. Budget and mid-line albums had been a growing market segment until their sales were undermined by cut-price, unauthorized live CDs that came on the market in late 1993, taking advantage of a loophole in Australian copyright law.

And on the retail front, major and independent distributors were shaken this year by the financial restructuring of Australia’s largest and oldest chain, Brashs. “As an industry, we’ve all taken a bath on Brashs,” says Bill Egg, managing director of Festival Records.

The Australian music business also experienced hard times for the simple reason that the world’s pop attention had turned elsewhere, particularly to the rise of modem-rock and hip-hop in America. However, you could well say that for a lot of Oz music was alternative before it was cool—or quite so hackable.

“Australia really did go off the boil, without a doubt. But I think that now, with a lot of its alternative music, Australia is coming back strong,” says Michael Gudinski, chairman of the Mushroom Group of companies.

“That’s where you see bands like Frente! and The Cruel Sea and the Butloves starting a whole new buzz.”

The torch of cutting-edge Australian music has certainly been kept burning in America in recent years through the continued export of such artists as the Hoodoo Gurus, signed to Zee/Praxis Records in the U.S., Ed Kuepper on Restless, Boom Crash Opera on Giant Records and others.

Australian executives concede that the recession hampered invest-

ment in new acts, while past sales achievements set unrealistic expectations for emerging artists. The heavy debt load carried by Australia’s commercial radio stations assured that conservative, classic rock would rule the airwaves.

However, after regrouping in recent years, Australia’s record and publishing companies express a renewed determination to sign, develop and export Oz talent to the world.

“It’s great to have success with international artists,” says Denis Handlin, managing director and CEO of Sony Music Australia, which, for example, has sold more than 500,000 copies of Marshall Carey’s “Music Box” in Australia. “However, the greatest potential of a company is to have terrific success with its domestic artists and then take them internationally.”

Music publishers often are at the forefront of talent discovery. “I’m here to source product that will travel,” says John Anderson, managing director of EMI Music Publishing.

Increasingly, Australian publishers are exposing writers through their own CD imprints. Examples include Edendin on Horny Records through BMG Music Publishing (who recently has signed with BMG Records), Lisa Maxwell on Sump Records through Sony Music Publishing, the Plums on the Temptation label through Mushroom Music, the rooArt Youngblood compilations of MMA Music signings and Eternity Recordings through PolyGram Music Publishing.

“They’re new, fresh, different,” says Roger Grierson, managing director of PolyGram Music Publishing of his Eternity acts, such as Rebecca’s Empire and Charlotte Grace.

For the leading Australian record companies, meanwhile, the need to nurture new talent increasingly has led—as in the U.S. and U.K.—to alliances with independent labels and entrepreneurs or to setting up in-house imprints that mirror the indie style.

“The people in power have suddenly realized they can connect with these people,” says Grierson of the new major-indie alliances. “And nobody [in the indie scene] is afraid of doing business with big companies now.”

One model of the indie-major alliance was the deal struck in the ‘80s by INXS manager Chris Murphy with PolyGram to market its home-grown artists. INXS, launching acts such as Rascal, Wendy Mathews and the Screaming Jets. Three years ago, rooArt switched its worldwide deal to Warner Music and has enjoyed chart action with the Electric Hippies.

It’s also developing You Am I through Restless Records in the U.S., where the band has toured with Soundgarden.

BMG tapped veteran independent publisher, producer and label owner Chris Gilbey this year as its executive VP of A&R, bringing Gilbey’s Australian Record Equities label under its umbrella. EMI lured one of its breakthrough acts of the year, Chocolate Starfish, through its association with the independent Image Music Group. Sony has set up Murmur Records as an indie-style imprint, operating apart from its corporate offices.

Mushroom Records guaranteed it would remain independent of the multinational music companies through its 1993 partnership deal with Rupert Murdoch’s News Limited and bought an enviable share of the most notable Australian artists. Shock Records has emerged as an up-and-coming channel for nascent independent bands and labels as well as key international acts, such as 4AD, Beggars Banquet and Epitaph.

And PolyGram’s two labels, under company president Tim Read, also have sought an indie A&R approach to building a domestic talent roster. An alliance forged in 1993 between PolyGram managing director Paul Dickson and John Fry of independent Red Eye Records led to the break-through of The Cruel Sea, who signed to A&R in America. Clouds are the next Red Eye/Polydor priority, while PolyGram has signed direct deals with acts including Underground Lovers, set for U.S. and U.K. release in 1995.

At Phonogram Records, managing director Tim Delaney set up the indie-styled Ed Records imprint, whose acts include Directions In Groove, signed to Verve for much of the world. Eddas, set for release through Island in the U.S., and Dave Garvey & The Coral Snakes, due for U.K. release early next year.

“I firmly believe that local A&R becomes the engine room of the company,” says Delaney. “It drives the creativity, marketing efforts and general vibe of the company. It becomes a key part of the company’s culture.”

And local A&R development by the multinational companies promises to give Australian pop music in the ‘90s a fresh new shot at world market.

“The Australian scene is really healthy,” says Kim Frankiewicz, managing director at rooArt. “I can feel it all turning around. I feel the excitement of the ‘90s coming back into the business.”
The Badwaves Make Good

The Badwaves Australian band of rock

“The soul sent ‘Get On Board’ to No. 3 on the ARIA chart in May after a year-long climb. It was a real slow build,” says Mushroom. Group chairman Michael Gudinski, recalling how the label began nurturing the act three years ago. “For the first year we just watched them at gigs before deciding to do something.”

The Badwaves’ first single, “Lost,” released in March 1993, received widespread radio support from mainstream commercial outlets as well as from the government-owned alternative network Triple J. It became a classic, then number one hit, reaching only No. 51 on the ARIA chart. “I was convinced that the song was a Top 10 smash,” says Gudinski. “The fact that it wasn’t actually signed in the band’s favor, because it gave them more time to develop.”

Two more singles last year, “I Remember” and “Green Limousine,” edged up to No. 48 and 33, respectively. But it was a cover version of “The Weight,” recorded with Or guitar hero Jimmy Barnes, that gave the Badwaves their first Top 10 hit early in 1994. “That was when the floodgates opened,” says Gudinski.

“Get On Board” has surpassed platinum sales of 70,000 units and is doing well on double platinum, according to Mushroom.

With a consistent live show, the Badwaves were booked by Premier Artists on shows promoted by Mushroom’s Frontier Touring arm, including Australian dates opening for Lenny Kravitz. This summer, the band toured Europe as the opening act for Jimmy Barnes.

“They might have an alternative appeal, but they don’t sound like an alternative band,” offers Gudinski, who says an American deal for the Badwaves is currently under negotiation. “I think it feels right.”

Chocolate Starfish Appeals To All Tastes

With a theatrical lead singer and a penchant for wild hairstyles, Chocolate Starfish is one of the more visually feral Australian success stories of the past year. The band has tallied live Top 40 hits from its eponymous debut album, which reached well past platinum with sales of 100,000 units. Formed in 1992 by singer Adam Thompson and guitarist Zoran Ronich, Chocolate Starfish (the name is a double-entendre from Australian alternative Barry Humphries) combines attention-grabbing looks with melodic songs, an energetic live act and five strong and disparate personalities. With an image that attracts both alternative and mainstream fans, the band quickly established a following around Melbourne before casting their net wider with live national tours in 1994.

Concert Action Is Up Down Under

Global Tours Discover The Wonderful World Of Oz

BY KATHERINE TULICH

With the continuing success of the Big Day Out concerts and plans to bring the Lollapalooza festival to the country, Australia is no longer just a world tour stop for arena acts but increasingly is a mecca for up-and-coming talent.

The Big Day Out, which will mark its fourth year in 1995, is now well-accepted in the international touring calendar. The festival started as a one-day concert in Sydney in 1991 with an attendance of 10,000. Last January, it was presented in five Australian cities and New Zealand, featured 120 domestic and international acts on its multiple stages and reached a total audience of more than 100,000.

“With the Big Day Out, we have established a unique event where there is no headline mentality,” says promoter Ken West. “It’s the spirit of the event that counts, so audiences are open to seeing all bands on the bill. This has provided a vital forum for smaller international bands wanting to build their audience in Australia.”

Such was the success of the 1994 festival that five acts on the bill—Soundgarden, Björk, The Cruel Sea, Smashing Pumpkins and U2 Overkill—all had albums in the Top 10 two weeks after the event. “Before Soundgarden, Björk and Smashing Pumpkins appeared, their record sales were minimal,” says West. “By the end of the month, they had platinum (70,000 units) albums.”

The Big Day Out will open Jan. 20 in New Zealand, New Zealand, with the Cat, Ministry, Oasis, Fundamental and Primal Scream scheduled to appear. At least 10 domestic acts are expected to play each date, with Clouds, You Am I and Allegiance among the early confirmations.

“It was always our intention to create an institution similar to a Reading or Glastonbury Festival in the U.K.,” says West. “We’re getting from bands all over the world is proving that we’re successful,” says West. Australia’s top promoters are embracing the market for alternative acts. Frontier Touring Company, a division of the Mushroom Group, is planning to bring the Lollapalooza festival concept to Australia next April. For Frontier, it represents an ongoing commitment not only to promote arena acts but to support new talent as well.

“We began to promote tours by 32 acts, ranging from Madonna and Billy Joel to Supercranks and Killdozer, and will present the first dates of R.E.M.’s world tour in January,” says Grant Lee Buffalo and Australia’s Paul Kelly on the bill.

“We are unique as promoters because we have always toured big acts as well as small acts,” says Michael Chugg, general manager of Frontier. “We are always keen to support new acts because they’re our future. We are committed to keeping the touring circuit alive. By bringing in the newer and alternative acts, we keep the younger audiences interested in live music.”

Frontier also is aiming to lure young concertgoers back to the live music scene with a series of concerts under the banner Teenage Rampage. Tours so far have included the U.K. pop band East 17, rapper Cypress Hill and Euro-dance acts Culture Beat, Cut N’ Move and Melodie MC. Joining them on the bill were Australia’s Perre Andre, Kuchla and Culture Shock.

“We wanted to capitalize on the dance-music explosion of the past few years,” says Michael Gudinski, chairman of Mushroom and managing director of Frontier Touring. “Teenage Rampage will continue to tour bands which are considered the hottest Top 40 acts at the time.”

The long-awaited government approval of pay television in Australia will bring other opportunities for the concert industry, predicts industry veteran Glenn Wheatley, who earlier this year joined forces with the International Management Group, a worldwide supplier of sports and entertainment TV programming.

“We will be acting as a major tour promoter, and there’s no doubt that we’re going to become much more competitive with existing tour operators,” says Wheatley. “We will have the facilities to package television events.”
DIESEL's first solo album "Hepfidelity" was released in 34 international territories after attaining triple platinum status in Australia. The new album "Solid State Rhyme" is released locally in November.

CHOCOLATE STARFISH proved to be one of the most exciting new acts to surface in Australia this past year. Two platinum singles and a platinum debut album - "Chocolate Starfish".
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Looking Up To Asia

Aussie Music Marketers Aim To Please Their Northern Neighbors, Who Are No Easy Target

BY GLENN A. BAKER

It was inevitable that the surge of over-confidence among Australian music execs looking toward Asia in recent years would be tempered, as the realities of selling music in the region set in. Oz acts may have the advantage of geographic proximity over their American and European counterparts, but Asian markets remain firmly dominated by domestic repertoire. Interests in international acts—whether from Los Angeles, London or Sydney—comes secondary. And the diversity of musical tastes within the region makes broad-brush marketing strategies impossible. Like Japan, and North America, Asia has to be wooed with deft promotion, constant presence and always the right acts.

"It's going to take time and commitment to build a base there," says Denis Handlin, managing director and CEO of Sony Music Australia. The bullish attitude of the Australian industry toward Asia in 1993 was understandable in the wake of Sony's success with Rick Price, whose debut album, "Heaven Knows," sold more than a quarter-million copies in the region. The title track hit No. 1 in markets including Singapore, Malaysia and the Philipines—each country where international repertoire claims more than 50% of the market. This year also brought its own Asian achievements by fresh Australian talent, most notably the White Rec- cords/Mushroom act Frente!, who is distributed in Asia by BMG. The band has gone gold in the Philippines, selling 20,000 copies of "Marvin The Album." Frente! topped the airplay chart of 107Hit FM in Thailand, played for a crowd of 1,000 at the Tsuen Wan Town Hall in Hong Kong, drew 9,000 to a shopping-mall performance in Manila, and sold out three nights at the Enot Guilty club in Tokyo in September.

BMG is making confident strides in Asia, as evidenced by the constant profile of Girlfriend—now known as G4—over the past two years. But the next company to watch may be PolyGram Australia, which has targeted the region in recent meetings with its sister companies. The Cruel Sea, on Polydor/Red Eye Records, has release support from affiliates throughout the region. Japan is going with labelmates Clouds and Juice and Ignoramus's acid jazz quartet Directions in Groove (DIG). Indonesian affiliates will release those three acts plus Polydor's Underground Lovers and Powderfinger, while Thailand picks up Underground Lovers and Caligula.

"Now that the release commitments are coming through, we have to meet the challenge of marketing and sales," says Tim Prescott, who oversees international marketing for PolyGram's labels. "We're now being accepted by Asian PolyGram companies as part of the region rather than outsiders, which is a very important step forward. There is now a sense that these territories are beginning to look to us for new repertoire that is exciting and adventurous."

Yet all Australian labels, artists and managers still face the challenge of matching the sales of Asian acts, who logically remain the top priority of the Asian companies.

"When I first started going there, everybody was saying, 'Ballads, ballads,' but now that they've got Sting TV's music video rates, Channel 3 up there, the kids also want hipper stuff," says Kim Frankiewicz, managing director of Sydney-based roofArt, which is part of the MMA Music Group founded by INXS manager C. M. Murphy.

While breaking an Australian act is one way to make money in the region, getting Australian copyrights recorded is another. MMA opened a publishing office in Hong Kong three years ago, and some of the most active Australian music companies in Asia are publishers.

Pamela Trenner, general manager of Sony Music Publishing, notes that Rick Price's songs have been recorded in Mandarin and Cantonese, while Sony's publishing company in Japan is discussing collaborations between its writers and those of the Australian company.

Peter Hebbes has been moving toward Asia since he took up the reins...
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Aboriginal Originals

Australia And The World Dig The Indigenous Music Of The Continent's Roots

BY CHRISTIE ELIEZER

When the Australian government, in the late 1980s, adopted a policy of reconciliation between the indigenous people of the continent and the English settlers, the changing attitude also set the stage for a new acceptance for Aboriginal music.

In the years since, what had been a culturally isolated musical genre has come into its own. The music of the First Australians (the phrase embraces both hundreds of Aboriginal tribes and the Torres Strait Islanders) has been enjoyed by tens in Australia and around the world.

Yoovi Yundi, an Aboriginal musician, combines traditional instruments, dance rhythms and folklore with modern production techniques and is widely recognized as a frontrunner in drawing pop audiences to the genre. However, it was white rock acts—most notably Midnight Oil—who helped change the attitudes of their fans by performing and recording with Aboriginal musicians.

The pop recognition that Yundi Yundi achieved through international tours has yet to be matched by other Aboriginal acts, but observers say it is only a matter of time.

"The potential for Aboriginal music to become a force in world markets is huge—but more than the bands are aware," says Denise Brewer, manager of The Sunrize Band, who records for ABC Music/EMI.

Richard Micallef, music manager at the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs, says, "Yoovi Yundi set a benchmark, and people know the standard of production they need to attain. Every Aboriginal musician can see that success on the world stage is attainable today."

An overview of the music industry of Australia’s Aborigines and Torres Strait Islanders is written by Shamra Virchowiak. She says Aboriginal music is "a significant role in the development of Australian music. It offers an outlet for the expression of cultural and artistic experiences in a way that resonates with the global community."

He adds that the music of Aboriginal musicians is "an integral part of the Australian cultural heritage and should be recognized as such." The author of the book, "Aboriginal Music: A Legacy of Survival," emphasizes the importance of preserving and promoting Aboriginal music.

The book covers the history of Aboriginal music, from the early days of colonialism to the present, and includes interviews with well-known Aboriginal musicians and their stories. It also provides a directory of Aboriginal music organizations and resources for learning more about the music of Australia's Indigenous people.

The book is highly recommended for anyone interested in the music of Aboriginal people or the history of Australian music.
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exposure and brought the act to the attention of Chris Gilbey, executive VP of A& R at BMG Australia. Gilbey signed the band to his Australian Record Equities (ARE) label.

ARE released the track "God Inside A Man" and, of the country's TV shows that had actively championed the band's previous videos, only the late-night "Rude" program aired this one. It features the band, personifying a devil, ravaging a young girl, representing an angel. Nevertheless, the song became a heavily requested track at Triple J and reached No. 51 on the ARIA singles chart—while its lyrics brought accusations of blasphemy and misogyny against the band.

Follow-up singles "Pure Love" (about a serial killer that roamed Florida last year) and a cover version of L. Cool J's "Mama Said" were also Top 40 hits, boosting sales of the album past the 25,000 mark.

The band followed a performance on a bill with Nirvana in Austin, Texas, early this year with a showcase at Club Lingerie in Los Angeles. As negotiations continue for signing to a BMG label in the U.S., the band plans to return for additional American tour dates in early 1995.

When the major-label debut album "Who Cares?" by The Poat entered the ARIA album chart at No. 3 in June, it was a breakthrough for the Sony band whose hard-rock hooks have attracted not only fans but industry supporters, from their native Darwin to New York.

The band found one of its key boosters back in 1991, when the Angels, one of Australia's best-known rock acts, were playing the Darwin Amphitheater and promoter Trevor Bulin placed a tape of the Poor boys, as they were known then, to Angela drummer Brent Eccles.

Eccles, who had previously discovered and managed Perth's Johnny Diesel & The Injectors, was so impressed by the tape and also by the Angels' tour van and humungous stage. He immediately contacted the band and, with Gary Rabin, began managing the group.

"What struck me was the strength of their melodies and song structures," recalls Eccles. "But they were obviously not the kind of band that would get a shot on (mainstream radio)." Like every major heavy-rock band in Australia, they had to build themselves up by word of mouth.

Eccles urged the band to move to Sydney. "From there, we just played every gig we could," he says. "Everything was done on a shoestring. If they weren't touring with bands like the Angels and Screaming Jets, then they were driving around the country doing overnighters, building up a loyal following. We went through three vans, that's how hard they worked."

The band's first EP, "Rude, Crude & Tattooed," was cut on a budget of just under $7,400 (AUS 10,000) with the accompanying video shot during the sessions.

A bidding war among three labels ended with a signing in early 1992 by Peter Karpin, A&R general manager at Sony Australia.

Simultaneously, the band was co-signed by Epic Records in the U.S. in a joint deal with Sony Australia, after Epic president Richard Griffith...
and A&R VP Michael Caplin saw a video of the act and Caplin flew to Melbourne to see them perform.

With Griffiths taking a direct interest in the project, The Poor recorded “Who Cares?” in Sydney and Montreal with producer Paul Northfield.

The Top 10 success of lead-off single “More Wine Water Please” helped push the LP to sales of 30,000 units. “That off to Denis Handlin (managing director of Sony Australia for pushing that track as a single,” says Eccles. “We weren’t sure of it at first, but he wanted a reaction track.”

In the U.S., where the track was released six weeks before the home video and promoted on album rock radio, The Poor toured the Midwest and New York with the Scorpions, following it up with club dates in the same territories and Texas. Through November. The Poor is touring Europe — where “Who Cares?” has just been released — before returning to play more U.S. dates.

“The great thing about these kids is that they’re workaholics,” says Handlin at Sony. “They’ll do whatever’s necessary.” —CE

Directions In Groove Makes Its Move

RECORD COMPANY: PolyGram Australia
MANAGEMENT: Matt Dickson
PUBLISHER: PolyGram Music Publishing
BOOKING AGENT: Spital Searach

It’s jazz invention with a 90s groove, and you can tell the impact it’s made by the fact that every other record company in Australia is currently trying to sign up a band like theirs.” So says manager Matt Dickson about Australia’s leading exponent of acid jazz. Directions In Groove (DIG).

Though playing in a style far from the traditional Oz mainstream, DIG has forged ahead in the manner of a hot rock act over the past three years, relentlessly playing live, signing with the fd imprint of Photogragh Australia and securing international release of its debut album, “Deeper,” through Verve in the U.S. and U.K., Quattro in Japan, Motor Music in Germany, Telus Tradition in South Africa and PolyGram Jazz in Canada, Hong Kong and across Europe. It has supported those international deals with a 20-date world tour.

Formed by musicians who had trained at Sydney’s Conservatorium of Music and had played with such bands as the Eurogliders, Reels, Yothu Yindi and Belladonna, DIG forged a gestalt of jazz, funk, rap, dance and soul that has earned glowing reviews since the release of the EP in 1992. “Deeper” debuted at No. 7 on the Australian album chart in March, giving the band the sort of profile associated with more conventional pop acts. The album hit gold, with 35,000 units sold, without a hit single and has since surpassed 30,000 units. The October release of the single “Two Way Dreamline” built on the album’s success.

Vocalist and keyboardist Scott Saunders says, “The thing that really comes through with the band is the genuine love of the music and what we do. I think that because the music’s really honest you can use it however you want. And being mostly instrumental, it allows for people’s own imaginations to play with the music.

While Saunders’ saying gives him the role of the group’s frontman, “It’s a very easy focus and everyone gets to solo,” he says. “I don’t treat it as full on rap. My inspiration is more like poetry, almost like beat poetry. I’m not afraid to get sticky-fingered. I think we’re going to want to keep exploring, pushing and redefining ourselves.” —GAB

Lee Kernaghan Is Pure Country

RECORD COMPANY: ABC Music
MANAGEMENT: Jeff Chandler
PUBLISHER: Warner/Chappell Music
BOOKING AGENCY: Premier Entertainment

There are unmistakable parallels between the rise of Lee Kernaghan in Australia and that of Garth Brooks in the United States, despite the differences in the size of their home markets and the scale of their achievements. Both filled a musical hunger in their markets, captivating a mainstream urban audience with an appealing sense of humanity.

Since early 1993, Kernaghan has received 17 major awards, including the ARIA award for best country album of 1992 for “The Onback Club“ and of 1993 for “Three Chain Road.” The young country-music hero headlined 60,000 at the Gympie Muster country-music festival, dotted on record with Australian country-music legend Slim Dusty and appeared in one of the most successful TV video ad campaigns ever undertaken in Australia by McDonald’s.

The flagship act for ABC Music, which is distributed by EMI,
Radio Days

Industry Support And Government Funding Ensure That "Big Backyard" Sticks To Giving Aussie Talent Worldwide Exposure

BY CARRIE BORZILLO

Since 1988, the syndicated radio show "The Big Backyard" has been a worldwide showcase for cutting-edge Australian talent, reaching 750 radio stations in 100 countries, including some 300 college outlets in the U.S.

So when the show lost its funding from the overseas information branch of Australia's Department of Foreign Affairs and Trade in April, the Australian industry and fans flocked to its side. Artists such as Midnight Oil frontman Peter Garrett lobbied to reverse the government's decision.

In September, following the outpouring of support, the weekly, half-hour show hosted by Mark Dodson returned to the air in more than 100 countries. It is now supported by an annual grant of $22,000 ($AUS 30,000) from the state government of New South Wales for the next three years, as well as by renewed funding from the Department of Foreign Affairs and Trade through its international cultural-relations branch.

"We're on much firmer footing now," says "Backyard" managing director Steven Hindes. "We think the program will be self-sustaining in the next few years. The problem with getting sponsors has been that non-Australian companies don't want to align themselves with an Australian program in foreign territories, and there are few Australian companies in a position to market this overseas."

What's more, a host of Australian artists committed themselves to play "The Big Backyard" Concert in Sydney Nov. 5, with the support of a host of Australian music companies. Conceived by Roger Grierson, managing director of PolyGram Music Publishing, promoted by the Frontier Touring Company and sponsored by Coca-Cola, the concert is expected to raise $7,400 to $14,800 (AUS 10,000-20,000) for "The Big Backyard," according to Laurence Boswell, producer of the radio show.

Among the acts on the bill of the The Big Backyard Concert were Midnight Oil, Ed Kuepper, The Cruel Sea, Pet P(ii), Died Pretty, Caligula, Horsehead, Dave Groovy & The Goral Snakes, Oliver, the Plums, Smudge and Tiddals.

A 60-minute television special will be called from the six-hour event. It will be aired in Australia in early 1995 by the Australian Broadcast Company and also will be offered overseas. Boswell and Hindes are hoping "The Big Backyard" TV special will spark interest in a weekly program that they are working on.
Kernaghan has redefined the sales possibilities for contemporary country music. Down Under. Produced and co-written by Garth Bonner (a member of "70s pop hit act Sherbet/Sherba), "The Outback Clip" and "Three-Chained Road" have achieved combined sales of 120,000, which is extraordinary by country standards. "Three-Chained Road" spent 38 weeks at No. 1 on ARIA's national album chart, and both albums have remained in that chart's Top 10.

A high-profile, charismatic live performer—like Brooks—Kernaghan has a tour constantly opening up new areas for himself and country music with his infectious energy and that of his sister, Tina Marie, who is often on his bill. In fact, during a songwriting visit to the U.S. with manager Jeff Chandler last year, Kernaghan was taken under the wing of Brooks' production team at Apple, together with a promise to equip him with a customized microphone and a lifetime of career advice. The association with his American country counterparts was extended in September, when Kernaghan recorded a duet with Trista Newby, who was in Australia on a promotional tour. The track, "Save the Land," was used to raise funds for Australian drought relief efforts.

Based in regional Australia, Kernaghan has a deep commitment to people of the land, and many of his songs capture perfectly and poignantly the resilience of rural life. His albums have become a yardstick by which country music is now measured in Australia. —CAB

**Kulcha Attracts Multicultural Generation X**

**RECORD COMPANY:** EastWest Records

**MANAGEMENT:** Russell Hilton-Smith, Artist Activities Management

**PUBLISHER:** McBrown Publishing

**BOOKING AGENCY:** Hanbury Agency

This is for Generation X from Generation X. That marketing tag has described the breakthrough of Kulcha, the Sydney quartet who has brought a homegrown rock 'n' roll sound and rock soul to the Australian pop charts.

With the success of the act's first two singles, "Shaka Jam" and "Don't Be Shy," both of which have been Top 10 hits this summer, Kulcha has become a teen-oriented phenomenon while maintaining a core male following. The third single, "Fly Girl," from the group's Top 20 eponymous debut album on EastWest Records, helped the group scratch past its initial 9 to 19-year-old following to find itself in their mid 20s and beyond.

Their success is a watershed in the local scene, says manager Russell Hilton-Smith. "It reflects how the industry clearly is realizing itself and understood that the teen public is not satisfied with the mainstream. It's demanding acts whose music and lifestyle can get deeply immersed with this age group has tended to support overseas acts because there was nothing in Australia it could identify with until Kulcha came along."

In an increasingly multicultural Australia, the members of Kulcha have emphasized their Samoan and Maori ancestry in their stage visuals, videos and clothing. They've tapped into a racially diverse audience and have gained chart success in New Zealand as well.

The group also has collapsed on influential stage in appearances such as a guest slot on the teen sitcom "Heartbreak High" and tour dates with similar "bad attitude" acts Face 7 and Safe-N-Pepa.

The foursome met as a gospel singing combination in Brisbane and were discovered at dance parties by Matthew O'Connor, former member of the band Colour Blue, who set up a studio production house called Mo Brown. Kulcha members do their own writing and choreograph and are their own co-producers. The result is a mix of polished and street-brash that when manager Hilton-Smith first saw them, he was convinced they were a sure bet act from New York.

It was this confidence and sense of ambition that attracted Mark Pope, head of A&R/TEW Music Australia, who signed the act to EastWest Records.

"There's not only a generational change going on in this country, but a cultural change," says Pope. "And Kulcha is part of that."

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Trans World Eyes Recovery In '95
Inventory Problems Behind, Execs Chart Growth

BY DON JEFFREY

SARATOGA SPRINGS, New York—Robert Higgins, chairman of Trans World Entertainment Corp., says the company’s goal is to return to the level of profitability it enjoyed in the mid-to-late 1980s, when it posted some of the best returns among U.S. retailers.

The objective has been unattainable in the past two years because problems with a new, computerized inventory-management system meant that product often reached the right store at the right time. And that resulted in lost sales and lower profits.

But Higgins and other Trans World executives delivered a strong message at their recent management conference held Oct. 1-4 at the Sheraton Saratoga Springs: The crisis is over, and the company intends to forge ahead with renewed emphasis on merchandising and growth.

“The system is under control,” Higgins told Billboard. “The focus of the convention is the changes taking place.”

The most visible change is the addition of several new execs, most of them in the areas of merchandising and transportation. Higgins declared that Trans World will become a “merchandising-driven” company.

“We will give the buyers the information they need to manage the business,” he said.

To that end, Trans World has hired a new senior VP of merchandising, a former Sears Roebuck & Co. executive, John Whitehead. It also has created a new department, merchandising communications, which is charged with providing buyers with up-to-date information about what is happening in various markets so they can make better decisions about buying.

Just as the problems with computerized inventory prevented progress in merchandising the past two years, they also put the brakes on the company’s traditionally strong growth. Trans World now operates about 700 stores and leased departments in 41 states. The biggest concepts are Record Town (208 stores), Coconuts (146), and Tape World (90).

But now Higgins and his team are ready to renew the chain’s expansion. The emphasis is on building bigger stores. “The consumer definitely wants larger stores,” he said.

According to Higgins, the company’s strategy is to dominate the markets in which it already operates. “We are, and always will be, a music retailer, mostly with big stores. Small outlets will be used only to fill in existing markets. ‘We’re not going to open small stores in new markets,’” he said.

So far, Trans World has only one full-media superstore, a concept called For Your Entertainment. Higgins said he is “pleased” with the 27,160-square-foot store in Trumbull, Conn., but intends to make adjustments. “We’re not in a position to discuss what we’re doing with that just yet. But we do have plans to grow in ’96.”

Expansion into new areas is one possible element in the chain’s expansion strategy, but Higgins pointed out that there are not many attractive smaller chains for sale now. In the past two years, he conceded, the internal systems prob-

(Continued on page 85)

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On Top Spines, Zip Strings, And NARM Matters

ON THE ROAD: Track has spent almost the last two weeks on the road, mostly in Phoenix at the National Assn. of Recording Merchandisers Fall Convention, which ran from Oct. 21-26. Now back in the office, Track thinks it's a good time to clear out the old CD stock.

During a panel discussion at mini-NARM, the heads of the major distribution companies reported on where they stand on CDs, which allow customers to browse through CDs while looking down at the radio, instead of flipping through the album facings. The majors also have begun to include zip strings on CD shrink-wraps so that they are easier to remove, and they explained where they stood on that change as well.

Now, this might sound like an interesting column fodder to some readers, but the addition of a top spine to the CD is bound to improve the shopping experience. Already, a good number of albums being released by the majors have them. But rather than getting into a tussle, blow-by-blow account of where each major stands on the issue, Track will summarize by saying that so far it's the majors, it sounds like the top spine will become the rule for all new albums and newly manufactured catalog albums by the end of the first quarter of 1995.

Cena president Russ Bach admits his company is a little bit behind the others, but he expects to start rolling out top spines in April 1995, with all new manufactured albums having them by June.

Production on this of the top space bars slightly behind the top spine. Already, PGD, WEA, and Sony Music Distribution have zip strings on all albums coming out.

But WEA president Dave Mount and Sony Music Distribution chairman Paul Smirnoff told they were having one slight problem with the zip string. Since it is clear and biends into the polyethylene shrink-wrap, Mount said, “we can't find it.” Smith added, “We can't find it, either.”

PGD president Jim Caparro reported that his company is using a red zip string. Earlier, Track told Track that the problem with the invisible zip string “is something we were unaware of. I learned a lesson about that” at NARM.

During the panel discussion, Independent National Distributors Inc. chairman Billy Emerson said his company has been attempting to get its labels to add top spines. Moderator and NARM president Scott Young detected that some labels might be resisting, so he suggested that retailers send a message to the independent label community urging them to incorporate the top spines.

WASTING AN ISSUE: Track notes that Rykodisc was among the first of the independent labels to include top spines on its CDs. But unlike the majors, which are making them out of a plastic film and are including them in some cases, as part of the shrink-wrap, Rykodisc is using cardboard spines that are slipped over the CDs and held in place by the shrink-wrap.

One advantage of the cardboard spine is that it allows for a description of the album to be included on the 1-inch overlay that covers both the front and the back of the CD.

But Track was surprised to see that Rykodisc, which had denounced the long-box as environmentally unsound and led the charge to eliminate it, would choose to use a cardboard top spine. Once the shrin-wrap is opened, that spine is nothing but excess that will be thrown away. Rykodisc executives were unavailable to comment.

Those of you who read last week's column remember that NARM's annual convention was a topic of discussion at mini-NARM. Here are some things that I didn't have room to talk about.

Pam Horowitz, NARM's executive VP, said that San Diego, which will host the February 1996 annual convention, offers the the opportunity to entertain the whole family, with attractions like the Sea Dog Zoo, Balboa Park, and Sea World. Therefore, NARM will offer a family package similar to the one offered when the convention was held in Orlando, Fla. Later, she noted that NARM will no longer give a theme to each convention. Instead, it will now use a logo: 'NARM, where business is always sound.'

The organization will try to design collectible artwork around the logo, which undoubtedly will be made available to members on T-shirts, caps, etc.

While the panelists were battling back and forth about the benefits of various marketing strategies and distribution channels (e.g., Blockbuster's Barbara Streisand exclusive and the McDonald's promotion), George Daniels, owner of George's Music Room in Chicago, reminded them of the axiom that the main thing is the music, and if it's not in the groove, "you can't sell it."

He added what would become the slogan of this year's mini-NARM: "You can't shine a shoe!"

Making Tracks: Track hears that else Kolesky has joined JCA as VP of field marketing. Kolesky previously was director of jazz sales at Sony Music Distribution. She replaces David Fish, who becomes head of sales at Sony Video and Compact Discs.

Hail: Stan Silverman, NARM's director of meetings, is celebrating his 20th anniversary with the trade organization.
pany and find strategic partners who can help in marketing the project.

To that end, ESPN has begun airing 500 commercial spots for the title, which hit stores Oct. 25. The only merchandising planned by the label for the fourth quarter is placement buys in chains such as the Musicland Group, Camelot, and National Record Mart.

A promotional tie-in with Nobody Beats The Wiz in November involves the giveaway of 12,000 cassette single samplers at Madison Square Garden during the NBA all-star balloting. The sampler includes a $1-off coupon for the "Jock Rock" title at Nobody Beats The Wiz locations.

A two-disc set will be offered via a direct-marketing campaign through Warner Music Enterprises, beginning in mid-November. The CD set is priced at $24.95 and includes nine additional songs. "They're promotions that will reinforce each other by more impressions," says Lynch, who executive-produced the project along with Hoffman.

With the original run of television advertising, "it's most important to create an identity for this ... in the retail and direct-response marketplace so that 'Jock Rock' establishes itself as a successful item," says Hoffman.

Tommy Boy plans additional in-store merchandising for the first quarter of 1995, with posters and dump bins.

The suggested retail price for the single-disc set is $15.98 for the CD and $10.98 for the cassette.

Partners Tommy Boy and ESPN have also launched an extensive publicity campaign targeting the sports media. A hotline has been set up for sampling the title, and the phone number is included on all the marketing and publicity materials.

Tommy Boy hopes the first quarter of 1995 will bring corporate tie-ins as well as distribution through sporting goods stores. Other marketing possibilities that Tommy Boy is considering include home shopping channels and promotions centered on sporting events such as the Super Bowl or all-star games.

With most of the marketing efforts concentrated on generating sales between now and the end of the first quarter of '95, the label hopes to sell at least 250,000 units during that time period, "to make it worth our while," says Lynch.

ESPN Enterprises was formed two years ago to develop ancillary businesses for the channel. There are videos, CD-ROMs, video games, online services, pay-per-view—even plans for an amusement park in partnership with Disney in Orlando, Fla., tentatively called "ESPN World." Director of ESPN Enterprises Sharyn Taymor says, "It's a natural extension of our brand name, and it fits right in with our other enterprises."

Tentative plans are in the works for future volumes of "Jock Rock" and a "Jock Jams" compilation, which will feature rap acts. The songs on the first "Jock Rock" volume are all licensed from other labels and include titles such as Queen's "We Will Rock You," James Brown's "I Feel Good," and Steppenwolf's "Born To Be Wild."

It's no lie that the audio/video market is growing by leaps and bounds.

1993 saw camcorder sales pass 3 million units (for the first time in any year). Sales of home theater-ready audio and video products are growing 30% annually. Projection TV sales currently top $1 billion and will grow an average of 10% over the next 4 years. But there's still a question as to whether or not you'll turn up your sales volume. You will after you see what the world's coming to this winter at CES. Fax the coupon below. Like the truth, it's right there in front of you.

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**JOCK ROCK**
(Continued from page 81)
Retail

NAIRD Looks to '96: The board of the National Assn. of Independent Record Distributors & Manufacturers convened during the National Assn. of Recording Merchandisers Wholesalers Conference Oct. 23 in Phoenix to plot NAIRD's strategy for the coming year. "The main thrust for the '96 convention is to get the retailers involved," says executive director Pat Martin, who emphasized that objective when she took over the position in late 1995.

At present, there are roughly 50 retail members of NAIRD, most of them drawn from the independent sector. "Since NAIRD represents the independent segment, our focus initially will be the independent retailers," she says, adding that major chains will also be solicited to participate.

There is no NAIRD membership fee for retailers, Martin says. The panel lineup at the '96 convention, scheduled for May 10-14 at the Hyatt Regency at the Embarcadero Center in San Francisco, will include sessions devoted to retail marketing. "We're looking to build the "super stand" at next year's MIDEM music fair, set for Jan. 30-

by Chris Morris

Feb. 3 in Canons, Martin says she hopes 100 companies will participate. She emphasizes that the fee for the super stand is "much less than if they exhibit separately."

At the NAIRD meeting in Phoenix, some changes were apparent on the group's board: Virginia Callaway of High Windy Audio in Fletcher, N.C., now occupies the seat vacated by Martin when she assumed the directorship, and Gary Himmelfarb of RAS Records in Washington, D.C., has replaced George Hiscott of California Record Distributors/Independent National Distributors Inc., who has retired and declined to seek re-election.

Quick One: Noted modern rock producer Matt Wallace has started his own Los Angeles-based label, Fish Of Death Records, in partnership with journalist-producer Dave Konjoyan. Wallace is known for his work with Faith No More, Paul Westerberg, and the Replacements, and Konjoyan recently oversaw A&M's Carpenters tribute, "If I Were A Carpenter." Fish Of Death—which will be joined by another imprint, Garageland—is beginning life with a series of 7 inch singles; the 45 "Stop You're Killing Me" by the L.A. band Tiny Buddha kicks things off.

Flag Waving: All of a sudden, in the midst of the neo-surf revival, there are a lot of artists inside the music industry. The Challengers, one of the most prolific instrumental surf bands in the history of the genre, have gained a lot.

Last month, Sundazed Records in Covina, N.Y., released four classic Challengers albums originally issued in 1963-64 on Vault-GNP Crescendo in L.A. Also recently released was a best-of compilation of the band's work for the label. But, best of all, the group has just put out an all-new album, the aptly titled "New Wave," on drummer Rich De's Atmospher Records.

Dely, who started up the Challengers after co-founding the Belairs, the seminal band from Southern California's South Bay, has been busy himself in recent years with his company Mirabile Music, which has produced music for TV shows and commercials. (He also worked as what he calls a "baby sitter-conductor" for Tony Orlando and David Cassidy.) He says the group played its last live gig 17 years ago.

But a host of surf fans have never forgotten the sleek, slick sound that made the Challengers—one of the most prolific instrumental surf bands in history—first a fixture on the SoCal scene.

"We actually had some offers from a couple of small labels, but we thought we'd take a shot at it ourselves," Dely says about the making of the new album, which he co-produced with associate Steve Czuckerman, who arranged the set's 12 tracks.

Guitarist Art Fisher from the '50s edition of the band appears on one number, a remake of the Belairs' timeless "Mr. Moto." On the rest of the album, original lead guitarist Ed Fournier's chair is filled by Paul Johnson, who formed the Belairs with Dely when the musicians were in their early teens.

"Ed was in the middle of another project, and I called Paul, and he was more available than some of the other guys," Dely says. "He sort of rip-roared through it."

Fournier is present in spirit, though: He contributed the album-closing composition "19th Street."

Distributed so far by California Record Distributors, "New Wave"—the CD of which comes emblazoned with a vintage Rick Griffin cartoon of Murphy the Surfer—neatly recaptures and updates the crisply rocking Challengers sound of yesteryear.

At the moment, live performances by the band remain an iff proposition, according to Dely. "Some days, Ed says, 'If you do it, I'll do it.' Other days it's, 'I don't know...."
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DENVER—John Carter thinks of his Locals Music store as a community center for local musicians. At the very least, it’s a hangout. When regional artists aren’t performing live in the store, they’re volunteering their time behind the counter. Many believe they owe a debt to Locals Music, which is almost entirely dedicated to the recordings of independent regional artists.

Carter sees his unique store as less a financial enterprise than a personal statement. “I created this business by having a very supportive attitude. It’s all about community,” he says.

Local musicians have been so appreciative that the retailer has been able to staff his operation with all volunteers—and the store receives advertising, computer consultation, and printing work free of charge. Regional labels have even been known to give Locals free product. “I don’t ask anybody for anything,” says the store owner. “The musicians want this to happen.”

Carter admits his business plan has been based on trial and error. The former actor and puppeteer had virtually no retail experience when he opened Locals in February. But last year, after being diagnosed with cancer, he made a hospital-bed resolution to dedicate his life to assisting struggling musicians.

Although Locals is a fulfillment of its owner’s vision, the store hasn’t always been a dream come true. A few weeks into operation, the retailer was forced to start from scratch after an employee stole his entire inventory. Carter also has had to contend with public indifference to local music. For a while, he sublet half of his 700-square-foot space to a clothing retailer.

Local sells now approximates $100,000 in music product a day and, after months of doing business only on consignment, Carter is now able to purchase 20% of his product. But he still refuses to buy from wholesale distributors. “I’m here for the people who are pounding the pavement, working their butts off,” he says. Carter even lets local musicians price their own products. Most charge about $10; the most expensive CD is $14.

Ninety-six percent of Carter’s inventory is local music proper; the (Continued on next page)

**Top Reggae Albums**

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<td>QUEEN OF THE PACK</td>
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<td>PROMISES &amp; LIES</td>
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<td>REGGAE GOLD 94</td>
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<td>11</td>
<td>ALL SHE WROTE</td>
<td>CHAKA DEMUS &amp; PLIERS</td>
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**Top New Age Albums**

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<td>MANDALA</td>
<td>KITARO</td>
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<td>4</td>
<td>THE BEST OF SHAKTI</td>
<td>SALIF KEITA</td>
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<td>MUZIMA</td>
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**Top World Music Albums**

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<td>1</td>
<td>COMING TO A STORE NEAR YOU</td>
<td>BILLBOARD</td>
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DENVER STORE A HAVEN FOR LOCAL ACTS

Continued from preceding page

rest comes from touring independents who have visited the store. The outlet's biggest sellers are Denver funk/rock band the Jones, as well as Lord Of Word and Hippie Weres. But the store also carries an assortment of rock, country, folk, R&B, jazz, and poetry recordings. To inspire regional artists, Locals even stocks early independent CDs by Big Head Todd & the Monsters and the Samples, Colorado bands that have since signed to major labels.

All told, Locals carries about 600 titles, 60% of which are on CD. Less than 1% is used product. Rounding out Locals' inventory is an assortment of live videotapes and promo shirts for Colorado bands.

Although Carter's open-door policy has attracted a wide range of would-be (and won't-be) musicians, the owner is proud to say he has only turned down one recording—and that was for legal reasons. The performer had neglected to pay royalties for his self-recorded tape of cover versions.

Because Locals carries what is certainly Denver's widest selection of regionally produced CDs, the store has become something of a clearing house for the local music scene. Even radio announcers and club owners have been known to use the store as a way to find local talent. Carter says, "It's as much as a musician's resource center as it is a retail outlet. I spend as much time on musician networking [as selling product]."

Even the competition is supportive of the store. Customers are sent daily to Locals by other record retailers, including Wax Trax, which has a store six blocks away. "Instead of having a local performer being hidden behind thousands of others, I'm pushing the locals," Carter says. "Who am I threatening?"

But the optimistic retailer is hoping to change that perception. Carter predicts that Locals eventually will take on competitors through a computerized home-shopping service. The Locals catalog recently became available for online browsing via Internet, and Carter says he'll soon add digitized pictures and music clips to the so-called "Jekenet" system. The store owner says he hopes to build the service into an international, computerized network of independent music retailers.

According to Carter, the Independent Music Outlet (or I.M.O.) would be both a way for artists to avoid major labels—and for retailers to bypass large distributors. "I'm going to create the anti-chain chain," he says. "I'm going to be getting independents from around the world. We're going to be able to drop the bottom out of the market on the major labels, and market all our CDs well under $10." Carter is convinced that his dream of a grass-roots union of music retailers eventually will signal the end of concentrated power in the music industry.

Other, less grandiose plans include a possible name change for Locals. While the name has been effective in getting Carter's message across, he says some musicians find the term confusing (as in "local yokels"). Carter further believes the name may eventually become obsolete for a store he hopes will become the international flagship for I.M.O. Carter says the term "local" really means "independent," but there's already a chain of Colorado music retailers using that moniker.

Regardless of whether Carter's global vision comes to fruition, he is assured of a steady stream of local support in Denver. Regional music boosters have even offered to stage a fundraiser for the business, a prospect Carter rejects. "If I do a benefit, it's going to be for disabled kids," he says. But even if the retailer never becomes wealthy through his enterprise, he is contented with his labor of love. "I'm committed to this project to completion," he says. "This is my life."

REGGAE MUSIC

True to its name, local bands often perform at the Denver store. Pictured here is the act Alcoholocast. (Photo: Peter M. Jones)
TIM PETTY
Wildflowers
PREVIOUS PAGE: Paul Rabkin

Because Petty has never seemed to take himself too seriously, the wise-cracking Mad Hatter—"It's easy to understand him. His second "sole" album (credited reveal "Tweakers on board) wake-up call to the fact that he has, somewhere along the way, grown into a forceful performer and songwriter. Oh, there's still a deliciously sly (the rainy blues buyme "Honey Bee") and the knockout lead single "You Don't Know What It's Like," with its irresistible undertow of a backbone) and more than a dash of cynicism (the tender killer "It's Good""). But here's the fun part: with new flashes of vulnerability the stripped-down ballad "Wake Up Time," the brooding "Hard On Me," the lovely "Wildflowers") that add depth and relevance. Wildflowers beautifully is a more muscular, musically aggressive production approach from Robin.

TONY BENNETT
Sings Of Russia

Bennett is so hot this year that snow doesn't stand a chance around him. "Snowfall," however, shows every sign of becoming an enduring holiday favorite, as Bennett's follow-up is a New Orlean, recorded "late night" by Don Henley and Glen Frey, and a gracious, searching ballad by Henley and Stan Lynch, "Learn To Be Still," that is more reflective of Henry's solo work than the Eagles. The remaining songs, cleaned from the band's much-touted MTV Unplugged taping this spring, are delivered faithfully, though there are some nice, unexpected orchestral, saxophone, and guitar intro to "Hotel California" and the stirring strings on "Wanted Time." Despite a little affectation when the album goes from the studio to live, the project works fine. Like an ice-cooled beer, this album is more tasty than truly hot, but it's never tepid.

Man Of Mine" in the 1951 version of "Show Boat," the artist was overacted). Along with the familiar tunes, the outtakes make this an audio delight.

R B

EDDIE F. AND THE UNTouchables
Let's Roll On The Radio

On compilation album, executive producer Eddie F. is the star, and spare R&B harmonies, slick, funkadelic rap, and rugged raw soul meet and prosper. Tracks by seasoned Pete Rock & C.L. Smooth, Slick Rick, R.A. the Rugged Man, and the JAMO label, go operate alongside contributions by talented newcomers Felicia Adams, Porche, Andre Wilson, and Mad Dog. The centerpiece is the hard-edged chorus-line jam "Let's Get It On." Featuring the Notorious B.I.G., 2Pac, Grand Puba, Sugarhill, and Heavy D.

WILLIE D
Ply Your Mama

PRODUCERS: DJ Screw / T.M. Dulaney

FAME: 4/29

New addition to the West Coast scene worked as a rapper, delivering its classics with a slightly more muscular, musically aggressive project works the album goes from the familiar tracks, the outtakes make this an audio delight.

DANCE

UNCANNY ALLIANCE
The Groove Went B!tch

PRODUCERS: Uncle Sketchy Evans, Eric Kupper

FAME: 7/19

New York duo takes a full-length bow with a setowel record in heavy dance rhythm and lyrics that teeter between street-spiced rumor and self-empowerment. E.V.

DUKE ELLINGTON
Early Ellington: The Complete Brunswick And Vocalion Recordings Of Duke Ellington, 1926-1930

RE issues: Duke Ellington's status as a jazz genius was solidified by these 1926-31 recordings, which included standards to be "East St. Louis Toodleoo," "Black And Tan Fantasy," "Black Beauty," "Mood Indigo" and "Bebop 2 Rhythm." Featuring master and alternate takes, this three-disc, 67-track set spotlights—with minimal amounts of bias—brilliant Ellingtonians Bubber Miley, Oran Hays, Sonny Greer, Barney Bigard. Also includes unexpected versions of pop hits "When You're Smilin," "The Pendulum," "Twelfth Street Rag," and "Ain't Misbehavin"

WILLIE NELSON
Holding Words Of The West

RE issues: Short story writer Willie Nelson, one of music's most versatile performers, has contributed in various capacities to the All The Things You Are," "I'll See You Soon," an annual offering of previously unissued material that features a range of styles.

NATIONAL MUSIC" was this year's Christmas album, and it confirms the tradition of the past few years. The album is a collection of holiday classics, performed by top-notch choirs (among them the Tallin Scholars' choir), arranged by the great James during the holiday season, and recorded to the highest standards possible. It is a beautiful album, and it is one of the best Christmas albums of the year. Each track is a gem, and the overall sound is excellent. The Tallin Scholars' choir sings with great feeling, and the arrangements are creative and engaging. The album is a must-have for any music lover, and it is a wonderful way to celebrate the holiday season.

WILLIE NELSON
The Sweet Sunny North

RE issues: During his Southern-fried title track, which features Ice Cube, are possible contenders for airplay.

JIMMY PAGE & ROBERT PLANT
No Quarter

RE issues: Jimmy Page & Robert Plant Atlantic: 82703

Setting a bold example for other rock veterans, a new album by Led Zeppelin in new, light-hued Zep masters. The experience produced three new songs, including "Sycamore-flavored "Yallah" and "City Don't Cry," which testify to the Zep masters' enduring creative genius and to the vitality of this reunion project. A milestone.

MARIAH CAREY
Christmas

RE issues: Mariah Carey Arista: 46222

Heralding the arrival of Christmas shopping season is one of the hottest of the year. The album includes a wide range of holiday classics, performed by top-notch choirs and celebrated stars. Mariah Carey's rendition of "All I Want For Christmas Is You" is particularly moving, and her version of "Silent Night" is a beautiful tribute to the season. The album is a must-have for anyone who loves Christmas music.
**Single Reviews**

**EDITED BY LARRY FICK**

**POP**

**VANESSA WILLIAMS** The Sweetest Days (1:45)

PRODUCER: Keith Thomas
WRITERS: I. Wolfe, J. Pantaleon
PUBLISHERS: S/A (ASCAP), Sony/ATV
REMARKS: I. Wolfe

**LISA STANSFIELD** Dream Away (4:35)

PRODUCER: David Foster
WRITERS: D. Foster, K. Foster, L. Stansfield
PUBLISHERS: S/A (ASCAP), EMI-Capitol
REMARKS: David Foster

**BABYEAEY & LISA STANSFIELD** Bye Bye (3:01)

PRODUCERS: Richard Marx, L. Stansfield, R. Cooper
WRITERS: J. Cooper, L. Stansfield
PUBLISHERS: EMI -April /Darp, EMI-Capitol

**LADEA** The Love You Don't Want (4:16)

PRODUCERS: M. Puntolillo, R. Mitchell, K. McAnally
WRITERS: J. Puntolillo, K. McAnally
PUBLISHERS: Program/McAnally/Group Home Sounds

**NEW & NOTEWORTHY**

**ECHELON** I Can't Imagine The World Without You (5:15)

PRODUCERS: Simon Weeck<br>WRITERS: S. Weeck, A. Van Eeck<br>PUBLISHERS: Taxi, PRT<br>King-Ring 6852 (CD single)

**ROB & B**

**PATTY LOVELESS** Here I Am (3:04)

PRODUCER: Emmylou, S. Stucky
WRITERS: J. Happy, M. Capote
PUBLISHERS: S/A (ASCAP), ASCAP

**MUSICAL REVIEWS**

**HONORING AN ICON**

**DANIEL days of Grace (3:41)**

PRODUCERS: Tom Jones, R. Bayly
PUBLISHERS: Primetime, Primetime/R-G, Ltd
Steval 0144 (cassette single)

Street singer with her diva stripes and then some with this middling R&B & hip-hop shuffler. She serves the same assuring quality that made her previous hit, "Don't Front," sidele, while also revealing softer vocal colors—making for a well-worn, middling single. Producing Ron G. kicks a fly groove without losing sight of the melody and hook. Justice: pairing this is the band that established missives as the star she deserves to be.

**NIK I Miss You (4:00)**

PRODUCERS: Vincent Howard, Charles Howard<br>WRITERS: V. Howard, C. Howard<br>PUBLISHERS: Primetime, Primetime/R-G, Ltd<br>Hallmark 4269 (CD single)

Male quartet gets all deep and sincere on this stirring, piano-anchored love song. Producer Vincent Howard's waterproof stamina places primary focus on the art's swirling harmonies and a soulful lead vocal. The heart is in it, without flying over the top. This is the kind of single that demands active airplay at all possible formats. Production Ron G. has the juice to send its career soaring.

**RICHARD MARK** Nothing Left Behind Us (3:59)

PRODUCER: Richard Mark
WRITERS: J. Redding, K. Mckee<br>PUBLISHERS: S/A (ASCAP), S/A (ASCAP)
Capitol 79518 (90s Cemra) (cassette single)

Third helping from "Paid Vacation" an easy-paced pop-rocker that batches on Mark's friendly vocal style and his knack for creating an immediately memorable chorus. A bright future on AC radio awaits. Both listeners and Programmers should note the two highly accessible remixes, ranging from fleshy to acoustic.

**LORD GOLD** I Likes It (4:46)

PRODUCER: Norman Jay Mangan
WRITERS: N. Jones, R. Virtue, R. Hunt, E. Cody
PUBLISHERS: RCA
Cutting 269 (house single)

Newcomer Gold sinks through this stately new-jill/hip-hop track with prowess and pride, as she piers through lead backbeats with a confident, heart-wrenching vocal. A racing rap by Jac of Dapat interrupts the action midway, adding sunny element to an otherwise controlled performance. The Nice version, remixed by Grez Nige and Big Rog, has a bigger bass, a quicker pace, and a different rap by Fat Dong.

**CODE BLUE** Don't Squeeze The Juice (4:23)

PRODUCERS: B. Albert, D. You, R. Wilson
WRITER: not listed
PUBLISHERS: S/A (ASCAP), ASCAP

At last! A record that wants to prove something, not a group that says something. In the face of the media overload of O.J. Simpson, this rap track takes a strong stand in favor of the accused murderer, defiantly declaring, "O.J. was a victim, too." The backbeat is by the book, and the simple-minded lyrics are not seriously groundbreaking. Still, the catchy hook will likely be embraced by those who side with Simpson.

**TRUMP** You're Gonna Miss Me When I'm Gone (4:41)

PRODUCERS: K. Stamps, E. McKeith, E. Anthony
WRITERS: K. Stamps, E. McKeith, E. Anthony
PUBLISHERS: EMI -April /Darp, EMI-Capitol

A new sound in sound, it's a soulful country rocker, the kind longed for by fans of George Jones. The band from Columbia is one of the year's outstanding new acts. Vincent Howard is a record producer whose talent for getting the best out of the musicians he records is bound to carry him to new heights in the future. This is a definite hit.

**WILLIAMSON** Let's Do It (4:50)

PRODUCER: Donnie Simpson
WRITERS: D. Simpson, W. Jackson
PUBLISHERS: S/A (ASCAP), ASCAP

A new sound in sound, it's a soulful country rocker, the kind longed for by fans of George Jones. The band from Columbia is one of the year's outstanding new acts. Vincent Howard is a record producer whose talent for getting the best out of the musicians he records is bound to carry him to new heights in the future. This is a definite hit.

**WIDEN** I'm Gonna Miss Me When I'm Gone (4:41)

PRODUCERS: K. Stamps, E. McKeith, E. Anthony
WRITERS: K. Stamps, E. McKeith, E. Anthony
PUBLISHERS: EMI -April /Darp, EMI-Capitol

A new sound in sound, it's a soulful country rocker, the kind longed for by fans of George Jones. The band from Columbia is one of the year's outstanding new acts. Vincent Howard is a record producer whose talent for getting the best out of the musicians he records is bound to carry him to new heights in the future. This is a definite hit.
NEW YORK—Hyperbole Studios is having an eventful year, and that's no exaggeration.

In October, the Seattle-based multimedia company forged a joint-venture partnership with the Warner Music Group, which itself came on the heels of an earlier pact that saw the WEA family of companies take on exclusive packaging, marketing and distribution duties for the firm's products.

Its “Quantum Gate,” an innovative “interactive cinema” title, has drawn critical praise and sales exceeding 50,000 copies, according to marketing VP John Locher, who built on the appeal generated by the earlier release of an interactive novel, “The Madness Of Roland.”

And this Thanksgiving, Hyperbole will release its most ambitious CD-ROM title yet, to be preceded by the release of a separate soundtrack album, composed by D’Cukoo and co-founder Candice Pacheco.

“We are in the middle of a pretty serious phase of growth, and that’s the community that our joint venture with the Warner Music Group is providing,” says Greg Roach, Hyperbole's founder and artistic director. “We’ve got six titles in the works for next year and high hopes for this year.”

The hopes are pinned to “The Vortex,” the three-CD-ROM sequel to the sci-fi thriller “Quantum Gate”; how high they actually rise is tied, in turn, to retailers and consumers' re-actions to this newest twist on interactive flicks.

“It’s not an easy sell, just yet.”

“The reality of the market is that an interactive movie will be sold right alongside a game,” says Locher. “We step into most stores, and we will be in a section called ‘CD-ROM Games.’ So immediately you are confusing the consumer—this is not a game. But in any new genre, you are going to face that initially. We look at it as a marketing challenge, but we are helped considerably by WEA’s distribution strength in areas such as audio outlets and video stores, which are more familiar with what we are doing.”

Which is, by the way, “creating a new kind of movie experience,” says Roach. “If a traditional film is a river, the viewer of that film sits on the bank and watches the water flow by. We want to take that viewer and turn them into a fish and put them down into that river.”

However, unlike other interactive experiences such as games, an interactive movie lets viewers “swim up or down or left or right, but at the same time there are banks and a bottom to that river that we have devised,” adds Roach. “The world we allow them to explore—however fully—is contained by the rules of dramatic storytelling.”

Using its “VirtualCinema” engine, Hyperbole puts the user directly into the picture. In “Vortex,” for instance, the viewer becomes the lead character, Drew Griffin, a young soldier fighting for his life in a distant world. The user views the action through his eyes, never actually seeing the character he has assumed.

The rules of dramatic storytelling have been altered somewhat between “Quantum Gate” and its follow-up, in part a concession to the demands created by the gaming world, “which expects a certain amount of bang for its big bucks,” Roach says.

“With ‘Quantum Gate I,’ one of the complaints was that there was only one ending, and once you’d done it, you’d done it,” says Roach. “But because we are making movies rather than games, throwing all kinds of obstacles in the users’ way—puzzles and the things normally associated with games—in order to artificially lengthen the experience it was something we were interested in doing. Still, we had to address that repeatability issue.”

What Hyperbole did was create multiple story lines to explore—designed in such a way that a user could sit down and create one pers-son in an evening, then come back a second, third, and fourth time to create other alter-selves.

“There are dozens of different endings,” Roach adds, “that are de-pendent on the paths you choose. But there is also only one true end ing to the movie, and something we call the sweet path—the preferred path—through the film. And so part of the goal, part of the mystery that drives the viewer, is getting to the real ending. And all the choices af-fect their final destination.”

Affected are everything from the palette of colors in the background to the tone of the music.

“The program keeps track of the viewer’s emotional path through the film, so that every choice he makes plays a part in what he finally sees when the credits roll.”

MTV’s BEAVIS & BUTT-HEAD Viacom New Media Sega Genesis (also available for Sega Game Gear, Super Nintendo) No suggested price

Bottom line: Doesn’t suck. Is there, like, any higher praise than that? Not in the universe inhabited by these animated characters, who rock ed to cult status on the basis of their decidedly offbeat MTV series.

Offbeat is again the word for the sharp game spin-off, which stretches, or rather distends, the classic video game form to delightful new depths. Partially animated, it’s rated M-Ages ’for’ (Mature)’ audiences.”

Start with the premise, a fairly standard one: Assemble the pieces of a lost item to claim a reward. Here, however, the items in question are tickets to a GWAR concert, which have been eaten (and, er, returned) by a dog, and then scattered in pieces to the wind. The gamer must re-assemble the tickets to gain access to the show.

Players assume the characters of Beavis and Butthead (lone players can choose one, or alternate between the two), and then choose among vari-ous settings (accessed via remote control as different channels) in which to search. The Turbo Mall, the burger joint, and school are among the odd backdrops, where Beavis & Butthead interact with other characters (and the occasional rat), while gathering errant ticket pieces and at-tempting to maintain their energy levels.

Foes are dispatched with an arse- nal of weapons that includes a belch and, of course, a fart. Sometimes fleet feet work best for these anti-heroes, though, and when all else fails there is the “Sucks” option, which whisks the char-acter out of a sticky situation.

The standard gaming elements are really the point, though, at least not the high point. It is the vivid renderings of characters and scenes (achieved through close collaboration with the creators of the TV show) and the odd little touches—like the dance Beavis & Butthead break into spontaneously when left unattended, or the “Fart” option that plays back the “heh-hehs” and other sound effects in a musical jingle—that make this game look so good.

The two other versions—for Game Gear and SNES—are billed as “dif-frent games” by Viacom, with slightly different storylines.

BY MARILYN A. GILLEN

Turning The Page(master). Turner interactive is readying release of its CD-ROM adventure game “The Pagemaker,” which is based on the forthcoming feature film starring Whoopi Goldberg. Paul, VP of New Media for Turner Home Entertainment, which will distribute the game; David Kirschner, executive producer of the film; and Bob Oggon, president of Mannheim Micro Productions, developer of the game. A separate game based on the film, for the cartridge format, is due from Fox Interactive.

Nintendo Goes Ape Over ‘Donkey Kong’

KING OF THE HILL: Nintendo is not kid-ding about taking an aggressive mar-keting approach to expected holiday star “Donkey Kong Country,” due Nov. 21, as suggested 20% retail price.

“Seems it’s going directly to a lot of consumers’ homes—or at least as far as their mailbox—with its sales pitch. As part of its launching campaign, Nintendo is mailing out 2 million video-cassettes—a million subscribers of Nintendo Power magazine and another million, drawn from a ran-dom selection of Super NES owners, will get a sneak peek at the game. The eliminate video is a behind-the-scenes look at the 3D game’s making, with snippets of game-play footage.

Marketing VP Peter Main calls the preeminent a launching titie, “show pre-view,” “Once our consumers get a glimpse of the astonishing graphics and listen to the originally sound-tracked, we’re sure they’ll be sold.”

Nintendo is so sure, it has set its most aggressive sales goal yet: 2 million car-tridges sold by the end of the year.

TAKE NOTE: Expect more music titles soon from Interplay Productions. The Irvine, Calif.-based company already journeyed into the emerging musi-cased CD-ROM world with the pion-eering “Explora: Peter Gabriel’s Secret World,” which presented an in-depth look at the Grammy winner’s music and creative process.

They’ve hired a guide to lead future treks. Brian Christian will head a newly formed music division, which will be the focal point for its development of music based titles, says president and founder Brian Fargo. Christian, a veteran producer and engineer, has worked with such recording artists as Michael Bol-ton, Kiss, and Alice Cooper.

TOP OF MIND: The Software Toolworks, long a familiar presence in the entertainment soft-ware industry, will no longer be a familiar name.

The Novato, Calif.-based publisher has taken a new corporate identity— MIndscape Inc.—“to more accurately reflect the type of products the company produces and the market it serves,” the company states. The old name was considered “restrictive” by software dealers and retailers.

Mindscape stands for an entertainment software company—The Software Toolworks—acquired in 1990; it has renewed its Everlasting titles, mostly video-game cartridges, under the name.

“Mindscape products will educate and entertain a broad audience, while allowing them to ‘escape’ at the same time,” says chairman/CEO Bob Lloyd. “The name is a perfect fit.”

MIND SCAPES

www.americanradiohistory.com
Rezound Teams With East Texas
Move To Improve Dist. Of Audiobooks

By Trudi Miller Rosenblum

NEW YORK—Hearing is believing, especially when it comes to audiobooks. The uphill battle audiobook manufacturers often face trying to convince video stores to stock their product may be ending now that Rezound International has signed on to sell to specialists through Houston-based East Texas Distributing.

The deal brings together Rezound, one of the leading audiobook wholesalers to the rental market, and ETD, the No. 2 home-video distributor, which also caters to supermarket customers. ETD, a close second behind top-ranked Ingram Entertainment, now may have found a means of further shrinking that gap.

Rezound will sell its audiobooks to ETD on an exclusive basis at a wholesale price. ETD will then represent Rezound’s products and programs to its customers along with video releases. But Rezound continues to deal directly with retailers who are not ETD accounts.

For Minneapolis-based Rezound, the alliance means taking advantage of ETD’s 21 branches and large sales force, and being able to expand into a nationwide network of video and grocery outlets. “The audiobook business is starting to expand very rapidly at this time,” says Rezound president Russ Nelson. He quoted a recent poll indicating that 74% of grocery video departments said they plan to add audiobooks within the year.

“At this market starts exploding,” Rosenblum continues, “Rezound doesn’t have the ability to cover the entire market to the extent that’s necessary.”

“It’s a strategic alliance: We’re taking our audiobook experience and expertise and combining it with their broad-based distribution,” adds ETD executive director Jack Talley.

For ETD, the deal means “one more product category to offer to our account base,” says Talley. “It’s a nice fit.”

Rezound has made believers of some frustrated retailers. “We test-marketed and found there was some interest, but then we had to figure out how to get the thing done. We were struggling,” says Minneapolis-based Video Buyers Group president Ted Engen.

“That’s when Rezound came in. They devised what we felt was the best program around.”

Engen estimates revenues at 5%-7% of video, “very high for the space the display unit uses.” About 5% of 1,200 stores serviced by VBG stock Rezound product.

Hollywood Video VP Joe Jenniges, who has placed audiobooks in 85 of the chain’s 100 outlets, says: “They give you an awful lot of help. I wouldn’t have gone into it to this extent without them.”

Rezound, founded three years ago, decided to go strictly with rental because research showed that although consumers liked the audiobook concept, they had poor value perception of it, says Nelson. “It reminded us of the early video industry. As a result, we felt that if consumers were given the opportunity to enjoy audiobooks economically through rental, they would respond.”

Audiobooks offer a number of benefits to video stores, he says. (Continued on page 94)

Scalped. Cabin Fever Entertainment marketing director Dave Savoca, center, probably couldn’t have wished on this bet if he had expected to—and anyway, it always grows back. Savoca promised he would get a Mohawk if his sales force moved 1 million units of "The Little Rascals." The goal was reached and passed, with volume at 2.3 million cassettes, Cabin Fever says. Regional sales manager David Anderson, left, and senior VP Robert Bandle ponder Savoca’s next wager.
MUSIC

Billy Ray Cyrus, “One On One,” Mercury Nashville/ PolyGram Video, approximately 30 minutes, $9.95. “One On One” is a fitting title for this video, strictly for die-hard fans, which contains only snippets of Cyrus’ songs performed in her studio but reserves plenty of time for the low down on her personal relationship with music and fans, as well as details of her husband’s partying. There are also plenty of scenes of fans groveling, crying, and defending her hero. At least “what the media says about her.” Among the music clips, filmed at Fan Fair, on music video locations, and in the studio, are “These Boots Are Made For Walkin’,” “Some Gave All,” “Achy Breaky Heart,” “It Won’t Be The Last.” “In The Heart Of A Woman,” “Hi, Ain’t Your Dog No More,” and “Where I Gonna Live!”

The Kentucky Headhunters, “Best Pickins,” Poly Gram Video, 30 minutes, $9.95. A long form with a sense of humor, this collection of concert footage and interviews interspersed with interview snippets and dear lead-ins is a retropective of the Grammy-winning Southern rock/country band’s early roots through to the present. Songs captured in performance during the past three years include “Only Daddy That’ll Walk The Line,” “Dixie Fried,” “It’s Chillin’ Time,” “Spirit In The Sky,” “The Ballad Of Davy Crockett,” “Walk Softly On This Heart Of Mine,” and more. Video’s release comes just around the corner from the debut of the Headhunters’ new album, “Still Pickin.”

CHILDRENS

“How Do You Do Your How Do You Do’s,” SwensonGreen Productions (716-286-1980), approximately 30 minutes, $11.95.

Video begins on a melodic note, but soon solidifies into the remarkable story of the creation of the Vietnam Veterans Memorial and the people who made sure it became a reality. Led by the vision of Veterans Memorial Fund chairman Jan C. Scruggs, a corporal who was injured during the war but returned after seeing the 1978 film “The Deer Hunter,” the memorial makes its home near the Lincoln Memorial in Washington, D.C. Program includes interviews with Scruggs, who attests that the fund—which went on to cultivate more than $8 million in private donations—had raised only about $145 after the film. Sen. John Warner, R-VA, a principal Capitol supporter, and Sen. George Price, a retired military general who describes the dissent and racial tensions that rose after the final design for the memorial, are interviewed from 1,421 submissions.

DOCUMENTARY

“Vietnam Veterans Memorial,” All American Video Productions Inc. (800-753-5564), 10 minutes, $19.95.

First video to star veteran children’s entertainer Palmer performing his own songs is a low-budget but thoroughly satisfying affair that encourages young viewers to get up and move. It also teaches them identifying different types of animals, counting numbers, discerning various shapes and numbers, identifying different types of vegetables, the role of the microscope, and more. After a brief appearance by beer guru Michael Jackson, program gets into the specifics of various lagers, ales, porters, stouts, and, of course, beer—the only survivor of which is Northern California’s Anchor Brewery—and wheat beer. If this video is any indication, today’s drinking man—and woman—is also a thinking man. A great way to get into the spirit.

“Commodities Of Networking,” TomKat Productions/ Victory Audio Video Services (310-337-1022), 45 minutes, $39.95.

Geared specifically to the entrepreneur, this video consists of interviews with those eager to broaden their horizons how to expand and cultivate their personal and business relationships. One part seminar, one part live demonstration of various networking situations, “The Commodities” tries to make hard to be human, but generally has its finest moments when it sticks to the business of disseminating solid, usable information. Also new from TomKat: “Selling A Business” and “Marketing Where Your Competition Is Not.”

THE WEEK

One for the serious beer connoisseur, this video guides the gambler from the history of beer and its role in history of the pilgrims determined to land at Plymouth Rock partly because they ran out of beer on board, George Washington had his own tavern, and the best brews were available at the Anchor Brewery and in Northern California.

It’s Only Daddy That’ll Jump, hop, run, stop, etc., as well as count to 12; country-tinged “Flick A Fly,” the self-explanatory “Wiggy, Wiggy, Wiggle”; the pappy “All The Ways Of Jumping Up and Down”; and new take on “Rubber Band Man.” Good health.

HEALTH/FITNESS

“Joan Lunden: Workout America,” Republic Video, 60 minutes, $11.98.

This show host Lunden’s first fitness video features the personalized workout the host claims has changed her life. And after viewers sit through the opening Video Previews is a weekly look at new titles at sell-through prices. Sand review copies to Catherine Applefield, 2256-B Cathedral Ave., NW, Washington, D.C. 20008.

INSTRUCTIONAL


Charming computer animation is part of SwensonGreen’s Amazing Advantage For Kids series, and covers the potentially messy business of introductions. The two precocious narrators run through several old-fashioned rules of thumb—always state a woman’s name before a man’s, say an older person’s name before a young person’s name, important people should always be introduced first—then they act out various situations with their friends. Sequences part of the video deals with how children can show respect for others, including offering older people their seat on the bus or train, standing up to show respect when someone reaches, helping others on with coats, and the like. “What Do You Tell A Phone?” and “Surpris, Surpris And Spills” round out the series.

“Stepping Out With Hap Palmer,” Educational Activity Video (800-643-3759), approximately 30 minutes, $19.95.

One of the serious beer connoisseur, this video guides the gambler from the history of beer and its role in history of the pilgrims determined to land at Plymouth Rock partly because they ran out of beer on board, George Washington had his own tavern, and the best brews were available at the Anchor Brewery and in Northern California.

Is at retail

For more information, contact:

[Contact information]

Billboard

FOR WEEK ENDING NOVEMBER 12, 1994

Top Video Rentals

COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE TENTH REPORTS.

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<th>Catalog Number</th>
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<td>Miramax Films</td>
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<tr>
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SOME OF SHELLEY'S VIEWS: MCA/Universal Home Video is testing something new with its upcoming release of "Shelley Duvall Presents: The Piggle-Wiggle" on December 28. Most home-video versions of children's TV programs ("Mrs. Piggle-Wiggle" airs on Showtime) are released entirely in one season, an exception being three cassettes, each containing one episode. However, MCA/Universal Home Video is releasing a five-hour series in a multi-episode, three-episode rental, at a low service price.

"Because the children's market is almost two businesses now—sell-through and rental—we wanted to test some products for the rental market," says Craig Relyea, VP of marketing for MCA/Universal Home Video. "We hope it will fill the need that rental stores have for feature-length family product. Frequently, the short running time on kids' sell-through product doesn't make it as attractive to family renters as full-length rental titles.

"Shelley Duvall Presents: Piggle-Wiggle," based on the storybooks by Betty MacDonald and starrer Sinn Stapleton in the title role, is Duvall's fifth series for Showtime. Not only is the rental title providing a low price-point item for retailers, it offers greater exposure for the series among families who do not receive Showtime, a pay cable service.

The three sell-through titles are "The Not-Truthful Cure?/"The Radish Cure?/"The Pet Forgetter's Cure?/"The Never-motion Cure?/"The Abandoned Cure?/"The Chores Cure? All but the last episode are on the rental version.

The five-episode series revolves around the title character, who lives in an upside-down house and who "eears" unusually children's stories as if they were products, incoherency, etc. According to creator Du-

vall—whose classic series "Faerie Tale Theatre" and her recent Showtime ser-
ies, "Shelley Duvall's Bettwneamount Stables" are among the best the children's video genre has to offer—some updating was in order for the 50-year-old stories. "Phoo," says she. "We added some char-
acters. For instance, we invented a nemesis, Nernket Wainwright.

Duvall, who also appears as the title character's daughter Pigtli Puggle,

says the series' remote filming loc-

dation didn't prevent it from attracting some notable guest stars, including Joan Cusack, Christopher Lloyd, Me-
schak Taylor, Ed Begley Jr., and John Travolta. "We caught up with her anywhere we could—as we could—"Heya, wanna go to New Zealand? It won't take too long." Duv-

call says with a laugh. Leading lady Stapleton adds, "Oh, they would have given us a lot of help, but we put her in a minidress, striped tights, and platform tennis shoes.

"We really considered a children's entertainment mogul, but she said "sort of backed into" the business, by virtue of "my friends who have kids say, "You should do this!" I'll let you watch that"—is that nothing they could watch with their kids." Her ground-

breaking "Faerie Tale Theatre" revolves around the kids, not their mothers, but she points out with "the first original hourlong dramatic series to air on cable"—attracted a dazzled array of stars (Robin Williams, Mick Jagger, Susan Sarandon, ,and)-

(Francis Ford Coppola, Tim Burton,

Roger Vadim), and composers (Car-
mime Coppola, Van Dyke Parks, James Horner). It prefurged the still-cre-

ating current wave of celebrity children's producers. For example, "The Time Stiller Stories" also employs stellar names (Bette Midler, James Earl Jones, Billy Crystal, Bonnie Raitt) to voice its ani-

mated version of acclaimed children's books. The 12 sell-through titles will likely be compiled in multi-episode rental form, beginning in January, ac-


Currently, Duvall's keeping busy plotting another Showtime series, as well as an hourlong network prime-

time special scheduled for first-quarter 1996. Phoo, she's just released her sec-

ond CD-ROM, "Shelley Duvall Presents: Dughy's Adventures: Tales Of A L.-Dg. Dog (Sanctuary Woods Multime-
dia), based on the exploits of her pets.

While the current climate for chil-

dren's entertainment is probably supe-

rior than it ever was, Duvall is con-

cerned about the violent, mean-

spirited, "take my ice cream" content of much of that entertainment. "It's easier to get money together for kids programming now, because it's finally been re-

cognized as entertainment," she says. "But it's very difficult to sell softer pro-

gramming. It would be just as hard to day to day to sell 'Faerie Tale Theatre' as it was then. I can't tell you how many people said, 'Fantasy tales? Uh, thanks a lot—we'll get back to you.' I just hope kids now aren't learning that in order to be funny, they have to be mean."

REZOWN TEAMS WITH EAST TEXAS (Continued from page 91)

Unlike video, audio book listening is a daytime and weekday activity, so carrying this product can pick up business on off-hours.

"The opportunity to make a profit is much stronger with than video, because audio titles stay hot for a long period of time—between 18 and 24 months if it's a good book," Nelson says. For example, "The Client" was No. 1 on Re-

nant's rental list for a lengthy 14 months, and is still high on the chart a year and a half after its re-

lease. After buying a title for $14, the disc must be rented 18 times or more at an average of $3 a rental, he says.

Most of the stores have a three-

day rental for $2.50; some offer 99 cents for the first day and 50 cents for each additional day. Nelson pre-

fers the latter, more flexible pro-

gram, because people use audios in different ways. Some take them on-

ly listen to the stories, others listen on their daily commute.

Rezound's audio program is a turnkey operation customized to the retailer. Initially, Rezound's salespeople try to determine the traffic patterns and demographic profile of a store's customers, and suggest a start-up mix that concen-

trates on titles in categories most appealing to those demographics. Nelson cautions that audio books do not work in every store: The right demographic must be in place. "You place an inventory [for an initial mix] that will be big enough and strong enough to ap-

pease the consumer base, but allow the retailer enough margin so he can realize a quick return," says Nelson. "We've found that video dealers, as a whole, cannot fathom the power of their resource in developing a new product category. We had to take a minimum ap-

proach to the investment, as well as time and energy investment at the store level.

For a store renting 1,000-1,500 video titles, and 300-500 audio books, Nelson recommends a start-up inventory of 70-100 audi-

obooks, at a retailer cost of $900-

$1,200. "If we've done our work properly, and the store gives us good placement, the dealer should recover that investment within 120 days. If necessary, we come up with a new account continues with 10-15 (Continued on page 93)
Bridgestone Halts Laser Grey Piracy
(Continued from page 91)

picture this
(Continued from page 91)

He has created a custom label "for certain segments of the market." Schorr would not identify the chairs or the titles, except to describe the releases as "deep catalog product" outside the recipients' normal buying patterns. "It can be very difficult to place product." However, mass merchants have their hands full selecting from as many as 30,000 shelf-turners, although Robert Prudhomme, president of Zen Grey Inc., "got tired of the movies being shelocked out there," he adds.

Bridgestone's strategy from the clean sweep effected by Republic Pictures Home Video, which used the underlying rights structure would have to force myriad blue-ray white PD versions of "It's a Wonderful Life" from retailer shelves; without competition, Republic sells 30,000-40,000 copies annually of the Christmas classic.

Homicak says the two $14.95 models featuring cassettes of Grey movies have averaged 30,000-35,000 units. Single-tape tapes, such as Twilight Zone," "Star Trek: The Original Series," and "Ligh Of The Western Stars," due in February, are $9.95 suggested list. "Westerns do very well for us," says Homicak. "They account for a bulk of the video revenues, which are 75% of Bridgestone's sales, approximately $2 million." Bridgestone also copied Republic's enforcement procedure. Beginning in June, Bridgestone sent letters to various suppliers advising them that they were infringing and asking them to either cease selling the movies or apply for a sublicense. Most complied. However, says Homicak, "a couple of companies continued even after several notifications, and one may be sued. "They're leaving this to us," he says of the estate's role. Unfortunately for the Grey family, Bridgestone's next move could come to naught. "Some of the stories are nearing the end of their copyright," Homicak says.

Eight-year-old Bridgestone, meanwhile, has been preparing for the future with a line of multirealm releases. Its "Bible Builder" acquired through the purchase of Egyx earlier this year, won the 1998 Christian Computing Magazine Reader's Choice Award for best computer game.

Would seem to represent a threat to Pioneer's support for the laserdisc format, a Pioneer spokesman says the company thinks video CD will continue to be primarily for karaoke, while movie fans will still opt for LD. Many analysts here, however, believe that movies toward higher-quality video CD have given Pioneer pause.

As expected, more MiniDisc hardware was on display than that of rival formats. Digital compact cassettes, for example, exhibited three MD decks with both playback and record functions, all priced at $99,900 ($89,800), as well as prototype MD processor, the DMD-X, and a pre-production MD recorder, the DN 5902R.

Matsushita devoted considerable space to its new, very compact RQ-D99 portable DCC recorder, which went on sale this month for $49.80 yen (about $20). Company also announced its second DCCD component system, the RX-D122, available here Nov. 10 for 64,500 yen ($564). Sony announced the impending release of a new High-Vision laserdisc deck, the HIL-C26X, at $208,000 yen ($17,190). The unit likely will appeal only to the upper end of the market.

Onlyg displayed an unusual stereo amplifier prototype, the Acoustic Formula 1, looking like something out of Jules Verne with its art deco-style green-and-gold color scheme. Also displayed two multimedia personal computers, based on the DOS/V platform and equipped with a Japanese-language version of the popular Windows operating software. The PC-MT409 ($450,000 yen; $345 MB, 60MHz) features a CD-ROM and CD graphics capability, and can be used to monitor standard VHF TV broadcasts.

Immediately following the Audio Fair, Sony announced the technical specifications, including image size, resolution, and compression method, for Picture MD, which is based on the MD Data format announced in July 1993 (The Billboard Bulletin, Oct. 29). Sony says Picture MD will allow storage of color still images on 84 mm Mini-Disc software using the JPEG still picture compression method. An individual disc will be able to store 365 images in a 4-by-3 format, with 480 lines of picture resolution. It also can hold 46 minutes of audio.

A Sonic sayson says that the first consumer-use Picture MD hardware could be available in Japan as soon as the second half of 1995.

Michael Karaffa has been promoted to executive VP of New Line Home Video.

Michael Doughtery departs as president of HBO Warner Video, the 11-store New York chain that has been operating under Chapter 11 bankruptcy protection since 1992. He continues as a part-time consultant. Dougherty's duties will be assumed by chairman Michael Landes and other members of the newly appointed office of the president, including CFO Ronald Rosen, senior buyer Neil Macnab, and operations director Brian Fuller.

Harriette Schwartz has been appointed director of marketing and acquisitions for Celebrity Home Entertainment's Just For Kids label.

Jill Namiot has been named marketing director of the NBA product line for CBS/ Fox Video. Gregory Vail joins the Video Sales Dealers Assn. as director of VSDA Canada.

Appointments at Turner Home Entertainment: Craig Van Gorp to VP of sales, self-though, and Robert Prudhomme to national director of sales, distribution.
REZOUND, EAST TEXAS
(Continued from page 93)

new releases a month, at a cost of $150-$200. Rezound staff works
with the store, discussing which up-
coming titles are hot and what gen-
res have worked there so far. The

distributor also publishes a
monthly newsletter, In Audio, fea-
turing rental charts, reviews, and
interviews with authors, readers, and
publishers.

At the time Rezound was
launched, some video stores had al-
ready tried audio rental programs
and failed. Nelson attributes this to
a lack of awareness on the part of
consumers and a lack of retail effort
to educate them; after all, he points
out, only 35% of Americans have
used an audiobook, although the
percentage is growing.

Because of this, Rezound’s pro-
gram includes in-store displays and
merchandising and marketing ma-
The audiobooks are presented face
out, and displayed the original cover
art to create a connection between
the book and audiobook. “Through
posters, signage, and the language
on the displays, we attract the
attention of walk-by traffic and com-
 municate to the consumer how to
use audiobooks.”

Nelson also encourages stores to
cross-promote video and audio—
for example, putting the audio of
“Forrest Gump” next to its video
counterpart (not due until 1996).

Rezound’s audiobook “tower” is
designed to display a large number
of audiobooks in a minimum of
space. The company also has de-
veloped standardized 5-inch by 7-inch
cases that work in a video envi-
ronment and that can accommodate
audiobooks with varying numbers
of cassettes.

Nelson currently distributes to
3,000 accounts in the U.S. and Can-
da, plus a few in Europe. Forty-
five percent of the accounts are
video outlets, 45% are groceries,
and the rest is a mix of convenience
stores and other operations. Re-
zound’s biggest competitor is
Ingram, which distributes books
and videos as well as audiobooks.

Rezound declines to give annual
revenues, but notes that it distri-
utes approximately 1 million au-
dio books per year.

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*Stated MSRP for video cassettes is $24.99 (standard edition) and $29.99 (with video). To order, call 1-800-555-1212; FAX 1-800-555-1216; Email: video@universalcity.com

**Additional unit counts may vary.**

---

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![Media Support Icons](image)

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AD CLOSE: DECEMBER 13

LA: Jodie LeVitus (213) 595-2304
NY: Norm Berkowitz (212) 536-5016
MID-WEST: Ken Karp (212) 536-5017
UK: Robin Friedman 44-71-392-6686
EUROPE: Christine Chinetti 44-71-392-6686
### Top Video Sales

**For Week Ending November 12, 1994**

COMPiled FROM a National Sample of Retail Store Sales Reports.

<table>
<thead>
<tr>
<th>#</th>
<th>Video Title</th>
<th>Copyright Owner</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Week Sales</th>
<th>Retail Price</th>
<th>Studio Sales</th>
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<tr>
<td>1</td>
<td>JURASSIC PARK</td>
<td>Amblin Entertainment</td>
<td>MCA/Universal Home Video 85261</td>
<td>Sam Neill, Laura Dern</td>
<td>1,200,000</td>
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<td>1,700,000</td>
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<td>THE NIGHTMARE BEFORE CHRISTMAS</td>
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<td>Touchstone Home Video 3603</td>
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<td>THE 3 TENORS IN CONCERT</td>
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<td>10822-3</td>
<td>Jose Carreras, Domingo, Pavarotti (Mtel)</td>
<td>400,000</td>
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<td>650,000</td>
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<td>MCA/Universal Home Video 40209</td>
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<td>BMG Video 30050-3</td>
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<td>Cabin Fever Entertainment 9774</td>
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</tbody>
</table>

**Notes:**
- **Walt gold cert.** for sales of 50,000 units or $1 million in sales at suggested ret.
- **Platinum cert.** for sales of 100,000 units or $2 million in sales at suggested ret.
- **Gold certification** for a minimum of 125,000 units or a dollar volume of $19 million at retail for theatrically released products, or at least 50,000 units and $1 million at suggested retail for nontheatrical titles.
- **Platinum certification** for a minimum sale of 250,000 units or a dollar volume of $4 million at retail for theatrically released products, or at least 100,000 units and $2 million at suggested retail for nontheatrical titles.
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A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER
Nov. 10, Audio Engineering Society Convention, Moscone Convention Center, San Francisco. 212-641-8528.
Nov. 11-13, Universal Zulu Nation 20th Anniversary Celebration, with panel discussions and a hip-hop tribute sponsored by the Rap Coalition, various locations, New York. Wendy Gay, 212-535-8100.
Nov. 12, How To Start And Run Your Own Record Label,” presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-5004.
Nov. 15, National Music Foundation Fundraising Dinner, honoring Billboard’s 100th anniversary, benefiting the National Music Center, Marriott Marquis, New York. Ellen Oktaw, 212-245-6570.
Nov. 16-19, 10th Annual JazzTimes Convention, Luex New York Hotel, New York. 301-588-5531.
Nov. 19, 10th Annual Stellar Awards, Auditorium Theater, Chicago. 312-664-5900.

DECEMBER
Dec. 6-7, Golden NARAS Awards, location to be announced, Los Angeles. Darren Gold, 310-451-7111.

JANUARY

LIFELINES

BIRTHS
Boy, Dylan Christian, to Dale Everingham and Caroline Mar- ringa, Sept. 26 in Oakland, Calif. He is an independent producer for such artists as Mazzy Star; Spice 1, C-Ba, Tony! Toni! Tone!, and En Vogue.
Girl, Eva Beas, to Ivan and Becky Lipton, Oct. 9 in Boston. He is the president and CEO of Strawber- ries Inc., the Life-chain based in Milford, Mass.
Girl, Melissa Heather, to David and Susan Zedek, Oct. 15 in New York. He is VP of Famous Artists Agency.

DEATHS
Wilbert Harrison, 65, of a stroke, Oct. 26 in Spencer, N.C. Harrison was an R&B singer whose version of the song “Kansas City” hit No. 1 on the Hot 100 in 1959. In 1969, he had a top 40 hit with “Let’s Work Together,” and he opened for Creedence Clearwater Revival on a tour that year. He continued to record and perform into the 1980s.

Lester Still (See story, page 10)
Send information to Lifelines, c/o Billboard, 1515 Broadway, 15th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

The correct name of Cafe What Records’ owner is Naomi Dworkman. An incorrect last name was listed in a story last week.

Cinderella’s 1990 album “Heart- break Station” has been certified platinum, according to the record company’s new release plan, “Still Climbing,” was omitted in a Nov. 5 new release list- ing of artists who reached platinum and gold with their last release.

ECM, which was featured in an article in the Nov. 5 issue, is distrib- uted by BMG in North and South America. The label uses various other distributors throughout the rest of the world.

Who’s Listening? International was co-founded by Regina McCoy. Her name was left off the Nov. 5 New Companies listing.

The contact for the T.J. Martell Foundation Tennis Party, to be held Nov. 19 at the National Tennis Center in Flushing, N.Y., is Herb Lamb at 212-894-5700, ext. 213.

On commercial Carlton Television on Britain’s ITV network.

The Brit Awards recognize the best albums by BMI member record companies released in the preceding year, as chosen by an industry bul- lot. To include albums released closer to the end of the year, the eligi- bility period this year has been ex- tended from the 12 months ending Oct. 31 through to Nov. 15, 1994. Voting for the second year, revised vot- ing rules are expected to give an edge to younger British artists. Voting has been expanded from the 125-member company of BMI to 500 members, divided among BMI members, retailers from the British Association of Record Dealers, members of the media, and a mixed category of publishers, producers, concert promoters, and representatives of the black music industry. The voting is independently moni- tored by the Electoral Reform Societ

One other major change under discussion would allow any band composed of at least half British members to be nominated in the cat- egory of best British group. Previ- ous rules had disqualified U.K. acts with American members, such as the Brand New Heavies, Massive Attack, or the Pretenders, despite the fact that American lead singer Chrissie Hynde has been a U.K. resi- dent for more than 15 years.

Proceeds from the 1994 Brit Awards, totaling 80,000 pounds ($128,000 at $1.60 to the pound), were presented by Dickins to John Deacon, chairman of the Brit Trust. Charitable benefits from the Brit Trust include Nordoff Robbins Mu- sic Therapy, the Brit Performing Arts & Technology School, and the Terence Higgins Trust, an AIDS charity.

BRIT AWARDS

(Continued from page 17)
Morningstar Says Time Is Right For ‘High Country’

NASHVILLE—Executives at Morningstar Radio Network are hoping their new “High Country” format, which debuts in December (Billboard, Oct. 22), will help boost the whole Christian country music genre.

“High Country” will target the 18-49-year-old demographic with Christian country and positive country music by artists such as Charlie Daniels, Andy Landis, Paul Overstreet, Bruce Haynes, Susie Luchsinger, and Ricky Skaggs. This will be the second format offered by the 2-year-old network, which recently rebroadcasted from Houston to Nashville.

After carving a niche in the market with its AC Christian music format, Morningstar founder/president Bud Perrault says the company was ready to offer a new format. He felt the time was right for Christian country music.

The boom in secular country over the last few years and the increasing popularity of Christian music led to his belief that many fans are interested in a genre that merges the two—a music that is stylistically country, but espouses a positive message.

“It’s almost that close. Three to six months ago, we couldn’t have done it. It is just now reaching the point where all the labels, Christian and secular, are looking at this. All the Christian labels are exploring product and signing artists. There are already labels like Cheyenne that do nothing else ... I think the product [available] out there will increase 50% in the next six months.”

Rich Tiner, Morningstar’s broadcast operations manager, agrees that availability of product was a problem in the past, but sees radio as the missing link. “It’s sort of a Catch-22. Radio needed more product, but record companies couldn’t just produce product without having radio to generate the sales through retail.” Tiner says. “So it’s slowly evolved to where there is now enough product to get the format started, and the record companies are anticipating that radio is going to hold up its share of the responsibility to cover the risk of the investment they’ve made in developing new artists. There are plenty of artists out there—both new and seasoned artists—and I feel like radio is the last piece to make the genre fly.”

Caddy Up. WXXL Orlando, Fla., right jock Just Plain Mark, left, hangs out with R.E.M.’s Mike Mills at a local celebrity golf tournament.

Call-Outs Enter Computer Age

Com Quest Calls System More Efficient

NEW YORK—Call-out research—the quarter-century-old radio practice of telephone polling people at random, playing songbooks for them, and logging their reactions—is entering the computer age. Com Quest, unveiled at the National Assn. of Broadcasters convention last week, is the first computerized call-out system, according to its inventor, Garry Mitchell.

The pitch Mitchell is busy making to station programmers and owners is that traditional call-out research, usually conducted by an army of interns and minimum-wage workers who play hooks in their entirety off cassettes, hit the pause button, ask listeners for their responses, and then scribble down answers, is outdated. By eliminating interviewers and letting listeners record their responses at their own pace via a touch-tone phone, Com Quest “is like ‘Name That Tune’,” Mitchell says. As soon as listeners hear a song they know, they respond and don’t have to wait out the hook or deal with interviewers.

The current system “just seemed ... unproductive,” Mitchell says. Over the years of programming and consulting stations, he has been working lately with Analysts Research out of San Diego. “If we could just get the interviewers to—like a carnival Barker—just stand out in front and bring people in, and then have another technology handling the actual processing of data, it would just be more efficient.”

Under the Com Quest system, a live station staffer actually makes the phone calls. Once the interviewer detects the caller,

Format Trends Confirm Top 40’s Slide

AC, Easy Listening Also Down; N/T, Rock Surge

BY PHYLIS STARK

NEW YORK—Newly released format trends from the M Street Journal confirm the well-documented troubles of the top 40, AC, and easy listening formats over the last five years. The major trends are a drop in the audience profile, a smaller share of the audience for Top 40, and a growth of both the N/T format and the various permutations of rock radio.

An advance look at commercial radio figures from the soon-to-be-published 1995 edition of the M Street radio directory reveals that top 40 has lost 593 outlets since 1989, including 83 in the last year alone. It is now the ninth most-programmed format in the country. AC came in second on the losing side with a loss of 274 commercial outlets in five years, including 111 in the last year. That format is now the second most-programmed with 1,784 outlets. It trails country, which has picked up the largest audience.

On top of that, combined tally for rock radio, which includes album, classic, and modern rock outlets as well as album alternative stations, is 721 stations, making it the fifth most-programmed format. The rock format has added 356 outlets since 1989, including 78 in the last year. That’s in part to the rapid growth of album alternative.

Religious radio also fared particularly well over the last five years. That format has added 230 new stations since 1989, and now claims 926 outlets, making it the fourth most-programmed format.

The oldies format has picked up 169 new outlets in the last five years, and now counts 714 stations. The combined total for Spanish and ethnic commercial stations is now 470, up 157 from five years ago. Those formats have added 49 stations since 1991.

Adult standards has picked up 165 new stations, for a total of 453.

The R&B format, which includes mainstream R&B and R&B/adult, is up 44 stations from 1989 and now totals 435.

The classical format is off five outlets from 1989 and now counts 44 commercial stations. Classical is much more common on the non-commercial side, where it boasts 239 stations, but even there it has lost a surprising 67 outlets since 1989.

Adult alternative is off 21 commercial stations from 1989, and now totals 45 outlets.

Finally, in the fledging children’s radio format, all 19 stations programming the format have picked it up since 1989, including six in the last year.

M Street now counts a total of 10,057 licensed commercial stations, an increase of 805 outlets from the 1989 figure.

On the non-commercial side, the religious format has lost 53 stations, or one more programed, with 473 outlets, followed by variety (381), rock (289), N/T (245), and classical.

According to M Street tallies, there are now 1,917 non-commercial stations, an increase of 351 since 1989.

FCC Indecency

Guideline Report

On Schedule

BY BILL HOLLAND

WASHINGTON, D.C.—Expect the FCC’s indecency rules guideline report to make it to the commissioners’ offices by the deadline date of Nov. 22, a commission spokesman says.

The report is an outgrowth of the settlement last February between the FCC and Evergreen Broadcasting and will offer broadcasters (and their lawyers) case-law guidelines on what the commission has chosen to consider as allegedly obscene programming in recent years.

The report is unofficially been seen by insiders as a “common threads” study that will help broadcasters avoid obvious pitfalls.

The report will take a legal back seat to the U.S. Court of Appeals here in

Washington Roundup
By IDENTIFYING a niche, then targeting it with a slick, high-quality product, After Midnite Entertainment guaranteed itself one of the most successful launches of a targeted program in recent memory.

Launched just a year ago, the six-hour overnight country show, “After MidNite With Blair Garner,” is on the air at 160 stations, with verbal commitments from 10 more. Among the stations that recently added the program are WYNY New York, WCLB Boston, KEKY Minneapolis, and KNCI Sacramento, Calif. They join an already impressive affiliate list that includes stations such as WJIL Milwaukee and KNIX Phoenix.

Although host Garner says the success of the show has made him feel like “the luckiest man on the planet,” he also can identify exactly why it has worked: customer service. “I, as well as my staff, work very hard every single day to make certain that every station that believes in us and chooses to pick us up as an affiliate never regrets their decision,” says Garner, who adds that he will cut as many customized liner ads and promos as his affiliates ask for. “They can load me up, and I’ll stay here until my throat’s bleeding.”

The genesis of the show came from identifying a need at radio. “Overnights is a problematic daypart for programmers, largely because it’s a difficult shift to staff,” says Garner. “Often you’ll find younger talent who, as they progress, desire better air shifts, so you end up with a revolving door of talent, and often the PDs would rather focus in on other, more integral dayparts. What we wanted to do was provide a headache-free way for them to take care of this and give them a well-produced show.”

Affiliates say that’s just what they’re getting. “I really do design a radio station that is pretty high-profile all day long, and in the overnight hours it’s hard to find an entertainer like that, because stations can’t justify the salary,” says KNCI OM Larry Pareigis. “I think this is a great show, and it provides a very viable service to me and my listenership by maintaining that momentum all day long.”

Each hour of the six-hour program is self-contained so that West Coast stations can pick up the last three hours live, then replay the first three later in the night. The show also is designed so that all of its elements, including music news, sports reports, and the Jeanne Wolf entertainment reports, can be rerun in other dayparts. “Those are all vehicles that can be sponsored during the day, and the show makes it easier for us to find sponsors,” says Garner.

Station sales managers “have come to love” the show, Garner says, “because for the first time their overnight inventory is selling out, and at greatly inflated rates. It’s actually making the daypart cost-efficient and is making money.”

Although expansion into other programming is in the works, Garner says AME will not launch any new shows until staffers are convinced the existing show is in top form. “Our first priority is to make sure we maximize the potential of ‘After MidNite,’ ” he says. “We see opportunities to make it better.”

“One thing about AME is that we will not halfheartedly commit to anything,” Garner adds. “Whenever this company launches a project, you can be sure it’s been considered from all angles and with the affiliates in mind.”

Garner also stresses that he is personally committed to the show for the long haul. “One of the questions that’s often asked about the show is, ‘How long is Blair going to stick around? How long is he going to do six hours a night?’” he says. “That’s not a valid concern because, unlike a salaried disc jockey, I do have an ownership role in the company.”

Prior to launching “After MidNite,” Garner was best known as a top 40 jock. He previously hosted afternoons at WPLJ New York as Skyler Walker and the same shift at KIIS Los Angeles as Blair Michaels, but he says he moved into country “was very much like coming home. I was born and raised in a town of about 4,000 people in the panhandle of Texas, and the people I deal with now on a daily basis are much the same as those with whom I grew up.”

Despite his top 40 background, Garner says the note-

ly closed Nashville music industry has been very supportive. “The Nashville community is a very dedicated one. They are loyal to a fault. The third-shifters, the people that are awake during those hours, their dedication is amplified, he says. “Never does the overnight hours seem so lonely. Those [listeners] are basically there alone, so they become our friends and family and we’ve become their theirs.”

Garner’s proudest moment of the last year also turned out to be his saddest. With his parents living close to Amarillo, Texas, Garner and his staff worked hard to land an affiliate there so his mother, whom Garner calls “his biggest cheerleader and fan,” could hear the show. They finally landed KMML Amarillo, but kept the news a secret from her mother for about a month before he could surprise her when he signed on there.

On the air, Garner makes no secret of the fact that his show originates from Los Angeles, and that he is an Angeleno. “I’m not being local does not concern his listeners any more than they are bothered by TV talk shows and national news programs originating from somewhere other than their hometowns.

In fact, being in Los Angeles gives the show the advantage of frequent visits from high-profile country stars. Visitors in the last year have included everyone from Randy Travis to Alan Jackson, and they have had an opportunity to chat with Garner and play live on the air.

Even the show’s late hour hasn’t stopped the stars from coming by. “When they find out they can do one-stop shopping with 160 stations, they don’t mind,” Garner says. “They grab a cup of coffee and sit up in front of the mic.”

The show guarantees no fewer than 11 songs an hour, and Garner says the average is more like 12-15. “We are deeply committed to playing the music,” he says. “A lot of people are concerned that it’s going to be a lot of nonstop rambling, but the music is the Big Mac, and what we are trying to be French fries.”

As for the song selection, Garner says that musically the show “prefers to err on the side of caution. While we’re committed to introducing new artists and providing an arena where they can come by and be introduced, we really work hard to ensure that the only music you hear is hits.” The music logs are compiled by consultant Craig Scott.

“After MidNite” airs live five nights a week, and affiliates are provided with a “best of” offering for the sixth night. It is market-exclusive and available on a barter basis.
SOMETIMES PEOPLE IN NEED of change are the ones most resistant to it, says Aimee Mann, her new single, "That's Just What You Are," from "Melrose Place: The Music." The song came about when the two teamed up and compared notes. "We were talking about our lives, and about how people act jerks but insist that they can't change because that would somehow erode the integrity of their personality," says Mann. "Like that excuse, 'That's just how I am.'" Mann, if changed, I wouldn't be myself." This is an annoying, 60s bullshit way of basically saying "I have no intention of doing any work." We both had friends that were annoying us that same exact way,"

Being learned in a relationship with that sort of person is a dead end, says Mann. "Oh, forget it. It's not worth it. I've certainly been in that situation, to the point where that's somebody's excuse. I mean, you're going to have to do a little better than that one; That's just how I am.' It's like, right, a jerk. End of story.

"You're going to have to do a little better than that one; That's just how I am." —Aimee Mann

The song itself, with background vocals provided by Chris Difford and Glen Tilbrook of Squeeze, was originally set to be a single-only U.K. release. The timing for that did not work out. "But then somebody called me and said, 'Do you want to put a song on 'Melrose Place'?" Well, I've never seen the show. So if it's incredibly embarrassing, I'm not really that aware of its endorsement factor. I'm assuming it's pretty much your basic rich-kid soap opera kind of thing. But I'm a religious watcher of All My Children," so I'm not here to point fingers at soap operas.

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**Billboard Album Rock Tracks**

FOR WEEK ENDING NOVEMBER 12, 1994

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**Billboard Modern Rock Tracks**

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There are two types of places you can stay when you're doing business in New York. A posh uptown hotel with attitude. Or a posh uptown hotel with no attitude. Hey, you're going to get plenty of attitude in New York anyway. So why not stay in a place where you can relax, get loose, be yourself. The Mark's got everything you need to make your business life easy – a prime location, a great restaurant, computer and fax capabilities. And because after business we want you to be as comfortable as possible, we'd like you to wear what makes you happy. A T-shirt, perhaps. In fact, we like T-shirts so much we have one with our name on it. The Mark, Madison Ave. at E. 77th St., N.Y. Reservations, call 212-744-4300 or 1-800-843-6275.
Where The Hummer Meets The Road

LOS ANGELES—Driving down Los Angeles' Ventura Highway in the seven-foot-wide, 22-inch, 5,700-pound military Hum-Vee (aka "Hummer"), radio station employees turn almost as many heads as O.J. Simpson's infamous white Ford Bronco did during its trek down the 405 freeway here a few months ago.

The hummer, many promotion and marketing directors say, is the station vehicle of the '90s.

Paige Nienaber, VP of fun and games for New World Communications, put it best when he dismissed vans as station vehicles by saying, "That started in the '70s because they were cool vehicles then. You don't hear many kids asking their parents for vans these days, do you?" (Billboard, Oct. 1).

Station vehicles of the '90s are becoming more market- and format-specific. Modern rock WKQX (Q101) Chicago uses an Isuzu Rodeo 4x4-4x4, and KFMS-FM (Arrow) Los Angeles uses an "Arrow Camaro," for instance.

Meanwhile, at least four stations have opted for the hummer, which was popularized during the Persian Gulf War. The vehicle runs on diesel fuel and puzzles gas like crazy. It can also tow up to 5,000 pounds and climb a two-foot-wall.

Album rock KSHE St. Louis, top 40 KIIS Los Angeles, top 40/hiphop WPXC-FM Washington, D.C., and top 40 WHIZ (Z100) New York are some of the stations hitting the streets in hummers.

From personal experience, (KIS personality) Chester The Arrester took this column out for a spin, the vehicle rides smoothly even at 75 mph and stops on a dime. Keeping the wide vehicle between the white lines is the driver's only real concern.

Abigail Pollay, director of marketing and promotion at KSHE, says the station's 22-foot inflatable pig doesn't attract the attention the hummer does.

"It's a testosterone magnet," she says. "No man can resist this. We do so many remotes, and we were looking for something like this to create attention." "We've always looking for the next level," says KIS VP of marketing Karen Tobin. "This is really the van of the '90s. Everyone has a station van, and they can paint them any way, but it's still a van. We felt the hummer fit the image."

KIIS first tested the vehicle over the summer, on a one-month loan, after AirC & Vee), says was much cheaper than buying a vehicle for two.

"In the "Urban Assault Hummer."

Head Turner. KIIS Los Angeles is one of several stations that have traded traditional station vans for newer vehicles designed to attract attention on the streets, like this 5,700-pound military Hum-Vee. The name is an acronym for "high mobility multipurpose wheeled vehicle.""

BELIEVE IT OR NOT, THE HUMMER IS A REALITY!

FOR THE RECORD

Due to an editing error, a story in the Nov. 5 issue incorrectly stated that the BBC lost more than one-third of its market share in the last 12 months. It should have said that the BBC's Radio 1 lost that share.

Also, information provided by a Warner Bros. staffer for a Nov. 5 article on AC promotion was inaccurate. The article should have stated that Warner Bros. Records has three full-time AC radio promotion staffers, while its sister label Elektra has one full-time AC staffer.

The Arbitron listings in the Nov. 5 issue incorrectly put country KFMS-AM-FM ahead of rival KWWN. The correct summer '94 audience share for KFMS is 5.8, not 6.9.

Radio

What's the alternative?

When Southern California's Album Alternative, KSCA - fm 101.9 signed on the air, Los Angeles listeners had a chance to hear music that was not often heard over commercial airwaves.

Artists, managers, and record label personnel knew a good thing when they heard it, and the support was overwhelming from day one.

In just two months, fm 101.9 has presented spontaneous live performances in the "Music Hall" from some of the most talented and diverse recording artists in the world.

Recently, Alesis was contacted by the station's chief engineer, Pat Dorn, about being able to capture these classic performances on ADAT.

Knowing that Pat, a man of impeccable taste and character, could think of no more reliable and economically feasible way of discrete digital multitrack recording, we were thrilled to have the opportunity to help out.

Now KSCA records all their musical guests on ADAT.

LA's album alternative really had no alternative but to choose the best...and most commonly used modular digital multitrack tape recorder...ADAT!

Alesis is proud to help capture these sensational performances and look forward to the day when all radio stations have ADATs in their studios. That day is coming soon. There's just no other alternative.

E-mail: ALECOMP@aol.com  © Alesis and ADAT are registered trademarks of Alesis Corporation.
FURTHER EVIDENCE of the exploding popularity of modern rock comes this week in the form of several new converts to the format. Of the seven new-rock stations that begin their days this week, one is a convert of longtime album rocker WMMS Cleveland to modern rock (Billboard, Nov. 5); three convert from classic rock as "Rocket 107.5," and has applied for the new calls KQRT. At the same time, WYSS Hartford, Conn., flips from the new oldies format "The New 101.1 FM."

Out at K2FX are PD Dan Michaels, morning man Mark Kessler, ND Jackie Robbins, morning show pro- ducer David Webb, and promotions co- ordinator Charlie Chow. No re- placements have been named, and GM Mary Bennett wants T&Rs for all available positions.

The station will begin simulating the morning show format and simulcasting from sister station WITZ (Z100) New York Monday (7), but Bennett says there is no truth to speculation that the station will begin simulcasting Z100 morning man John Lander.

WYSS is being consulted by former WMNO Orlando, Fla., PD Cary Pall, who is searching to fill WYSS's PD slot, which has been vacant since Steve Weissman's departure. The entire air staff is out and Pall says the station will run jetless at least until the end of the year, when he can hire a new staff.

Meanwhile in Memphis, WDRE Radio Network affiliate KWZZ, an AM station, has entered into a local market- ing agreement with crosstown FM outlet WDTH, and is now simulcasting its modern rock format on the FM, which had been R&B adult.

The simulcast was made a few weeks before the AM flips to ABC/Satellite Music Networks' adult standards "Starlist" for- mat, according to PD Steve Kelly.

Also, WDRE Radio Network affilia- te KZQA Little Rock, Ark., changes calls to KDRE.

AROUND THE DIAL
Like it or not, conservative WABC New York afternoon talk host Bob Grant continues to make the nightly local news (Billboard, Nov. 5). Amtrak announced it was canceling close to $100,000 in advertising from Grant's show. That came in response to a call for an ad boycott of Grant's program from black ministers and activists who label the show hateful. The combative host continues to be a factor in the New Jersey Senate race as well. Democratic incumbent Frank Lautenberg just unveiled a new TV at- tack ad—featuring photos of Grant— scolding Republican challenger Chuck Hagel for not distancing himself from the host or his show. "Love And War" co-star and former KJWY (Power 106) morning host Jay Tumber, co-hosted local and nightly the Emmis Broadcasting station. Terms of the settlement were not disclosed and GM Doyle Rose was not available to comment at press time. Thomas had fi- led a $600,000 breach-of-contract suit against the station last year, after he was fired (Billboard, June 12, 1993).

CBS Radio's Charles Osgood will host half-hour national broadcast Sunday (6) from the Museum of Broad- cast Communications in Chicago. Osgood was inducted in 1990 and, this year, will be joined by five new induct- ees: broadcasting legends Garrison Keillor, Red Skelton, and Gary Owen, along with "the Burns and Allen Show," and radio formatting pion- eer Gordon McLendon.

Combined local and national radio revenues were up 16% in September compared to the same month last year, according to new Radio Advertising Bureau calculations. That figure is based on 16% national revenue and a 12% local revenue jump. In year to date figures through Sep- tember, the station was known as "Memories 1100." It has applied for the new calls KDMM.

WJPC Chicago MD Jay Alan is be- coming active PD in the wake of Jay Michael's departure. Longtime rhythm-crossover outlet WIOQ (Q102) Philadelphia flips to mainstream top 40.

Ralph Cipolla, PD at WCSS Del- roit, becomes OM of WCSS and sister station WRF. Doug Podell takes over as PD at WIOQ. They replace former OM/PD Greg Ausham, who exited re- cently. Podell arrives from WCNX Cle- veland, where he was PD.

KEYJ Austin, Texas, flipped from AC to oldies Nov. 2. OM/MD Dave La- brozzi remains.

WASHINGTON
(Continued from page 105)

 hút that the station is not doing very much what more it is that broadcasters are giving back to the community that justifies the fact that they are getting their licenses for free."
“The two of us went out for a bike and got lost, and scared the shit out of everybody,” Waronker recalled decades later with a laugh. “Our families were a group of strange characters; it’s hard to explain the lifestyles of people working in the movie studios of that period. They were different from your average families. I remember going up to Arrowhead and catching a game with my dad and one of Randy’s uncles and one of their kids—that kind of thing, as opposed to going skiing and other normal stuff.”

Simon Waronker’s penchant for the abnormal moved him in 1955 to found Liberty Records (a name inspired by Manhattan’s Liberty Music shop), setting in motion a sequence of events that forever altered the landscape of the modern record industry and its Southern California axis. He simultaneously fostered a familial spirit for the craft of record making that would resound through the eons of his life and the lives of his friends, as well as that of a man named Mo Ostin, who would come to be his doppelgänger in many ways. But that’s getting ahead of the saga.

By Waronker borrowed $2,000 from a Los Angeles bank, using the four-foot-tall check as collateral, and paid out half of that loan to Capitol Records’ pressing plant in a modest subcontracting arrangement to manufacture 12-inch records and his fledgling companies. The Liberty label’s first two singles—boasting arrangements by chums Billy May and Nelson Riddle—consisted of four of Alfred or Liton Newman compositions. The A-side of one record was Alfred’s “inittitative” song, “If I Had a Million,” and the B-side was “I Fell in Love (With a Girl I Never Saw Before),” a ballad Leonard Helms cut under the pseudonym Bud Harvey, titled “If I Didn’t Have A Thing On My Mind.” A total of 20,000 copies were sold, but two discs were manufactured and shipped via Capitol, selling at a price of 45 cents. “In the end, I paid all my bills and got the recording contract,” says the former Waronker, who toiled at 20th Century-Fox from 9 a.m. to 6 p.m. and then rode around Los Angeles and Beverly Hills office until 5:30 p.m. to run Liberty, Galvanized by the quixotic glory of his teenage label, Waronker resigned from Fox and made the record game his full-time profession. By fall, a war on Liberty that was to last for 15 years was raging. The label’s chanteuse Julie London won over the 81 Club on La Cienega Boulevard and attracted national single “Cry Me A River” before Liberty Records’ first anniversary.

After Waronker discovered singer Ross Bagdasarian (a cousin of writer William Saroyan) and renamed him David Seville, Seville created the Chipmunks, recording humorous renditions of Simon in homage to the label boss. Liberty soon had a hit-making stable that included Eddie Cochran, Fats Domino, Billy Ward & His Dominos, Johnny Burnette, the Rivingtons, Timo Yuro, Patience & Prudence, Gene McDaniels, Dick & the Drive-Ins, and 12-inch surf-pop progenitors Jan & Dean.

Lenny Waronker and Randy Newman moved to Los Angeles, where they were surrounded forming groups (with their piano lessons) began to frequent the Liberty Records offices, speculating on recording dates and studio arrangements. They marveled at the overnight success of Papa Waronker’s new enterprise—a label that would launch a chain of subsidiary companies outside of Los Angeles. Waronker’s penchant for the abnormal moved him in 1955 to found Liberty Records (a name inspired by Manhattan’s Liberty Music shop), setting in motion a sequence of events that forever altered the landscape of the modern record industry and its Southern California axis. He simultaneously fostered a familial spirit for the craft of record making that would resound through the eons of his life and the lives of his friends, as well as that of a man named Mo Ostin, who would come to be his doppelgänger in many ways. But that’s getting ahead of the saga.

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After graduation from University High, the two teenage co-conspirators entered college (Lenny studied business and music at USC, Randy briefly attended UCLA), and each sought an after-class gig to Liberty. Lenny served as a gofer for Stanford Duff Garrett, and the normally reticent Randy picked his compositions—at Lenny’s tireless insistence. The Liberty records Waronker recalls that Newman’s first such attempt was “Don’t Tell On Me,” a pop tune Randy pouted out for release, and this was the fastest-selling single (averaging 35,000 copies a day, and reaching a total of over 1 million) in Reprise’s then-short history. It was only fitting that Ostin noticed a hit with Frank Sinatra’s daughter, since her celebrated dad was the man who brought Frank to Waronker’s attention. When July 4th, 1965, a pop song ("I Had A Hammer") made famous by one of Warner’s top groups, The Animals. Soon Ostin was running Reprise, and former Warner national promotion manager Joe Smith was piloting Warner Records. Ostin took a job as vice president of Reprise 

On Dec. 19, 1956, disgruntled Capitol 
talent artist Frank Sinatra started his own record company using his "auteur" name Reprise (i.e., the return to an original theme. Norman Granz had been trying to induce Sinatra to buy Reprise, but the chances of such a deal had passed on that prospect, he did pluck Ostin from the core of Granz’s organization, apparently using his distinctive VP of Reprise with an assigned budget of $300,000. Temporary offices were at the William Morris Agency in Hollywood Hills, and on Dec. 19 the new record company’s only artist entered the studio to cut his first five singles. The “Ring-A-Ding-Ding” LP and its fine first single, “The Sound of Music,” was a hit. A mutual friend of Waronker and Newman’s, who also hung around the Hollywood headquarters of Manhattan’s Liberty-Philosophical Fox’s marmalade stage shows, yet somehow equally efficiently, they lived in.

Lenny’s musical interests had led him to lecture on jazz, and he organized various groups with schoolmates at University High School, where Randy was more drawn to the design of the saxophone. "And they enjoyed his celebrated uncles. But somehow," says the younger Waronker (now a lawyer in L.A.), "there was a pop thing coming around that we were both interested in. I remember going over to Randy’s house—"Randy’s house—" and saying, ‘Why don’t we figure out this arrangement for some standard?’ And it was on a couch. He’d take any old standard song, and he’d sit down and mess with it for a while and come up with a pop arrangement. ‘We got into listening to rock’n’roll. We learned about the business, we learned what happened with songwriters. We wrote songs and wrote a song or get published, and the publishers would get it to whoever they could get it to.”

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Once up to it, his voice is really something.

Lenny Waronker & Mo Ostin: How 2 Waron Bro’s. Execs Caught Tuna's Booty to Rock

(Continued from page 1)

Once you get used to it, his voice is really something.
Lenny Waronker & Mor Ostin: How 2 Warner Bros. Execs Taught Bugs Bunny to Rock

(Continued from preceding page)

Top 40 Airplay

Top 40/Mainstream

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Top 40/Rhythm-Crossover

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**FOR WEEK ENDING NOVEMBER 12, 1994**

**HOT 100 A-Z**

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Records with the greatest gain. © 1994 Billboard/IBTM Communication Inc.
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**THE BILLBOARD 200**

**NOVEMBER 12, 1994**

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**THE TOP-SELLING ALBUMS COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY**

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*This image contains a table of music chart rankings.*
FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.
## Billboard 200 Chart for November 12, 1994

<table>
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### Top Albums

- **Ne-Yo**
- **Timbaland**
- **Kanye West**
- **Jill Scott**
- **The Game**
- **Dr. Dre**
- **50 Cent**
- **The Game**
- **Lil Wayne**
- **Young Money**

### Recent Chart News

- **Spotify**
- **Apple Music**
- **iTunes**
- **Amazon Music**
- **Google Play Music**

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**Note:** The chart reflects sales data from the week ending November 12, 1994. Prices and positions are approximate and based on sales data.
post at Sony Music International, which went to EMI Music's Martin Davis in September.

In Australia, Paul Krige has been recruited as managing director of the new MCA Music Entertainment affiliate there; he will report to Rogers. Krige is promoted from marketing manager at MCA within BMG Australia, where he has worked since 1991.

MCA’s worldwide operation was previously structured as licensed units within BMG International companies. Earlier this year, MCA renewed its international licensing and distribution pact with BMG International through 1999 (Billboard, Sept. 11, 1993). The deal allows MCA to "convert" from those licensed units to separate affiliates handling their own marketing, promotion, and A&R functions. Under this arrangement, BMG continues to handle sales, distribution, and manufacturing for the new MCA companies (Billboard, Dec. 18, 1993).

The Asia/Pacific development marks the second phase of the MCA label group’s worldwide expansion, following the opening of 10 European subsidiaries—under Larsen’s direction—earlier this year.

“We looked at 1994 as the year to get Europe up and running,” says Teller. “Those companies are all functioning successfully, and I’m extremely pleased. Now we’re moving on to phase two, with the opening of the Hong Kong headquarters. Everything is really on time, and moving along very well.”

Rogers’ initial duties will be to direct the launch of the Australian and Hong Kong companies. Larsen says the former will have a staff of 18 people, comparable in size to MCA’s French and Italian affiliates. Krige is recruiting at present.

By the end of this month, Rogers will name the managing director of the domestic Hong Kong company, who is expected to come from the entertainment business.

MCA’s existing regional staff within BMG—including marketing manager Levin Lo and promotion manager Desmond Doo—will transfer to the new offices at 100 Canton Road in Kowloon. “The Hong Kong office will have about 13 people,” says Larsen. “Of those, six will be with the domestic Hong Kong record company, and seven will be on Greg’s staff.”

Larsen projects that the MCA group’s Asia/Pacific sales should be in the region of $80 million to $100 million “in three to four years.” That, he says, would be roughly double its current sales in the region.

At present, Larsen declines to identify where MCA will open other Asia/Pacific companies in 1995. (Its Japanese affiliate has been in place since 1990). He does say that plans will be influenced by the scale of international repertoire sales in such territories, rather than the overall size of the markets, since MCA will not initially enter the local A&R stakes.

“As in Europe, the local repertoire plans are phase three of each company’s perspective,” Teller, says “How quickly phase three is implemented really depends on each individual market.”
in the industry's drive to expose more music to interested audiences.

That was the message that Warner Music Group chairman/CEO David Morgado drove home in his keynote speech at Billboard's 16th annual Music Video Conference, held Nov. 24 at the Loews San Diego Hotel.

Morgado's speech touched upon the turmoil at the Warner Music Group (separate story).

As Warner Music Group and others attempt to pave the road to the future, there are still several obstacles, Morgado said.

The proposed new U.S. video network, a joint venture between Warner Music Group, Sony, PolyGram, EMI Music, BMG and Ticketmaster, was run into hurdles both expected and unexpected (see story, page 5). The challenge of limited cable capacity was formidable, Morgado said, but government intrusion into the cable industry was not.

He decreted the fact that government regulation of cable has removed economic incentives for cable operators to add new channels, while noting that the Justice Department is investigating the proposed new channel for possible violations of antitrust laws. "So, ironically, we have one branch of the government sowing the seeds of uncertainty and another wondering about the future possibility of unfair competition," Morgado said.

While the idea of a new channel may appear bleak, Morgado was optimistic about the future of music video. "But even if this channel isn't allowed to get off the ground, we will encourage new music-driven television-programming efforts," he said.

The launch of "A" from Viva, a German music video channel launched by the Warner Music Group, EMI, PolyGram, Sony, and a local German media company last December, to new and innovative programs, such as Palomar Pictures' "The Naked Cafe" and "Francis Ford Coppola Presents...", Morgado said.

Morgado says Viva has juiced creativity in Germany. When the channel signed on last December, only about 12% of the clips it aired were German-made. "It would have shown more, but the clips didn't exist," he said.

Today, the ratio of home-grown clips up to 80%-40% in Germany, Morgado said.

The launch of Viva II will likely further the German company's growth, he said.

In Germany, Morgado said, "Clearly, the Viva story will serve as a model for other broad-based, major-market music services, which will encourage a full complement of regional repertoire, international artists, and English-speaking artists, at least in the U.K.," he added. "It is certain to be a driver of growth which will reflect the success of the future companies, and this is what we're talking about," he said.

"Snow White" goes up against "Jurassic"

(Continued from page 5)

are on target, says "Snow White" will prevail in the "long run." It will take a lot more life "than Jurassic Park," he says. Musicland VP Peter Buesch rates early "Snow White" sales above "Hallelujah," which sold 24 million units, and "Jurassic Park."

No one doubts Disney's ability to hold on to its network. But that's eventually, they make their numbers," says a bridgeturing video company executive. Right now, though, the chains that have been giving disc jockeys more say are wondering why "Snow White" sales didn't catch fire like "Jurassic Park" did. One reason, ironically, may have been the problem that was MCA-Universal—street-date violations. Retailers who jumped the gun and began selling "Jurassic" 4-5 days before Oct. 4 "created a fever out there that translated to a lot more sales. The public felt they had to get it," says Palmer Video's Tom Poleo. "The stores changed their ways when they saw "Jurassic.""

Disney feels that "Snow White" is extremely well, and, as Christmas, expects the title to be several million units above the levels achieved by "Hallelujah" and "Beauty And The Beast." Sources close to the studio claim "Snow White" topped 10 million units in the first week.

Moreover, MCA-Universal is coping with a predictable falloff in "Jurassic" sales after the fever subsided. Haney expects that a significant decline in Palmer volume will turn around by mid-November. Gary Ross, president of the Minneapolis-based Sanctuary Music Group, says "Hallelujah" dropped 60% in the second week, but "that was very normal."

MCA counts on a major shot in the arm in the second week, because "Snow White" has been released in over 800 homes of all, its major release on CD-ROM, and the CD-ROM owners are among the early CD-ROM owners, and CD-ROM fits the company's current manufacturing and packaging operations, he said.

The emergence of digitally compressed video on 5-inch discs may also be a boost for the music industry, Morgado said.

"Understandably, most of the press attention has focused on the significant decline in DVD sales, because it isn't indicative of the year," he said. "But as large numbers of movie fans start connecting these new video CD players, we're likely to see a significant increase in sales and in the stereo systems, the resulting home theater will create significant new opportunities for the music industry as well.""

U.K. radio biz targets advertisers

(Continued from page 6)

At Underground, Branson explained to convention delegates that a lack of opportuni-
NEW CHAIRMAN/CEO DANNY GOLDBERG EASES TENSIONS AT WARNER BROS.

(Continued from page 1)

...and Old Oct. 31, flew into Los Angeles Nov. 1 to calm the fears of shaken employees and artist managers.

With Goldberg’s move to the Warner Bros. CEO post, VPL senior executive VP/GM of Atlantic, has been appointed to president of Atlantic. Goldberg will officially pick up the reins in January following the expiration of current Warner Bros. chairman/CEO Mo Ostin. It is unclear if Warner Bros. president Lenny Waronker will remain at the company, though last week he said he would stay at the label until his contract expires Dec. 31, 1995 (Billboard, Nov. 5).

In addition, Warner Music-U.S. executive VP Mel Lewinter has been upped to president of Warner Music-U.S.

In his keynote speech at the Billboard Music Video Conference here, Warner Music Group chairman/CEO Robert Morgado made light of the situation, saying it was a synergy-driven stunt to increase the circulation of Time magazine.

Indeed, the latest moves suggest that Warner Music-U.S. is returning to business as usual after a highly charged week of activity:

• On Oct. 24, Warner Bros. president, Lenny Waronker announced that he would not accept the CEO position at Warner Bros. Records. He would stay with the company until its contract expiration in December.

• Later that same week, Morgado and his hand-picked president/COO of Warner Music-U.S., Doug Morris, set off a storm of press coverage as they attempted to define their respective roles and resolve the situation at Warner Bros. Records. At one point, according to sources, Morris, Goldberg, and incoming talent group chairman Sylvie Rhone threatened to resign. In an interview with Billboard, Morgado denied this.

• Also that week, Warner Music U.K. chairman Rob Dickinson had expected to take the CEO slot at Warner Bros. (see story, page 1).

• On Oct. 26, Elektra Records and EastWest officially merged under the Elektra Entertainment Group umbrella (Billboard, Nov. 5). As a result of the consolidation, approximately 40 people were laid off.

The storm appears to be over. Says Morris, "What I really want to do is try and soothe these waters.

Morris maintains that he still reports to Morgado, contrary to published reports. "I report to the Warner Music Group, and he is the chairman of that company.

Any tensions between Morris and Morgado have eased 100%,” Morris says. "It was overblown . . . You have to remember, together for a long time very successfully. It was all really a question of just defining overlapping responsibilities."

Morgado says reports that his job has been reduced in any way are "1,000% inaccurate." He also expressed support for the Oct. 31 appointment of Time Warner chairman/CEO Richard S. Parsons, whom he described as a "friend for 22 years.”

Morgado says reports that he is going to leave the company in the wake of the new appointment are "absurd beyond belief.

Looking ahead, Morris and Morgado confirm that Warner Music-U.S. is considering purchasing the remaining portion of Interscope Records. "That’s one of my first priorities,” Morris says.

STEIN MOVE LIKELY

Morris also says it is likely that Sire chairman/CEO Allen Grunberg will return to Elektra. (Stein is reportedly the candidate for the presidency of Electra.)

However, Goldberg says that “the artists associated with Sire are part of the Warner Bros. family, and are going to remain here.”

Helping to calm fears at Warner Bros. was Morris’ decision to bring Goldberg, who is well-liked by artists and executives, according to one source. “I think he will be well-received there,” says Morris. “I have a lot of belief in him. I think they will be glad to meet Danny, and pleased when they get to know him and find out what he is about . . . People recognize quality, and he is a quality guy.”

Goldberg held meetings with several Warner Bros. executives, including Waronker, Nov. 1-3, and sources say he has taken the first phase of his mission. “He’s making the rounds and keeping the level of paranoia down,” a source says. “He seems symp- pathetic to our concerns and yet under- stands how we feel.”

Another factor likely easing Warn- er Bros. employees’ fears is Goldberg’s selection of Doug Morris as president and chief operating officer, which seems to be a good fit with the label’s vaunted “artist-oriented tradition.”

“I’m a product of that—I am an artist-oriented person,” says Goldberg. “I’ve spent three years at Atlantic. Before that, I spent 15 years working for artists as a manager.”

According to a source, Goldberg contacted several key artist man- agers by phone, including Jefferson Holt (R.E.M.), Tony Dimitriades (Tom Petty), Freddy DeMann (Madonna), Gary Smith (Belly), Ray Daniels (Van Halen), Eliot Cabin (Green Day), Arnold Stiefel (Rol Stewart and Morrissey), and Lindy Goetz (Red Hot Chili Peppers).

The appointment of Goldberg was applauded by DeMann, who serves as both Madonna’s manager and the CEO of Warner Bros. affiliate Maverick Records.

DeMann says, “He’s a very artist-oriented guy. He’s a very hands-on kind of guy who’s going to get the job done. I’m very excited by his arrival, and I can only view it as something positive for Maverick and positive for the company.”

Sources say that Goldberg is considering naming Virgin Records president Phil Quartararo as president of Warner Bros. “There’s serious talk with Phil,” says one source. “The only problem is his existing contract.”

Quartararo could not be reached for comment.

Goldberg would not comment directly on Quartararo, but says, “I want to meet the people here, particularly [senior VP of marketing and promotion] Russ Thyret, and get their ideas about the right structure for the company . . . I’m going to rely heavily on the senior people here in terms of any decisions I make.”

According to Morris, Goldberg had been slated to become CEO of Atlantic, with Azoll moving up to president. Morris’ plans changed when Waronker declined the CEO post at Warner Bros.

Azoll says that although he has been involved in the “day-to-day operations” of Atlantic for the last few years, the title of president gives him a new sense of commitment. Noting that his move as the perceived identical suite at Atlantic comes while the label is experiencing its best year, Azoll says he has taken the move in stride. “Some people feel that when they are in a position like this, they have to make changes,” he says. “But if it ain’t broke, don’t fix it.”

Assistance in preparing this story was provided by Chris Morris.

MTV DEAL MARKS STRATEGY SHIFT FOR SONY

(Continued from page 1)

...our belief that VPL has been wrong.

In a related development, Sony, through its Sony Pictures arm, has also taken a 19% stake in Germany’s Viva Music TV channel, which went on air last December, and Viva is starting to make inroads into MTV’s audience. Sony has also referred VPL to the European Commission, charging that Viva enjoys preferential rates for the use of videos, which MTV claims amounts to unfair competition.

The Sony/MTV deal is likely to disappear VPL, which has been relying on solidarity among the record companies and video producers in its battle to prevent new revenues from being forced down. Sources say that at least one other major record company is about to unveil a similar deal with MTV.

One observer says, "Rights are the future of the business. I’m rather con-cerned that Sony may be trading its future for the short-term interests in gaining U.S. market share."

IFPI’s legal advisor, David Sweeney, says only that the deal “proves what we said at the time when MTV made the complaint: that the VPL agreement did not stop them from dealing with the record companies individually.”

In the Nov. 1 statement, MTV said the deal covers all its networks, including MTV and VH1 in the U.S., MTV Europe, MTV Japan, MTV Brazil, and MTV Latino.

European sources believe the deal will take effect Aug. 1, 1996, when MTV enters the European market.

VPL takes a 15% stake in Viva’s four entertainment channels, which are expected to be launched in 1997. Sony doubles its VPL stake at 15%. VPL now owns 35% of Viva. VPL permanently renames VPL.

A five-year term is suggested as the most likely length for the deal, which is also understood to provide Sony with similar revenues to those it derived from its European agreement with VPL.

SPARKS FLY OVER "AMORICA" ALBUM ART

(Continued from page 10)

for music, movies, and books, says, "We are a family-oriented store, and when an album comes out with a cover that doesn’t fit our demographics, we will simply not carry it, just like we don’t carry Playboy and Penthouse.”

But when American came back with the alternate album cover, Target ordered 100,000 copies.

One buyer at an account that chose to stock the alternate album cover was surprised that the Black Crowes would push the original cover. "I feel that they were trying to put certain chains that would not carry the original photo.

We gave them a choice, and we choose to stock the alternate cover,” says the buyer. "What, the Black Crowes can’t take yes for an answer?"

Gary Azzoli, merchandise manager at the 175-unit, Minneapolis-based Best Buy, says, "We are family-oriented, and since we had a choice, we stocked the alternate cover."

In fact, Arnold applauds American for making the alternate album cover available on the release date. Usually, when records and retail accounts pass on carrying an album cover featuring questionable artwork, it takes labels a couple of weeks to come back with an alternate cover.

Depending on its reception to a cover, a chain may sometimes decide not to carry an album; in other instances, a retailer might carry it if it reduces visibility in the store.

Thanks to American’s decision to make an alternate cover available, Arnold says that American was successfully supported the Black Crowes album. "We have it on the front cover of our insert, which is in print, and in 800,000 million homes in America,” he says. "Also, the album is stocked at the front of all Best Buy stores.”

The issue of the American label’s use of controversial album art was raised recently by the cover of the Lords Of Acid album “Voodoo-U,” which featured graphic depictions of several naked women in various sexual positions (Billboard, Nov. 5). In this instance, American has not offered alternate art.
Toots Thielemans

ALBERTINI TO SONY FRANCE?

Bullet in hears that PolyGram
Disques president Paul-René
Albertini has accepted Sony's offer
to become president of Sony Music
France, replacing Henri de Bo
dinat, who has joined venture com
pany Club Mediterranee (linked
Oct. 29). PolyGram sources suggest
that Island-Barclay president Pas
cal Negre will replace Albertini.

GOSPEL DIST. DEAL FOR BENSON

Benson Music Group has become
the distributor of Atlanta-based Inter
sound Entertainment's gospel lineup
to the Christian bookstore market.
The agreement also provides for dis-
tribution of a portion of the label's
temporary Christian product.

UPWARD SWING IN ITALIAN MART

Italy's music market is showing
signs of picking up, with the nine-
month figures from major-label trad-
tions. FIMI showing unit
shipments up 3.7%, to 23.16 million,
and value up 2.09%, to $180.9 million.

ROBINSON UPPED AT BBC RADIO 1

Paul Robinson, a key exec at Brit-
ain's all-important national music
station, BBC Radio 1, is advancing
to a major planning post within the
BBC. Trevor Dann will assume
Robinson's duties directing Radio 1's
music policy. Meanwhile, U.K.
album rock outlet Virgin 2125 has
a new program director: Chica
goan Suzy Mayzel, who most re-
cently was VP of programming at
KOTF-AM-FM San Francisco.

NEW POLYGRAM JAPAN CHIEF

PolyGram has recruited Keiichi
Ishizaka as the new president of its
Japanese label operations, over-
seeing Polydor K.K., Nippon Phot
ography, and Kitty Records. He was
GM at Toshiba-EMI and replaces
Terumi Mizuta.

SONY 'ENHANCED-CD' TITLES

Sony Music Entertainment, which
recently formed a new multimedia
division under Fred Ehrlich, is
readying its first "enhanced-CD"
titles for release, probably early
next year. Due first: Alice In
Chains and Bob Dylan. Mari
Carey's new Christmas album also
may see release if the enhanced-
CD version of the album is ready
next year. Initial titles may be
packaged with a separate CD
driver, allowing existing multi-
media computers to access the
multimedia track, which reportedly
will use the new PC-based Windows 95
operating system.

VCL PRODUCTS DIST. ACQUIRED

Sacramento, Calif.-based Video
Products Distributors has been
acquired by Jack Kalodner of
Vista Group by president Tim
Shanahan and other top execu-
tives. VPD expects sales to top
$600 million this year, up $300
million.

Some Good Ole' Southern Hospityalty

H E Y , A I N T I T G O O D T O K N O W !

You've got a fryin?
The latest tribute album, "Skyndy Frynds," enters The
Billboard 200 at No. 60. In a year that has seen various
artists salute the Carpenters "(If I Were A Carpen-
ter)," the Bee Gee, "Mudhoney," "All Men Are Brothers,"
and "You Got Lucky," and others, MCA has issued a fitting tribute
to Lynyrd Skynyrd with great pairings like Alabama
and "Sweet Home Ala-
abama." Makes you wonder why
MCA didn't record "The Lights Went Out In Massachusetts"
on the Bee Gees tribute disc.

Three albums enter higher than
"Frynds." Taking Hot Shot Debut
honors is "Bedtime Stories" from
Madonna. It's new at No. 3. If it
peaks at No. 3, it will match the
highest position of her last three
dics, "I'm Breathless," "The Im-
mediate Collection," and "Erotica." If "Bedtime Stor-
ies," Madonna's second release on her own Maverick im-
print, reaches to two, it will be her first album to go to No.
1 since "Like A Prayer" in 1989.

By debuting at No. 8, Bob Seger & The Silver Bullet
Band's "Greatest Hits" becomes the group's eighth con-
servative top 10 album. The album, "Night Move," which
peaked at No. 88, Seger's first Capitol al-
mum, "Ramblin' Gamblin' Man," is now 25 years old.

On the rise, coming in at No. 27 is "Dutch Indian," Joni
Mitchell's return to Reprise. It has been over 35 years
since Mitchell's last release, "Night Ride Home," peaked
at No. 41. Mitchell's most successful album is
"Court And Spark," which spent four weeks at No. 2.

R A N S O B I A \ N R " " G E N A " " D Z E N : " 

Another competitor falls by the
wayside as Madonna's "Secret" falls to No. 5 and Boyz
II Men keep right on plugging at No. 1. It's the 12th
consecutive week for "I'll Make Love To You." It if
stays here, it will be the only song in the rock era
to have a 12-week run at the top. If it is still No. 1 next
week, which is very likely, the Boyz will tie their own
record for "Early Morning." And if it stays on top for
another two weeks—well, Whitney Houston
doesn't even want to think about it. She may not
have to, if Inu Konzo or Real McCoy has anything to say
about it.

Buillboard. NOVEMBER 12, 1994

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