Veruca Salt Vaults To No. 1 On 'American Thighs'
SEE PAGE 24

Christmas without a Turkey...
THE BEST IS YET TO COME...

- "SINATRA DUETS" the Network television special airing the day after Thanksgiving!
- Duets II radio special November 18-20 — syndicated and syncopated on 400 stations
- "Start spreading the news..." Saturation TV, print, outdoor and transit campaigns
- Duets II star appearances at all launch parties
- Swingin’ corporate “tee-in”! Golf Magazine/Frank Sinatra Celebrity Golf Tournament, plus many other tie-ins
- Sinatra Tour '95: Once more a lucky nation experiences the century's top singing legend
THE ROAD TO PLATINUM HAS BEGUN...

- Megadeth Youthanasia Halloween promotion collects over 140,000 "treats" on first week Soundscan
- Album debuts Top 5 The Billboard 200
- Top 5 in 19 other countries
- Special Limited Edition package (50,000) — sold out!
- TV and print campaign — it's huge and it's here
- Single "Train of Consequences" now has a million radio passengers — video working up a sweat in MTV rotation
- Megadeth Internet Web Site rivals Disney World in attendance
- All-Year World Tour — December '94 to December '95
THE LONG AWAITED COMPILATION OF SEGER'S CLASSIC HITS

- Album debuts #8 The Billboard 200
- First week Soundscan 30,000 units
- National media blanket (print & TV), plus regional radio campaigns
- Features on E!; Entertainment Tonight; Good Morning America plus all of America's top papers, news services, consumer magazines, syndicated radio shows
- "Night Moves" new video (dir. Wayne Isham) now seeing light of day!

Produced by Bob Seger and Punch
Management: Punch Andrews/Punch Enterprises, Inc.
©1984 Capitol Records, Inc.
THE LEGENDARY BBC RADIO RECORDINGS 1962-1965

IN STORES DECEMBER 6

- 56 historic never-before-released tracks — the first studio Beatles recordings to come out in over two decades!
- Digitally mastered for release by legendary Beatles producer George Martin
- 2-CD, 2 cassette, or double limited edition vinyl set — complete 48-page color booklet including rare photos
- 6-song all-format radio sampler hits November 17!
- Single (non-album B-sides!) and video to follow hot on heels of album January '95
- Step-by-step marketing campaign accompanies release; TV and print attack to last into '95
- Massive co-op campaign in place through next year
- Tie-ins "here, there, and everywhere"!

Executive Producer: George Martin©1994 Apple Corps Ltd. under exclusive license to EMI Records Ltd.

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They Came.
They Saw.
They Plowed.

The Tractors Are Gold
In Just 10 Weeks.

The band calls it "American Roots Music." We call it "Good Time Music For A Strange Time World."

For The Tractors debut album, it's all happening on the strength of the most unique sound in Country today, their runaway first single, "BABY LIKES TO ROCK IT," and some of the best reviews of the year:

"Outstanding in their field. GRADE: A" — ENTERTAINMENT WEEKLY

"Road-tested veterans who've played with the best... and can play just about anything. Great music!" — USA TODAY

"One of the best albums of the year" — ESQUIRE

"A loving reclamation of that time when Country, Rock and Soul were just a beat apart. So get the album!" — CD REVIEW

"★★★★ The Tractors are as authentically rural as it gets. Guests like Bonnie Raitt, Ry Cooder and James Burton are mere hints of icing on an already delectable cake. Ultimately, it's a tribute to living on Tulsa time, which from the charm of this album, sounds very sweet indeed." — NEW COUNTRY MAGAZINE

But it doesn't stop there. With the new single and video, "TRYIN' TO GET TO NEW ORLEANS," the tour and more, there's still a lot of ground yet to cover.

In other words, The Tractors are just getting started. Climb aboard and strap yourself in. From this point on, it promises to be one wild ride.

Thanks to everyone from Steve Ripley, Ron Getman, Jamie Oldaker, Walt Richmond, and Casey Van Beek (The Tractors)

Produced by Steve Ripley and Walt Richmond
Management: Allen Brown, Plan A Management, Nashville, TN

ARISTA
NASHVILLE
© 1994 - ARISTA RECORDS, INC.
A Bertelsmann Music Group Company
“Henley: Farewell To A Good Day In ‘Hell’”

“Hell Freezes Over” (Geffen), the Eagles’ first album of new recording in 14 years, entered the charts this week with a flourish amply justified by its 15 thoughtfully burnished and often bitter-sweet tracks. But for Don Henley, who has just moved back to his native Texas, this is the end of the itinerary. “I feel pretty good about it,” says Henley, who recently relocated from Los Angeles to Dallas with his fiancée and plans to marry next May. “But I doubt, in all candor, that there’ll be more or less for me. I feel like my first simple attempt at being good, and it’s even better than I really ‘Like To Be Still.’ I also feel like we broke down the live things [from the April 1994 MTV concert sessions] on arrangements like ‘Hotel California,’ so I don’t think people even realized that song is a reggae song, with Spanish influences, about the state of America. Talk about multicultural—it really was.

“But I think that after this tour [set to resume in January after an abrupt hiatus occasioned by Eagles Glenn Frey’s emergency stomach surgery], that’ll be it. At times, it’s been very satisfying,” Henley notes with a heavy sigh. “And there’s been pain involved, as there always is in any endeavor of this magnitude. Some of the things that broke us apart years ago have not gone away, evidently. I thought may be they had. But somehow he said to me the other night, ‘You know, all that stuff is still, just cause 14 years went by doesn’t mean it’s gone.’

Henley chooses his words with care, sounding older and wiser than the only child who exited the piney woods of East Texas in 1970 in search of musical self-definition in the wilds of Los Angeles. Leaving home in his late adolescence with a combo called Shiloh, and achieving success two years later with a new group that first coalesced over beers at the Troubadour like Linda Ronstadt’s bucking band, the literate Henley helped the Eagles create a crisp rock compound of regional roots music that perfectly embodied the mood of displacement in the twilight of the American Century.

Pulling away from an erupting past, hunger toward a reconnected horizon, the Eagles’ continuing music was then an agrieved oratorio of a generation gulled by instant gratification and thus immune to greater contentment. The cracking tension and accompanying in the band’s songs was a direct consequence of the personalities intent on creating them. As with the original versions, the emotional coloration of new live recordings of “Thank I Ever,” “Tequila Sunrise,” “I’ll Be In The Fast Lane,” “In The City” (with its droll zoda of the Beatles’ “Day Tripper”), and the camp flaunting-overtured “Hotel California” each display in anguish strokes the essence of a cruel dilemma. And the new songs on “Hell Freezes Over,” including “Love Will Keep Us Alive,” “The Girl From Yesterday,” and the seemingly auspicious “Learn To Be Still,” all update/obscure the Eagles’ problematic outlook with stunning grace. Yet no description, however unerring, could be as satisfying as a Soulful output more than casual.

“I think that’s the history of a lot of bands,” says Henley, whose last solo album was “The End Of The Innocence” (1989). “Everythings a matter of timing, and that was our time in the 70s—70 days, 70 songs, and we have not gone out. Deep down inside, they think or know they’re not really as good as everybody thinks they are, because there’s no leg to the superstar machinery in this country; even when you grab a body of work, it’s not as respected as it might have been once.

“Songs like ‘Get Over It’ and ‘Learn To Be Still’ are opposite sides of the same coin,” he says. “One is talking about the winn- ers who have overvalued the sense of entitlement—and, of course, we realize there are people who are genuinely victimized in the world—while ‘Learn To Be Still’ is about those who aren’t intro- spective enough. Sometimes, in order to see yourself as a part of something, you need to go into the wilderness alone.

“As for the Eagles”—whose reconstituted ranks also include Don Felder, Joe Walsh, and Timothy B. Schmit—“we’re looking in different directions now, as people should and so we’ll finish our obligations and go our separate ways again. And frankly, he says, chuckling, “I’m looking forward to that. That’s been very difficult, especially for me, to develop a sense of self worth that is not attached to one’s career, because we’re taught what we are and what we do. It must be done at some point, and it generally comes later in life. My dad was a role model for me, but he suffered from the same malady: all his life was tied up in his work.”

Born July 22, 1947, in Gilmer, Texas, and raised 40 miles to the northeast in the Cass County hamlet of Linden, Donald Hugh Henley was the solitary son of NAPA auto-parts dealer Con Melton and the former Huguette McWhatter. “My dad—who had his name, just plain C.J. was fine with him—sold parts out of his shop from World War II until 1968, six days a week, 6 in the evening until 6 at night. But you have to see it through his eyes: He grew up during the Depression in a town called Como, where his father was a farmer, growing cotton, corn, and various other vegetables. My dad had to quit school in the eighth grade and go to work in the fields with his brother and sister to support the family. It was very hard for him to take a break, give it a rest.

“I started thinking about something he says, ‘But I never finished it, and I’ll give you two lines. ’He took the orders and he tried to fill ‘em Daddy had a little business and the customers killed him.”

Henley says he is enjoying life in Dallas, the East Texas hub that is a hilly vector nearly equidistant from Shreveport, La., and the fabled border town of Texarkana. However, his curiosity with these Southeastern crossroads enabled him to reveal the Hottest hit of the week.

“Two great black artists were born in my hometown of Linden: [blues guitar great]T-Bone Walker and [jazzman ragtime composer] Scott Joplin. Texarkana and a lot of places in the area are claiming Joplin, but old-timers tell me he was born just outside my town. And Shreveport is where Huddie Ledbetter [aka Lead Belly] was born.

“There’s great history in Dallas in the Deep Ellum area, too: I’m not the first person in Texas who has interested in the blues, but I’m gonna record down here, with the songs tied musically, at least, to my explorations. Thematically, I don’t know where they’re going.”

After his fast lane reflux, this sound like Henley is, well, easier to get over and it to be still. “That’s what I’ve always wished for, fervently,” he says, laughing. “Now I’ll finally see what happens.”

**MULTIMEDIA MUSIC ON THE MOVE**

The music industry is finding new ways to take advantage of the interactive revolution. This week, Bruce Buckley reports on a folk music tour inspired by an Internet discussion group (see page 16), and Marilyn A. Gillen has the story of Warner Bros. Records’ new online jazz promotion service (see page 58).

**A COUNTRY CHRISTMAS**

Nashville’s major labels are promoting their artists’ Christmas albums with a new vigor. Music videos, compilations, radio specials, and even holiday tours are in the works. Edward Morris has the details. Page 35

**RUSSIAN LABEL ASSN. ARRIVES**

Russia’s growing music industry finally has achieved a longstanding goal with official recognition of the Russian Phonographic Assn. (RPI). Europe’s majors are eager to assist Russian labels—and to make deals for their top acts. Erkin Touzumahov reports. Page 41
Music: The Gateway To Kids’ Imaginations

By RAFFI

In light of declining literacy rates and educational performance among children, an unhealthy delinquency and in health-care costs, I’ve been asking myself why our society offers children so much entertainment that is at odds with what educators and child-development specialists prescribe for children's formative years.

Here, in my words, are what the experts tell us: Young children need to progress along an inner timetable of growth and discovery, with life-affirming imagery that reflects their innate beauty and so fosters self-esteem. They need time to wonder, to exercise their imaginations, and dream of how their souls might play on Earth and touch the cosmos. Instead, in these TV-dominant times, they are fed a diet of pre-fab images in a sea of consumption, a quick-edit storm of need-creation that is geared to sell toys, not service children.

Today, kids spend more time with TV than with their parents and are exposed to violent imagery so casually that it blends into the scenery. This is as true for boys as it is for programming. In such diverse places as a suburban bowling alley in New York state and at the Vancouver airport, I’ve seen blood and gore video machines - I alone wonder in which makers these choices?

Of all the media children encounter, it is the electronic baby sitter that needs restraint. Remember: TV is a non-segregating medium, requiring no skills to watch. Often, in order to sell the most, TV ads take the lowest-common-denominator approach when offering products to kids. Besides the moral question of directly advertising to a most impressionable and vulnerable group, does it seem kids employ frenzy and violence as primary selling tools? If we do not give children more credit than that, how are they to feel good about themselves, let alone grow up to be responsible citizens?

Kids’ popular heroes, including the Mighty Morphin Power Rangers, Barbie and Ken, rock stars, and wrestlers, are hardly the stuff of role models. The trivialization of kids’ culture has a staunch opponent in a four-letter word that holds a world of adventure: a book. In order to stimulate children’s imagination and so promote enlightened reasoning, video’s assault needs an equal-time rebuttal in good books. If we could read and play almost everything, the students would always be limited because their exercise of musician- ship would be based upon pleasure and a deliberate zest for greatness. Because of the absence of classical music in their lives, they will never be able to take the scores of the great masters and actually hear what is the composer’s intention. They have accomplished. While the great classical masters have no monopoly on genius or creativity, our contemporary artists often need to captivate and to realize the greatest return for our investment.

Music is the Gateway to Kids’ Imaginations. It could be responsible citizens.

Music is the Gateway to Kids’ Imaginations.

I start to a song

The Billboard 100th Anniversary issue is an issue. I particularly enjoyed Miami Light’s article, “It All Starts With A Song.”

KEITH MARLAK
President
Hall Leonard Corp.
Milwaukee

LAUDING VAUDEVILLE’S DEAN

The 100th Anniversary issue of Billboard is stunning. I’ve much enjoyed reading it and seeing the reprinted obituary of William Morris (“William Morris of The Golden Age Of Vaudeville”).

Owen Laster
Executive VP
William Morris Agency
New York

U.K. AC STATION SEES RECOGNITION

In his article on U.K. commercial radio (Billboard, Oct. 29), Jeff Clark-Meads describes Heart FM, the new midlands station, as a pioneer in the U.K. in the adult contemporary format.

EXPOSING ALL ERAS OF MUSIC

The concept of teaching all eras of music simultaneously, as Richard Hendrickson puts forth in his letter (Billboard, Oct. 15), is one I have encouraged for more than 20 years. My favorite musicians is clas- sical music. As a pianist and composer, I have played everything from Duke Ellington to Babia, from Mozart to Stravinsky, from Beethoven to Steve Wunder.

During a lecture to a group of young, aspiring keyboard musicians, I realized that I was witnessing a dilemma: Because of my classical studies and background, I
Change your evil ways to MasterSound

MasterSound CD's are the definitive versions of classic albums, all produced to the highest possible standard. 20-bit digital transfers using Sony's SBM process and state-of-the-art equipment, plus intensive archival research to find the original masters, assure a listening experience that puts you in the studio with the artist himself. The MasterSound series features over 3 dozen titles, including new releases from Robert Johnson, Bob Dylan, Basia, Indigo Girls® and Roy Orbison.

Get all the music. MasterSound.

For more information about other great Legacy releases, write to: SBM, Legacy MasterSound, Radio City Station, P.O. Box 1526, New York, N.Y. 10101-1526.

www.americanradiohistory.com
Music Biz Weighs Impact Of Republican Hold On Congress

BY BILL HOLLAND
WASHINGTON, D.C.—Music industry officials say it is too early to assess the impact of the Nov. 8 national and local elections, in which Democrats across the country were governorships across the country, national and state level contests won by Republicans.

On Capitol Hill, the election means a change of the guard, as Republicans will take control of both the Senate and House for the first time since 1954. This means Republicans will take over the chair of all the Senate and House committees and subcommittees.

Republicans also gained 11 new governorships across the country, giving them a gubernatorial majority for the first time since 1970, and further signaling the electorate’s support for conservative leaders.

Despite the change in GOP leadership, most industry insiders could see no major shift in congressional (Continued on page 92)

Biz Explores Shape Of Music To Come
Billboard Panelists Discuss Multimedia Future

BY MARYLIN A. GILLEN
LOS ANGELES—The convergence of music and multimedia is no longer a question of whether, but when and in what forms.

“Next year you will see the larger companies getting involved in multimedia in a big way,” said Tom McGrew, president of Multimeda Tranding Co. and a consultant to EMI. “Already we are seeing the new year, it will happen the year after.”

That firm conviction—it will happen—proved a driving force for attendance at the 16th annual Billboard Music Video Conference and the debut of MultiMedia Expo at the Losons Santa Monica Hotel here Nov. 2-4, as everyone from music video producers to record label executives to computer programmers presented their places in a changing landscape where traditional borders among disciplines are blurring and traditional music and video producers are making inroads.

(For additional conference coverage, see pages 47-48.)

“We must work together to widen the pipeline, to create new vehicles and new avenues that will carry our music into the homes of consumers,” said Morgado.

He cited the potential revitaliziation of the longform music video format through “video CD” technology, as CDs disperse the computer data among the audio tracks on a CD-R in an adaptation of the CD-ROM standard, while the audio portion remains playable on a standard audio CD player.

The record industry has been concerned about the “track one” ap- proach because it requires each CD to be used as a Recording Industry Assn. of America subcommittee draft paper on multi-mode discs that was obtained by Bill- board. An RIAA representative says the term is a working phrase that was brought to the table early on by Sony, and has stuck even more or less by default. But there’s been no formal an- nouncement of the fact that CD Plus is what the industry as a whole has decided to call it.

Sony and Microsoft declined comment on the subject. A Philips reps- entative said that work that was in- deed under way to develop “a modification of the CD-ROM standard for these types of discs,” noting that Philips has been one of the companies because they are the licensers of the system, and that Microsoft “is a key player

The Philips representative adds that the RIAA is being kept in- formed. However, the manufactur- ers’ expected announcement prior to the setting of an industry standard could once again create the potential (Continued on page 93)

Specs’ Exploring Sale Prospects, Seeking Suitors

NEW YORK—Specs, one of the oldest retail chains in the business, has announced that it has hired Paine Webber to explore a potential sale of the company.

In a letter issued Nov. 9, the company stated that, in addition to exploring a sale of Spec’s, Paine Webber would also review the company’s strategic and financial alternatives.

Spec’s is the dominant chain in Florida, where it has 30 of its 56 stores. The chain also has three stores in Puerto Rico. It was founded (Continued on page 82)

Vid Rentals Out At Blockbuster Music Outlets

BY ED CHRISTIAN AND DEBORAH RUSSELL
NEW YORK—Over the next three years, Blockbuster Music will phase video rental out of its stores in order to carry more music inventory. In a separate move, Blockbuster also is preparing to roll out a store-within-a-store, featuring licensed merchandise from Virgin Records.

Currently, the 40-store chain has about 170 rental stores, down consid- erably from the 225 rental units it had in 1992-93, when it initially acquired the chains that now make up Block- bucket Music.

Blockbuster Entertainment, based in Fort Lauderdale, Fla., entered the music retailing by acquiring the Sound Warehouse and Music Plus chains, which, at the time, had 145 and 91 out- lets, respectively, and both operated combo stores. It then acquired the 570-unit Super Club Music chain, which operated about 90 Turtles combo- store.

George Weir, Blockbuster Music president, says, “Rentals is a dimin- ishing portion of our business and, where feasible, we are taking it out and transforming the business into Blockbuster Video, and expanding the music offering.”

He says that the chain is perform- ing a similar exercise in Atlanta with the former Turtles stores.

But the Sound Warehouse chain (Continued on page 85)

EMI Completes Executive Reorganization

BY DOMINIC PRIDE
LONDON—Ken Berry’s long-await- ed reshuffling of EMI Records Group International has occurred, apparent- ly with only one major casualty.

EMI Records Group International, was created earlier this year to over- see all EMI record operations outside North America (Billboard, June 4).

EMI Records International divi- sion president David Stockley left the company Nov. 7, in the wake of the re- organization at the company’s Glouceseter Place headquarters in London.

Stockley had responsibility for most of the territories outside the U.S., Japan, U.K. and continental Europe. Key territories in his divi- sion were Southeast Asia, Latin America, Australasia, South Africa, and Mexico. In the EMI hierarchy, he had parity with EMI Records Group U.K. & Eire president/CEO Rupert Perry and EMI Europe president/CEO Alexs Rotelli, both of whom will continue to report to Berry.

The EMI Records International di- vision has effectively been disas- sembled, and most of the division’s staffers have been reassigned.

Berry says, “What we’ve done is ef- fectively merge the European and in- ternational marketing functions. What I wanted to do in these changes could have serious implications for international publishing and song- writers’ revenues.

Among the high-profile artists who have benefited in the occupa- tion, which began Nov. 8 and was still under way at press time, are Ennio Morricone, Paolo Conte, Zue- ro, Gianna Nannini, Gianni Nannini and Ricardo Coccia.

Although it is an independent body, SIAE has been headed by a government-appointed commission- er since last year. Ex-SIAE presi- dent Roman Vlad was appointed commissioneer to oversee the imple- mentation of a more democratic con- but MultMedia Expo at the Loews Santa Monica Hotel here Nov. 2-4, as everyone from music video producers to record label executives to comput- er programmers presented their places in a changing landscape where tradi- tional borders among disciplines are blurring and traditional music and video producers are making inroads.

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Italian Songwriters Protest Voice Of SIAE

BY MARK DEZZANI
MILAN—Italy’s singer/songwriters are supporting an occupation at the Rome headquarters of SIAE, the national authors’ rights society.

Authors, publishers, and artists have declared a “permanent assem- bly” to protest the government’s in- action, which has left the SIAE with- out leadership for four months, blocking the distribution of rightful payments. They also are protesting a new decree by the Berlusconi gov- ernment that reduces copyright payments for local TV and radio sta- tions from 2.5% to 0.1%, a move that (Continued on page 91)
Lester Sill
"The Chief"

He gave us so much of his time, his knowledge and his love.
He touched our lives in so many wonderful ways.
He made us feel important,
He made us part of his family.
His boundless energy,
His zest for life,
His keen sense of humor,
His many acts of quiet charity,
His personal integrity,
And his love of the music business and its players
Will live in our hearts and minds forever.

Lester will be missed greatly by all of us.

His Jobete Music Family
Artists & Music

**Atlantic Returns Germany’s Die Toten Hosen To U.S.**

**BY ELLIE WEINERT AND THOM DUFFY**

MUNICH—Die Toten Hosen, one of the most successful rock bands to emerge from Germany in the past decade, proudly claims the ‘70s punk rock of the U.S. and U.K. as its prime inspiration.

“All those punks are the reason we exist,” says lead singer Campino, who, like his bandmates, uses only his first name. “We don’t see ourselves as musicians, more as fans of a movement.”

So while the band has been expanding its following in Europe this fall with a recent British tour and EP release on Virgin Records U.K., Atlantic Records in the U.S. released the band’s album “Learning English, Lesson One” on Nov. 15. The album is a tribute to punk, featuring classic tracks and appearances by members of the Ramones, the Damned, Sham 69, and others. Originally released by Virgin Schallplatten in Germany in 1991, the album sold 250,000 copies in the band’s home market, according to Virgin. It came out in the U.S. in 1992 on Virgin-affiliated Charisma Records.

“We had heard great things about the band from our European affiliates, and we realized that they didn’t have a U.S. deal,” says Woody Firm, manager of operations and assistant to the general manager of Atlantic Records. “The band thought this album would be a great way to introduce them to listeners in the U.S. Although it had been out briefly before, we felt that it had not been fully exploited; not enough people had been exposed to it.”

Die Toten Hosen will help promote “Learning English” with a tour in the U.S., starting Dec. 5.

(Continued on page 16)

**Film, TV Shake Up Phillips’ ‘Martinis’**

**BY CARRIE BORZILLO**

LOS ANGELES—As Sam Phillips gains valuable exposure in TV and film, Virgin is using the opportunity to give a renewed push to her third pop album, “Martinis & Bikinis.”

Even though the album never took off as hoped, the company has pledged its long-term commitment to the title, which was released March 8 (Billboard, July 9).

The week of Oct. 31, Virgin re-released the first single from the album, “I Need Love,” to album alternative and modern rock radio. The track originally was serviced to album alternative outlets in February and to modern rock in March. Virgin product manager Margi Cheke says the label also will service the video “when the time is right.”

The inclusion of Phillips’ music in TV programs and movies is part of the label’s latest marketing thrust. The song and video for the second single, “Baby I Can’t Please You,” aired on Fox-TV’s “Melrose Place” Oct. 10 and Oct. 24, and is included on the show’s Giant Records soundtrack, released Oct. 18.

In addition, Phillips recorded Nancy Sinatra’s “These Boots Are Made For Walkin’,” a song she performed regularly during her “Indestructible Wow” tour in 1988, for the upcoming Robert Altman film “Prêt-A-Porter.”

“This is the tough, rockabilly version that it was meant to be,” says Phillips.

The song is featured on the Columbia soundtrack, due Dec. 6, along with tracks by U2, the Cranberries, and others.

(Continued on page 16)

**O’Donoghue Remembered As Influential Humorist**

**BY DON JEFFREY**

NEW YORK—Michael O’Donoghue, the songwriter/author/poet/broadcaster and television and film writer widely considered to have been the most influential wit of the last 30 years, died Nov. 7 in Manhattan. He was 54 years old.

Over the course of a career that began on the fringes of the beat scene circa 1960, when he was attending San Francisco State University and the University of California at Berkeley, O’Donoghue worked as a classical music DJ on WBBF-FM in Rochester, N.Y., before gaining attention as a contributor to The Evergreen Review, which ran his “Pheobe Zeit-Geist” comic-strip parody and later collected it in a successful book.

In the late ’60s, he became a guiding editor of The National Lampoon, where he and colleague Doug Kenney acquired national reputations as the two funniest writers in America. O’Donoghue created such unsparing satires of Cold War machismo as “Tarzan Of The Cows,” “Battling Buses Of World War II,” and “The Vietnam Baby Book,” all the while pushing the Lampoon to assume a “no sacred cows” tone in its chronicles of modern culture and its slyly social mores. Long before the notoriety of Hunter S. Thompson and P.J. O’Rourke (both of whom were admirers), O’Donoghue’s writing and characterizations shone with what O’Rourke called “his gift for combining the heroic with the banal, as in

(Continued on page 91)

**BMG Aims For U.S. TV With ABC Deal**

**BY DON JEFFREY**

NEW YORK—BMG has taken a long-awaited step into U.S. television through a joint venture with the ABC network, which will produce and distribute programming that features BMG artists.

The first fruit of this labor will be a one-hour prime-time special Dec. 17 called “Christmas At Home With The Stars,” in which artists like Aretha Franklin, Toni Braxton, Vince Gill, Kenny G, the Olsen Twins, and Amy Grant will perform Christmas songs and share holiday memories.

BMG says a soundtrack album from this program is unlikely, but that audio releases from future projects are anticipated.

Executives close to the venture say future programming could include talk shows hosted by BMG artists. Another possibility is the use of archival tapes of BMG artists in TV documentaries.

The 50-50 partnership is between BMG Entertainment North America, a unit of Bertelsmann A.G., and the ABC Television Network Group, a subsidiary of Capital Cities/ABC Inc. The venture will develop programming for the ABC broadcast network and cable networks in which ABC holds stakes: 80% of ESPN, 50% of

(Continued on page 91)
Come to the edge, he said.
They said: We are afraid.
Come to the edge, he said.
They came.
He pushed them...and they flew.

Guillaume Apollinaire

LESTER SILL
January 13, 1918 • October 31, 1994

His Loving Family
Motown Debuts Interactive Division, Games Imprint

**BY MARYLYN A. GILLEN**

NEW YORK—Motown is motorizing onto the information superhighway with the launch of a new interactive division, Motown Interactive Entertainment Software, and an affiliated game imprint within that division, named Motown Games.

Motown Games will make its official debut in January with the re-release of "Rap Jam Volume One," a joint production with Mandingo Entertainment, which is headed by Ron Sweeney.

The basketball game, which will be launched on the Super Nintendo platform, features a lineup of game characters based on the acts Public Enemy, Warren G., Cool J. Queen Latifah, Yo Yo, House Of Pain, Coolio, and Onyx.

Gamers choose one of five urban courts on which to play—each with a distinctive street setting and unique musical "beat"—and then assemble a team from among the rap characters, each of whom has characteristic "moves" they will perform.

A separate soundtrack album featuring hits from those artists, strung together through the "beats" from the game, will launch just prior to the game's debut, according to Motown president/CEO Jheryl Busby.

A Sega Genesis version of the game will follow early in 1996, CD-based versions, featuring full musical soundtracks, are planned for the future.

The artists participating in the debut "Rap Jam," from a variety of labels, will also film TV and radio commercials.

(Carried on page 15)

Ticketmaster Sets Clapton Club Strategy

**2-Ticket, Credit Card Rule Intended To Cut Scalping**

**BY CARRIE BORZILLO**

LOS ANGELES—To combat ticket scalping and ensure that Eric Clapton's fans have the opportunity to see the artist's rare club appearance at a reasonable price, Ticketmaster has come up with an elaborate plan for November shows in New York, Chicago, New Orleans, and Los Angeles.

In a rare move, Ticketmaster and Creative Artists Agency, which books Clapton, are allowing a maximum of two tickets per customer, at $30 each, available only via phone.

However, the tickets will not be mailed out to customers. Instead, fans, who must be at least 21 years old, will receive vouchers in the mail. The ticket buyers must bring a voucher, a driver's license or a Social Security card, and a credit card to the club the day of the show in order to pick up the tickets. After receiving the tickets, concert-goers will be required to enter the venue immediately.

No service charge will be billed to the customer. Ticketmaster president/CEO Fred Rosen says that Ticketmaster has a special arrangement with Clapton for the service-charge fees. Rosen declined to disclose details of the arrangement.

Tickets go on sale in each city the week before the scheduled shows.

According to Tom Ross, head of the music division atCAA, Clapton's first club tour since the '60s will include stops at the House Of Blues in Los Angeles Nov. 11-13; Buddy Guy's Legends in Chicago Nov. 16-18; House Of Blues in New Orleans Nov. 21-23; and Irving Plaza in New York Nov. 28-29.

The tour is in support of his blues album "From The Cradle" on Duck/Reprise/Warner Bros, which is No. 10 this week on The Billboard 200. Clapton completed an arena tour in support of the album in San Jose, Calif., Nov. 4.

"This was Eric's idea to play clubs and get back to the roots of the blues, and to give the average fan a chance to see him," says Ross. "Obviously, when you have a stadium artist playing clubs, there are some dilemmas, especially when the smallest club is a 200-seater like Buddy Guy's club. So we put tables and chairs in to make it comfortable, and the next dilemma was how to get the tickets to the people without scalpers.

Ross says the plan will give the "average fan" the chance to see Clapton without paying exorbitant scalper prices.

However, this method doesn't allow a fan without a credit card to get into a show. The name on the (Continued on page 25)

American Rides Into Rap With Wild West Agreement

**BY J.R. REYNOLDS**

LOS ANGELES—In an attempt to broaden its rap music base, American Recordings has signed Los Angeles-based Wild West Records to a production and distribution deal.

The first release under the arrangement, due Tuesday (15), is the single "Mix Tapes" by hip-hop artist the Nonce. The single was originally released in August and distributed by INDI, which has been handling most of Wild West's releases to this point.

An album by the Nonce, "World Ultimate," is scheduled for a February 1996 release.

The announcement was made by Dan Charnas, director of hip-hop/black music for American, and Moriss Taft Jr., president of Wild West Records.

Taft founded Wild West Records in 1989. A law school graduate, Taft is a former music promoter and personal manager. He also owns the publishing company Vent Noir Music.

 Says Charnas, "Morris represents the ideal combination of a (Continued on page 25)
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Folk Music Online, On The Road
Songwriters Brought Together Via Internet

By Bruce Buckley

Syracuse, N.Y. — On the modern folk music scene, it seems that grass-roots ideas are spreading faster via computer than by traditional word-of-mouth. Through the use of the interactive computer bulletin board Internet, folk enthusiasts and computer advocate Alan Rowoth has organized a new songwriter's showcase, featuring 24 artists, called the Internet Quarters.

Although Rowoth has never worked in the music industry, his knowledge of the Internet and familiarity with the growing number of folk music fans online proved to be the tools needed to organize the month-and-a-half venture.

As moderator of the folk music discussion group on the Internet, Rowoth used his access to new American singer-songwriters to bring the series together. "After starting the discussion group, I realized how much great talent is out there," he says. "It's like having your ear to the ground; as soon as something happens, we are aware of it. It's like having thousands of spies."

Rowoth compiled a list of his favorite artists, narrowing the roster down to six groups of four acts, including Buddy Mondlock, Barbara Kessler, Martin Sexton, Carie Currie, Ellis Paul, Diane Ziegler, David Buskin, Jabbering Trout, Erica Wheeler, Bob Halligan, Tom Kimmet, Electric Bossai Band, Greg Trooper, and Cosy Sheridan.

"I really tried to balance the quartets so that artistically there was interesting diversity, but also there were different artists within the groups who would draw stronger in different regions," he says.

On Oct. 6, the first of the quartets set out to play an 11-club circuit stretching along Interstate 90 from Boston to Buffalo, N.Y., and finishing off in New York City, Philadelphia, and Alexandria, Va. One week later, the next quartet set out to do the same circuit. The tour ends Nov. 22. The average club capacity is 150 people.

Rowoth's interest in starting the series stemmed from his experience this summer's Kerrville (Texas) Folk Festival. Inspired by the right night campfire circles where artists freely trade songs, Rowoth set out to bring that same spontaneous, collaborative style to a stage setting. Rowoth used his Internet connections and his own capital to launch the project.

Like Rowoth, most of the performers on the tour are involved (Continued on page 18)

Live Performances Get Off The Ground On Sky Radio

By Jim Bessman

New York — Placido Domingo actually saluted his airborne opera listeners, and while the Rolling Stones didn't sing "Get Off Of My Cloud," they too flew the friendly skies of United Airlines in helping USA Today/Sky Radio's live-in-flight concert presentations get off the ground.

Live shows are just the latest twist on in-flight programming designed to make the flying experience more enjoyable. So far, United is the only airline carrying such a service.

The Stones' Oct. 10 New Orleans concert was carried live and free to all 270 United domestic aircraft equipped with the Sky Radio satellite reception technology. The transmission followed the inaugural Domingo performance at Chicago's Ravinia Festival last June, which was followed by a Yo-Yo Ma concert there in August.

Some 20,000 flyers were able to tune in to the Stones' feed. United Airlines spokesman Tony Molinaro estimates that 60% listened.

"People who couldn't get a ticket to the concert got a free one on us," says Molinaro. "All the flight attendants dressed up in their best rock 'n' roll gear, and at [the L.A. airport], we had a Mick Jagger impersonator singing the whole day!"

Additionally, the Stones concert was promoted through program guides (Continued on page 18)

Germs' Influence Continues To Spread; Pearl Jam On Vinyl; Rundgren's New Score

Germs of a Good Idea: A tribute album saluting seminal L.A. punk band the Germs is being organized by Grassroots Records label Bill Bartell. The group's life was short—marked by the fatal 1979 overdose of lead singer Darby Crash—but its influence was long. Among Germs' musical footprints: The note's first drummer was a pre-Goo's Helinda Carlisle.

The album, A Small Circle Of Friends, will feature covers of Germs songs by several acts, including the Meat Puppets, the Melvins, the Beggars, the Patti Smith Group, the Raisins, the Beatnik Boys and the Beastie Boys (Mike D), former Black Flag member Kira Roessler, L.7, the Possies, D Generation and the Graduate.

The first single from the project, coming this month, will be "Circle One" by the Hole (members of Hole and former Germs guitarist Pat Smear), backed with a "Shut Down" by Mudhoney's Mark Arm and Steve Turner (former all-star, the Monkey Wrench). Although it would be romantic (and very un-Germs-like) to think that the Hole songs brought Kurt Cobain's widow/Hole leader Courtney Love together with Smear in a post-Nirvana tribute of sorts, the track was recorded in 1992, before Smear joined Nirvana. The first video will be the Meat Puppets' version of Not of Alright.

The single will come out on Bartell's Grassroots label, which is distributed through Dutch East India. However, he is talking to several major labels about putting out the album. Look for it in late February or early March.

This and that: Epic will release Pearl Jam's 1991 debut, Ten, on vinyl Nov. 22. It previously had been available only on cassette and CD... Todd Rundgren is writing the score for Jim Carrey's new movie, Dumb And Dumber... The only non-score composition on the Unravelling With The Vampire soundtrack, coming from Gofner Nov. 22, is a remake of "Sympathy For The Devil" by Guns N' Roses. The track already has been shipped to radio, but no decision has been made whether to make a single available commercially... Capitalizing on the popularity of the movie "Pulp Fiction," SMC is releasing "Double Feature: Soundtracks From The Quentin Tarantino Films" Nov. 22. The two-CD set contains the soundtrack to Tarantino's 1992 cult film "Reservoir Dogs," as well as "Pulp Fiction." Also included is a 24-page booklet that features Tarantino talking about his two movies and music... Sass Jordan appears as a rocker (Delilah from the band Spies) in the new TV series "The Whipper." Columbia Records is releasing a soundtrack album featuring music from the TV series, "The Whipper," in November.

Sisters Doing It For Themselves: The Women In Music Business Global Conference, slated for Nov. 18-20, in Nashville, has come up with a formidable lineup of speakers and panelists, including Pam Lewis of DoyleLewis Management and North/South Records; Bonnie Garner of Rothbaum/Garner Management; Debra Mafield, host of "TNN Country News;" and songwriting group Gretchen Peters. Interestingly enough, one of the summit's sponsors is Martin Guitars, which will endeavor to find out why guitar purchases by females have dropped off dramatically from the ’80s.

On The Road: Swing Out Sister has embarked on its first U.S. tour. The outing lasts until Nov. 16... Rob Rule is opening for Elton John from mid-November. He will then switch to warm up for Candlebox... Everything But The Girl kicks off the second leg of its acoustic U.S. tour Nov. 16 in Atlanta... British sensation Echocelly and Scotland's Shore have teamed for club dates through Nov. 28.
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Wes Farrell Sued Over Benson Purchase

Accountant Sammis Says He Was Left Out Of Deal

BY EDWARD MORRIS

NASHVILLE—Michael J. Sammis, an accountant and assessor of music business properties, has sued Wes Farrell, president of Music Entertainment Group in New York, alleging breach of contract and other violations, according to the complaint filed last week in U.S. District Court in New York. It asks that the court award Sammis a minimum of $1,250,000 based on five of his charges, plus an accounting of income from the Benson purchase and punitive damages of an unspecified amount.

According to the complaint, filed by attorney Jonathan D. Davis of the New York law firm Fredericks & Farrell, Davis and Sammis first met in 1988, at which time Farrell “proposed to [Sammis] a business proposition whereby the two of them would jointly identify and evaluate music recording and publishing concerns for potential acquisition.”

At the time of the meeting, Sammis, who lives in Agoura, Calif., was working for the Ernst & Young accounting firm. Farrell agreed to find potential acquisitions and investors, according to the complaint. For his part, Sammis agreed to the business proposition and agreed to turn over the property list of potential buyers, property development and the like.

Between their first meeting and early 1999, the complaint continues, Sammis and Farrell discussed with Farrell the acquisitions of several publishing companies, Benson among them. Sammis, Davis said, and Farrell met together “several times at the 1993 MIDEM music fair to discuss acquiring Benson.

In May 1999, the complaint states, Sammis phoned Farrell to discuss the sale of another publishing company they had been considering. During this conversation, Farrell allegedly told Sammis that Music Entertainment Group—an organization he had formed with Warburg Pincus & Co.—was going to buy Benson, and that Sammis would not be included in the deal.

Farrell’s purported excuse for excluding [Sammis],” the complaint states, “was his purported inability to reach [Sammis] on the telephone.”

(An account of the Benson sale appears in the Aug. 21, 1999, issue of Billboard.

Specifically, the complaint cites six causes of action against Farrell: breach of contract, breach of covenant of good faith and fair dealing, breach of fiduciary duty, unjust enrichment, fraud and deceit, and enticing away an employee.

As an employee of the consulting firm Booz Allen & Hamilton, Joyce was part of the team that scored over the inner workings of ASCAP, resulting in vast changes in the management of ASCAP and the way it collected royalties.

The changes began to emerge in Sept. 1993 and “It became clear to me that there wasn’t a planning culture at ASCAP. This was an indictment, but a reality,” he says.

“World is changing rapidly, and we’ve got to be better at looking at the future and preparing for it. The environment of change, from distribution to technology, is becoming the norm, not the exception,” Joyce says.

Joyce sees marketing as “thinking in a disciplined way” in a field of competition featuring “clash share wars” and not unlike the air traffic control industry. “Do we fight over one-tenth of a point of market share? We sure do.

“We’ve tended to be more collectors than marketers. We want (for instance) to communicate with our licensees and let them know why they are valued customers of ours.”

Joyce becomes a member of ASCAP’s management team; he reports to CEO Don Gold, whose own background was in record industry, and whose ascent was a product of conclusions reached by the $1 million Booz Allen study that set in motion the biggest internal changes in the society’s 50-year history.

Joyce says he’ll be spending the next several months “getting the process in place. This is not going to be an empire, and we’re not about to spend a lot of money. But we’ve got to tell our story more forcefully and effectively.”

To be prepared for the normalcy of change, Joyce says, is to be, above all, stubbornly protective of the rights of ASCAP authors. “When the company did not become a supplier of ASCAP, I became familiar with the challenges ahead, the more I got to believe in the singular right of songwriters and publishers to get their due in a world of hostile interests.”

PORTER ON PORTER: This is truly an age of discovery for show music fans. For instance, a collection of songs recorded in 1920 and 1921 by Porter and denizens as demos for the song “Can Can” are to be released to the public for the first time Nov. 16 by Koch International. Besides the very old songs (i.e. “C'est Magnifique” and “I Love Paris”), the recordings include five songs cut before the show’s Broadway opening. Also, the CD re-
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Artists & Music

FOLK MUSIC ON TOUR

(CONTINUED FROM PAGE 18)

artists as Garth Brooks and Nanci Griffith.

Although songwriters-in-the-round concerts have become popular at many clubs across the country, the idea of taking it on the road offers a new element. “It’s a lot of people, only people to get to exchange songs for one night. So, as we become more familiar with each others’ material, it’s easier to join in with a vocal harmony or a second guitar part or even a harmonica solo,” says Michael McNeely, an Arkansas-based songwriter who has won all three of the Kerrville/Sing Out-sponsored New Folk competitions.

Reaction to the tour from club owners and concertgoers has been generally good. “The shows have been very well received,” says Michael O’Leary, owner of Milestones in Rochester, N.Y. “The audience really comes to listen to the music. The draw has been good, and we often see the same faces coming back each week.”

O’Leary attributes much of the buzz about the Internet Debuts to local radio support. Rochester album rock station WMAX-FM sponsors the “Acoustic Cafe” at Milestones, charging only $1.06 at the door and giving away airplay to upcoming acts. (In most markets, the average ticket costs $8.) In smaller cities such as Syracuse, local radio support coupled with strong interest in regional performers has led to sold-out shows. In larger markets such as Philadelphia, however, the opposite has been true. “Some of the shows have been disappointing. A main reason is that they were added to the tour late, and we didn’t have the time to get radio (or any other promotion),” Rowoth says.

As a whole, however, Rowoth and most of the artists have been pleased with the results of the series. “I base the success of this tour on the excellent CD sales and the mailing list accumulated by the performers,” Rowoth says. “We’ve sold at least as many CDs as we have tickets. Some people walk away with a handful of CDs.” Rowoth has no plans to release a compilation CD of the tour because of licensing complications.

“This follows what I’ve been doing all year: trying to broaden my tour base,” he adds.

Rowoth and many of the performers have already expressed interest in organizing another tour next year. Having learned from their experiences, he expects that, with better lead time for promotion of the tour the interest of the folk discussion group, momentum will build for future tours.

SYRACUSE, N.Y.: Performing in front of the has typically been an honor reserved for top-name artists; however, on Oct. 19, Syracusen-based a cappella group Shade V (pronounced Shade Five) took the stage at a Democratic fundraiser in New York City attended by President Bill Clinton, New York Gov. Mario Cuomo, and several major entertainers, including Alec Baldwin, Robin Williams, and Al Pacino.

“Singing in front of the president was the ultimate experience.”

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THE COMMON FACES

MADISON, WIS.: “Folk soul” is the term used by the Common Faces to describe their music. It is as descriptive as a label for any band drawing on sounds from traditional country, R&B, and the steady tempo of rock, and the polyrhythms of world beat. This decidedly happy music (“We’re not a scowling band,” says guitarist Arti Miura) made the act a hit earlier this year on a widening national touring circuit (including New York’s CB’s Gallery) and in the rock clubs and outdoor festivals of Wisconsin. Even Europe has been receptive. The Common Faces were on a tour this fall that took them through five cities in Austria, plus gigs in Germany and Slovenia. Although grunge is one element that has not influenced the act, the Common Faces’ three self-released CDs were recorded at Butch Vig’s Smart Studio (Vig completed sessions on the band’s third album, Scene Alden, as he began work on Nirvana’s “Nevermind”). The Vig connection, as well as the band’s prodigious musical abilities, has led to session work with Smashing Pumpkins, Vanilla Trainwreck, Black Market Flowers, Freedy Johnston, and others. Contact Arti Miura at 608-924-1886.

DAVE LUHISSEN

HIALEAH, FLA.: There aren’t many bands in Florida that play a combination of polka, country, and punk on instruments that range from an accordion to a kazoo, calliope, and clarinet. In fact, there’s only one. Who is it? I Don’t Know.

A longtime local favorite noted for its wild and woolly live shows, I Don’t Know has ventured afield lately, playing in Tampa, Daytona, Gainsville, and Orlando, Fla., and in Austin, Texas. All this touring has supported the band’s recent full-length CD “Gullible’s Travels,” which has sold more than 1,900 copies and has European distribution. I Don’t Know comprises singer Ferny Coipel, bassist Tony Landa, acoustician Matt Ruiz, and drummer Izo Besareas, who are all in their mid-20s. “It’s your run-of-the-mill high-energy, orchestrated, non-stop pogoing band,” says the act’s manager, Rob Gelman. “It’s our nursery folklore mingling with a vaudeville hard-core attitude.” Local alternative paper The New Times has said that I Don’t Know is “the Marx Brothers meets the Klezmer Conservatory.” Future plans include a trip to Europe next year and a return to the studio for more recording in December.

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**RASTAFARIAN SPIRIT REPLACING VIOLENT THEMES IN DANCEHALL LYRICS**

(Continued from page 1)

Although none of these tracks has crossed over to the American R&B charts, many have achieved commercial success in the global Jamaican-music scene. Dreadlocks, the traditional Rasta coif, have been gaining popularity with many dancehall artists—including Capleton and Buju Banton—throughout the world. DJs prefer a slick R&B or Westerized look.

“A consciousness [Rastafarian] movement has been part of dancehall reggae for several years now,” says Murray Elias, Priority Records’ director of A&R/reggae. “One reason that it has suddenly blossomed in the last couple of months is a commercially driven reaction to the gun bang.”

The ban on gun lyrics was issued by Col. Trevor McMillan, Jamaica’s commissioner of police, and disco-jock clubs and radio from playing records with violent messages. The commissioner instituted the ban because he felt these lyrics were creating an atmosphere of violence and undermining the authority of the police,” says a spokesman at the commissioner’s office in Kingston. According to Carlene J. Edie, associate professor of political science at the University of Massachusetts, Amherst, “The ban on gun lyrics has largely to do with a tremendous increase in the levels of extremely violent crime in Jamaica over the past year.”

Edie says the Jamaican murder rate has been climbing steadily; 1995’s victims included the popular reggae artists Fanod and Dirtsman. Recently, Papa San, Dirtman’s brother, was arrested in Kingston on gun charges stemming from an alleged shooting incident.

The resurgence of a Rasta-influenced music scene may also reflect a fundamentalist spiritual reawakening taking root in Jamaica. “The International Money Man” 1995 structural adjustment program, which was instituted in 1980, has been extremely burdensome and painful for the majority of Jamaicans,” says Edie. “Many people are seeking religious options now, because the political parties seem to have failed everybody. People are looking for other options now, and there has been a retreat into seeking answers from religious organizations. I’m not surprised to hear that this is showing up in the music.”

**RETURN OF THE ’70s**

Spirituality used to be a hot lyrical topic in Jamaican music. Called “conscious” or “culture” reggae, the music’s “reality” lyrics often reflected social concerns and a passionate belief in Rastafarianism.

The Jamaican religion has an intense identification with the Old Testament, but Rastas believe in the divinity of Haile Selassie, the late emperor of Ethiopia, the first black leader to gain prominence in Africa. His defeat of Mussolini’s army in the mid-’30s made him revered as the ultimate symbol of black pride and power. Rasta does not believe in the Old Testament. He combed dreads in adherence to a verse in the Old Testament that prohibits shaving or cutting parts of your hair; they use marijuana as sacrament to keep them distinct from Western religions that use wine; and they long to return to an idealized Zion somewhere in Africa, as promoted by Marcus Garvey whom they consider to be a prophet. Throughout the ’70s and into the first half of the ’80s, such reggae artists as Burning Spear, Culture, Israel Vibration, and Bob Marley were in the forefront of this movement.

Phil Smart, a reggae producer, radio personality, and owner of HC&F Studios on Long Island, sees the return of cultural consciousness in the wake of “boom bye, bye.” He tells the Post that “Recently, reggae peaked out on slackness (sexually graphic lyrics), we peeled out on gun lyrics, now it’s time for cultural lyrics again. Culture was strong in the late ’70s, so what we are seeing is

**'Some of us may have previously neglected it, but the spiritual consciousness has always been there.'**

the single achieved a solid sales hit in the U.S. and was very popular in the community and received considerable club play. Banton is best known in the States for his dancehall hit “Boom Bye Bye,” an anti-homosexual song that was the source of a big controversy in ‘92. The ‘Rastaman’ record by Buju Banton was the turning point as far as dancehall DJs are concerned, because Buju was the leader within the dancehall, says Lloyd Stanbury, vice chairman of Grove Broadcasting, the company that owns IRIE FM, Jamaica’s all-reggae radio outlet. Indeed, every one in Jamaica was very supportive of that song, because it came at a time when there were serious violent acts within the country.”

Banton says, “Some of us may have previously neglected it, but the spiritual consciousness has always been there. Nothing but consciousness can hold us together as a people. We have to use music to motivate youths toward positivity. We artists, whom the people elect to hold the microphone, we have to do something besides just making the girls jump up.”

Says Rebel, “A youth like Buju is my friend, and even before he began to [grow dreadlocks], I knew that he was a cultural youth. Artists like Garnett and myself are trying to create a balance where

**Rastafarian Spirit replacing Violent Themes in Dancehall Lyrics**

**Cutty Ranks**

**Buju Banton**

**Ziggy Marley**

**Tony Rebel**

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**love songs, like those by J.C. Lodge and Maxi Priest.**

“The conscious’ movement will live or die based on the records’ commercial acceptance on radio here in America,” he says. “And if they don’t find commercial acceptance here, I wouldn’t be surprised to see the movement dry up in Jamaica.”

But Elias is following the conscious reggae trend with great interest. “I’m not closing the door on it; I would sign the right artists with the right material. Ultimately, we’ll have to see whether religion is as exciting to the average American kid as guns and sex.”

**MORE THAN A TREND?**

Like the computer-generated rhythms that seem to have a six-month life span, topics in reggae music also come and go. But some observers say that the return to conscious reggae, with its social and Rastafarian themes, will not be just another short-lived trend.

“This is what reggae is about: positive, conscious, informative, and educational,” says Stanbury. “This is going to be here for a very long while, because it is going back to the roots.”

Ranks is less certain. “You never know if it’s going to last,” he says. “Maybe a new DJ will come on the scene with something else that is not conscious, and the people will get tired of hearing conscious lyrics and all those things.”

The crossover potential of conscious lyrics in the U.S. is not certain, according to Priority’s Elias.

For example, Rebel’s conscious 1992 album “Vibes of the Times” failed to strike U.S. commercial sparks despite its cultural messages. But the artist is enjoying considerable crossover success with “Weekend Love,” his duet with Queen Latifah, featured on her Motown album. Interestingly, the lyrics of “Weekend Love” have little to do with conscious reggae; instead, they deal with a romantic story. And some of the most popular Jamaican records to
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Attention: Denny Somach President/CEO
### Social Acceptance:
Relativity's first release aimed specifically at album alternative radio is paying off for singer/songwriter/guitarist Lone Kent.

The American-born, French-based artist's debut, "Granite & Sand," released Oct. 11 on Crammed/Relativity, mixes American roots music with a European style. "Social Situation" is gar-nering airplay on about 65 album alternative stations, according to Paul Bibeau, rock product manager at Relativity. KBCO Denver, KFQG San Francisco, and KFMR Des Moines, Iowa, are its early supporters. In addition, Chicago modern rockers WXR and WCBR are playing the single.

---

### Licking It Up:
Marvin Sease's second Jive release, "Do You Need A Licker?" No. 22 among Heatseekers titles in the South Central region this week. The R&B singer is in the midst of some club dates in the South. "Hitlin' & Runnin'" is the first single for R&B and top 40 radio.

---

### Hot Prospects for the Heatseekers Chart:

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 on The Billboard 200 chart. When an album appears at least three weeks on the chart, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. 

- **Albums with the greatest sales gain, 1994: Billboard/WP Communications.

### Regional roundup:

- **Mountain**
  - R&B/L. P. Rose, "Ruthless By Law"
  - Dead Can Dance, "Toward The Within"
  - Rappin' 4-Far, "Don't Fight The Feeling"
  - Venus Latina, American Flight

- **Pacifica**
  - KROQ Los Angeles, "Everything Zen" (from the band's debut, "Stone's Throw"), released Nov. 1, before the label even released another song.
  - WQKX (Q101) Chicago, KNDO (the End) Seattle, KOME San Jose, Calif., and WCHZ (Channel 2) Augusta, Ga., are also playing "Everything Zen."

**Bob Kahane**, the band's headliner was one of the more popular unsigned bands in England and had been receiving a lot of radio airplay. "One of the players at Radio 1 in England tipped me off to the band. They played the demos of 'Everything Zen' and got a huge response from it," he says.

A video for the song, directed by Matt Mahurin (Alice In Chains, U2, Peter Gabriel), was scheduled to be shot in New York on the evening of Nov. 7.

The band will make its first U.S. appearance on Friday (15) at an album-release party and show at Dragonfly in L.A.

### Weekly #1's:

<table>
<thead>
<tr>
<th>No. 1</th>
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<tr>
<td>21</td>
<td>VICIOUS (SCR STREET) <em>(9.98/15.98)</em></td>
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<tr>
<td>22</td>
<td>WHITEHEAD BROS., MONTANA <em>(9.98/15.98)</em></td>
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<td>23</td>
<td>CRYSTAL WATERS, MERCURY <em>(9.98/15.98)</em></td>
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<tr>
<td>24</td>
<td>KIRK FRANKLIN &amp; THE FAMILY, GOSHWIN <em>(9.98/15.98)</em></td>
</tr>
<tr>
<td>25</td>
<td>SOUNDS OF BLACKNESS, PERSPECTIVE <em>(9.98/15.98)</em></td>
</tr>
</tbody>
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### Acoustic/Alternative Radio:

- **Arkansas**
  - Tony Terry, BRYN 89098 *(9.98/15.98)* | HEART OF A MAN |

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### SoundScan:

<table>
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<tr>
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<tr>
<td>VERULUM SALT</td>
<td>AMERICAN THIEVES</td>
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<tr>
<td>BAND</td>
<td>DEAD CAN DANCE</td>
</tr>
<tr>
<td>MARTINA McBRIDE</td>
<td>DEEZY <em>(9.98/15.98)</em></td>
</tr>
<tr>
<td>RAPPIN' 4 FAR</td>
<td>ROCK SHAKES 42983 <em>(9.98/15.98)</em></td>
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<tr>
<td>LUCAS</td>
<td>HEARTBREAK 6385 <em>(9.98/15.98)</em></td>
</tr>
<tr>
<td>DEADEYDIE DICK</td>
<td>KNOB 1 <em>(9.98/15.98)</em></td>
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<tr>
<td>BUDDY GUY</td>
<td>ARTIVETS <em>(9.98/15.98)</em></td>
</tr>
<tr>
<td>RACHELLE FERRELL</td>
<td>MANHATTAN GLAMOR 93762 <em>(9.98/15.98)</em></td>
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<tr>
<td>ADAM SANDLER</td>
<td>WARNER BROS. <em>(9.98/15.98)</em></td>
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<td>KEN MELLONS</td>
<td>EPIC 5394 <em>(9.98/15.98)</em></td>
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<tr>
<td>LARI WHITE</td>
<td>MCA 3983 <em>(9.98/15.98)</em></td>
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<tr>
<td>LIL 1/2 DEAD</td>
<td>PROFESSOR 5533 <em>(9.98/15.98)</em></td>
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<tr>
<td>LORDS OF ACID</td>
<td>WHITE LABEL/SAMIRANETTE 45755 <em>(9.98/15.98)</em></td>
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<td>ILL AL Skratkh</td>
<td>MERCURY 5262 <em>(9.98/15.98)</em></td>
</tr>
</tbody>
</table>

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**Animal Magnetism:** Former Animal singer/ songwriter/ guitarist Stewart Copeland and Stanley Clarke is being played KUF Austin, Texas, and KIOT Santa Fe, N.M."
"The mainstream veered off course and came over to our little puddle. We've been sitting there for years."

Meat Puppets...

There really is a POT of gold at the end of the rainbow...

Too High To Die...Certified GOLD

...And the story continues...

"Lake Of Fire"
The new single whose time has come.

On tour now in France
More U.S. dates in '95

Management: John Silva for Gold Mountain Entertainment
Produced by Paul Leary & Meat Puppets
Mixed by Dave Jerden
Bookings: Frank Alvarez, Monterey Peninsula Artists
Photo: Michael Lutzband

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www.americanradiohistory.com
Veteran Divas Find New Audiences
Franklin, LaBelle, Knight Bridge Generation Gap

BY DAVID NATHAN

LOS ANGELES—Aretha Franklin, Patti LaBelle, and Gladys Knight, who enjoyed their first hit records in the ‘60s, continue to compete successfully on the Billboard R&B charts thanks to high media profiles, frequent touring, and steady airplay.

Says independent retailer George Daniels of George’s Music Room in Chicago, “They’re crossing the generation gap with their music, and since all the three are strong catalog sellers, we’re finding that young buyers who are going back to buy their older albums, too.”

The three veteran artists were teenagers when Franklin scored her first chart record in 1960 with “Today I Sing The Blues.” Knight, with the Pips, followed in 1961 with “Letter Full Of Tears,” while LaBelle, recording with the Blue Belles, earned her chart debut in 1962 with “I Sold My Heart To The Junkman.”

James Miller, manager of the Crenshaw/Los Angeles outlet of 16-store, Chatsworth, Calif.-based Tempo Records, agrees that sales on Franklin, LaBelle, and Knight have been good.

“Younger buyers have heard these artists’ names from their parents. Now they’re checking out their music for themselves,” he says. Though each has found acceptance among younger audiences, in part by working with contemporary producers, they maintain their upper-deco fan base through their trademark soulful vocals.

The current LaBelle single, “All This Love,” a cover of DeBarge’s Teddy Riley-produced hit from 1988, is No. 46 on the Hot R&B Singles chart.

The single, from LaBelle’s MCA album “Gems,” released in June, was preceded by “The Right Kind Of Lover,” produced and co-written by Jimmy Jam & Terry Lewis, which peaked at No. 8 in July.

Knight has spent 13 weeks on the Hot R&B Singles chart with “I Don’t Want To Know,” written and produced by Babyface. The single is from her second MCA solo album, “Just For You,” which was released in late September.

Franklin recently enjoyed a 25-week chart run with “Willing To Forgive,” produced and written by Babyface and Daryl Simmons.

The Arista single peaked at No. 5 on the Hot R&B Singles chart and is on the Hot R&B Recurrent Airplay chart.

Tempo’s Miller notes that sales on Franklin’s current Arista album, “Greatest Hits (1980-1994),” were spurred by exposure of the single, which is included on the album.

Says Miller, “We got complaints from people who wanted a brand-new Aretha album, but they liked ‘Willing To Forgive’ so much, they bought the [greatest hits] album,” he says.

Jean Riggin, senior VP of black music for Arista, admits that breaking Franklin’s “Willing To Forgive” was a major challenge.

“We had all the classic ingredients: a great artist, a great producer, a great song, and a great team working the record. But with established artists, it happens on a record-by-record basis.”

“We didn’t deliver ‘A Deeper Love’ (the first single from the (Continued on next page).

Capitol Celebrates Work Of Nat King Cole; Rhino Releases 6-CD R&B Retrospective

COLE’S CAPITOL ACHIEVEMENT: Nat King Cole was honored posthumously by Capitol Records with its Tower Of Achievement award during a gala celebration Nov. 2. The event was held in the label’s recording studios in Los Angeles and was attended by representatives of the entertainment industry as well as political and other business sectors.

Gary Gersh, president/CEO of Capitol, presented the award to Cole’s wife and four daughters (including Elektra artist Natalie Cole).

There is no more deserving of [the] award than Nat King Cole,” said Gersh.

The Tower Of Achievement award was established by Capitol Records to honor artists on its label for their “irreplaceable contribution to music and American popular culture.” Frank Sinatra received the award in 1993. Cole was one of the first artists signed to Capitol in 1943, recording nearly 700 songs before his death in 1965 of lung cancer.

His striking features and at-ease demeanor on his 1966 television program, “The Nat King Cole Show,” endeared an entire nation. The show ran 64 weeks before being cancelled due to lack of advertising—because, many say, the program was hosted by a black man. However, the variety show paved the way for increased on-camera opportunities for other black entertainers.

At Capitol, the comfortably studio housed a festive and respectful atmosphere, one in which attendees discussed and reflected on the career of a man whose music continues to touch the lives of millions. In an age when self-denigrating lyrics and unsung melodies are the rule, the evening was a much-needed infusion of harmony.

MORE HISTORY: Rhino Records has released “The R&B X-Box: 80 Years Of Rhythm & Blues (1943-1972),” a six-CD collection chronicling black music from post-WW II to the debut of disco.

Featured chronologically on discs are 108 original popular tracks. Included is a comprehensive, 68-page liner-notes/photo booklet.
TOP R&B ALBUMS

FOR WEEK ENDING NOV. 19, 1994

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Week No.</th>
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<tr>
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<td>61</td>
<td>2</td>
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<tr>
<td>2</td>
<td>Alive In America: Abounce Back!!! (6/5/15.98)</td>
<td>62</td>
<td>1</td>
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<tr>
<td>3</td>
<td>When Doves Cry (5/5.98)</td>
<td>63</td>
<td>3</td>
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<td>4</td>
<td>Do It Again (5/5.98)</td>
<td>64</td>
<td>4</td>
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<tr>
<td>5</td>
<td>The Lost Boy (5/5.98)</td>
<td>65</td>
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<td>6</td>
<td>Somethin' Serious (5/5.98)</td>
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<td>7</td>
<td>Love For Sale (5/5.98)</td>
<td>67</td>
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<td>8</td>
<td>The Under World (5/5.98)</td>
<td>68</td>
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<td>9</td>
<td>Puff Daddy: Me Against the World (5/5.98)</td>
<td>69</td>
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<td>Perfect Time (5/5.98)</td>
<td>70</td>
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<tr>
<td>11</td>
<td>America's Most Wanted (5/5.98)</td>
<td>71</td>
<td>11</td>
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<td>12</td>
<td>This Is How We Do It (5/5.98)</td>
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<td>13</td>
<td>Spy (5/5.98)</td>
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<td>14</td>
<td>The Game (5/5.98)</td>
<td>74</td>
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<td>15</td>
<td>Bodyguard (5/5.98)</td>
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<td>The Lost Boy: II (5/5.98)</td>
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<td>17</td>
<td>Me Against The World: The Mixtape 2 (5/5.98)</td>
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<td>The Game: The Return Of The Game (5/5.98)</td>
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<tr>
<td>22</td>
<td>The Game: The Mixtape (5/5.98)</td>
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<td>22</td>
</tr>
</tbody>
</table>

Greatest Hits 'album all the way, although it was a very big club rec-
or. Riggins credits early support from BET and high media visibility and
the group in breaking "Por-
give," which has sold more than
335,000 units, according to Sound-

Franklin's 1994 media appearances
include the Grammy Awards show last March, during which she
received a Lifetime Achievement Award, and guest spots on "Satur-

Night Live," "The Late Show
With David Letterman," and Oprah
Winfrey's 40th birthday show (La-

elle and Knight also appeared).
Riggins notes that Franklin
toured more than usual last spring
and summer, performing in New
Orleans, Atlanta, Detroit, Indiana-
polis, New York, and Washington,
D.C., where she also performed at
the White House.
Despite her reputation and past
success, airplay and sales were not
guaranteed. Says Riggins, "Every-
thing we've done, we experienced a lot of resist-
ance from radio. We felt that 'Will-

To Forgive,'" was a take-no-pris-
eon, open-ended deal, and a lot of people
were surprised when it went top
five." The response to "Willin'- To Forgive" and touring sparked album
sales, making Franklin's first gold
album since 1986. "Honey," the third single from Franklin's greatest hits
album, is due in its 11th chart week. The
album has been on the R&B chart album
for 37 weeks.

As with Franklin, LaBelle's latest
work benefits from the use of hit-
making producers. Says Marilyn

Batchelor, national director of black
music for MCA. "Jimmy Jam and Terry Lewis and Teddy Ri-
ley skewed LaBelle's ["Gema"]

album more toward a younger demo-
gram market....

The label conducted early setup
at retail in May and began teaser ads
for the album in April. The artist has been on tour for most
of the year.

Batchelor says early club re-

response to "Lover" resulted in a se-

series of remixes by MCA A&R execu-
tive James Broadway, Def Jef &

Meech Wells, and Darrin Friedman
and Hex Hector.
We got an early idea of radio play
in the Mid-Atlantic and Southern re-

gions," says Batchelor. As retail
marked sales increases in LaBelle's
core markets: New York, Los
Angeles, Chicago, Atlanta, Wash-
ington, D.C., and her hometown of
Philadelphia.

Debuting at No. 8, "Gema" be-
came LaBelle's highest entry ever
on the R&B album chart. Says Bat-

chelor, "We're getting a lot of play

(Continued on page 30)
### Hot R&B Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Music Company</th>
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<tbody>
<tr>
<td>1</td>
<td>Nuttin' But Love</td>
<td>Heavy &amp; the I.D.'s</td>
<td>Sugarhill/Sugarhill</td>
</tr>
<tr>
<td>2</td>
<td>Back &amp; Forth</td>
<td>CeCe &amp; El De</td>
<td>Def Jam/Def Jam</td>
</tr>
<tr>
<td>3</td>
<td>Body &amp; Soul</td>
<td>Prince</td>
<td>Warner Bros/Warner Bros</td>
</tr>
<tr>
<td>4</td>
<td>Want You</td>
<td>George Michael</td>
<td>Epic/Eric Clapton</td>
</tr>
<tr>
<td>5</td>
<td>I'll Help Myself</td>
<td>A-Z</td>
<td>Legendary/RCA</td>
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<tr>
<td>6</td>
<td>Old School Lovin'</td>
<td>The Notorious B.I.G.</td>
<td>Big Boy/Big Boy</td>
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<tr>
<td>7</td>
<td>Funky Around</td>
<td>Fatback</td>
<td>Atlantic/Atlantic</td>
</tr>
<tr>
<td>8</td>
<td>Vote</td>
<td>The Supremes</td>
<td>Motown/Motown</td>
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<tr>
<td>9</td>
<td>The Pain</td>
<td>The Commodores</td>
<td>Motown/Motown</td>
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<td>10</td>
<td>Torture</td>
<td>Barbra Streisand</td>
<td>Columbia/Columbia</td>
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<td>Twist</td>
<td>Sade</td>
<td>Epic/Epic</td>
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<tr>
<td>12</td>
<td>Turn It Up</td>
<td>Coolio</td>
<td>Priority/Candidate</td>
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</tbody>
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Records with the greateset gain. © 1994 Billboard/BPI Communications.
VETERAN DIVAS FIND NEW AUDIENCES BY BRIDGING GENERATION GAP

(Continued from page 27)

on different album cuts, and we’re confident that the early response on the second single, ‘All This Love,’ will help take the album to gold status.

Batchelor contends that acceptance of LaBelle among younger consumers is the result of her high media profile. “Patti’s been seen as hip... and being on [the TV sitcom] ‘Out All Night’ has definitely helped her visibility with young audiences. She includes music by Gerald Levert, Boyz II Men, and Babyface in her live show, and she’s really an artist who moves with the times.”

While Franklin and LaBelle have toured this year, Knight’s marketing strategy has focused mainly on television to maintain public awareness. She is featured in an advertising campaign for “Aunt Jemima” products. The artist also has a recurrent role as a nightclub owner on the Fox police drama “New York Undercover.” In October, she performed her current single on the show.

Batchelor says Knight’s new album, which was released in September, is her first new work in 2½ years, has benefited from the artist’s media exposure. “We’ve been getting good response, especially in her key markets, which include the San Francisco Bay area, Atlanta, Detroit, and Las Vegas.”

A cross-promotion between MCA and American Greeting Cards at rack accounts like Kmart and Walmart has added to Knight’s visibility.

While “I Don’t Want To Know” peaked at No. 32 on the Hot R&B Singles chart, it continues to move on the R&B/Adult chart in Airplay Monitor, rising to No. 11 with 319 detections the week ending Nov. 4.

Batchelor says the album is selling well in various markets, and notes particularly favorable response from radio and retail to the 11-minute medley featuring “If You Don’t Know Me By Now,” “Love Don’t Love Nobody,” and a cover of the Boyz II Men hit “End Of The Road.”

The label is preparing to issue a promo-only edit of Knight’s “End Of The Road” cover. A video of the song featuring Knight and the group has been completed. Plans are under way for the artist to tour, but no dates have been announced.

Billboard’s 100th Anniversary Issue

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Records with the greatest sales since this year. • vid: videocassettes availability. • Recording Industry Association of America (RIA) certification of sales for 500,000 units. • RIA certification for sales of 1 million units. • Certificate no. for cassette single. • Asterisk indicates catalog number for cassette maxi-single; cassette single unavailable. (C) CD single availability. (M) Cassette maxi-single availability. (X) videocassette single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.
**M People’s 3rd deConstruction Set To Bear ‘Fruit’**

Fruity Fruits: As M People mastermind Mike Pickering awaits the Nov. 21 European release of his band’s third deConstruction effort, “Bizarre Fruit,” he takes a moment to stretch back and smile at the memories of a year’s worth of hard work and breakthroughs and victories for the band.

It all began at the top of 1994 with “Elegant Stumbling,” an album that rallied against the creative parameters of dance music with its equally measured blend of English house and Philly soul rhythms. Early highlights like “Moving On Up” and “One Night In Heaven” were not cast in the standard mold of long and lush anthems that casually amble from one idea to the next in the space of seven-or-so minutes. Instead, those tracks were richly layered, hissed treats that were streetwise, but also accessible to the tight confines of three-to-four-minute radio slots. To ears stilled by too many surrounding, one-dimensional records, this album’s concise and tuneful de-meanor sounded downright revolutionary.

“Dance music is part of the mainstream in the U.K., and I think that removes some of the pressure and stigma from the whole process of making dance music records,” says Pickering. “We have never been contrived or calculated in the way we approach music. Our only conscious decision is to work hard enough to hear growth in our songs. That’s what makes the success all the sweeter and more rewarding.”

Among those rewards are a string of multimillion hits around much of the world; an extensive, sold-out European concert tour that topped a sizable 10-piece lineup; and a long-deserved connection with a U.S. major label. Since the start of its part with Epic Records last spring, M People has ruled Billboard’s Club Play chart, cracking the top half of the Hot 100 with “Moving On Up.”

M People’s role as a club community ambassador to the pop mainstream was solidified last month when “Ele-


Dance

M People's 3rd deConstruction Set To Bear 'Fruit'

Ambassador to the Top Mainstream was solidified last month when “Elegant Stumbling” won the British Photographic Industry’s coveted Mercury Prize for album of the year, an honor bestowed upon rock bands. “It shook a lot of people up in the press that a dance band won the award—the vitriol was brilliant,” Pickering says with a sardonic laugh. “Not everyone wants to face the truth that more people here go to clubs than rock gigs.”

After a string of summer holiday pro-


Frank Sinatra

Ruffled feathers

Sensible

Raffish

"Moving On Up" and “One Night In Heaven”

not cast in the standard mold of

long and lush anthems that

casually amble from one idea to

the next in the space of seven-or-so

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the Hot 100 with “Moving On Up.”

M People’s role as a club community

ambassador to the pop mainstream

was solidified last month when “Ele-

gant Stumbling” won the British

Photographic Industry’s coveted

Mercury Prize for album of the year,
an honor bestowed upon rock

bands. “It shook a lot of people up in the

press that a dance band won the

award—the vitriol was brilliant,”

Pickering says with a sardonic

laugh. “Not everyone wants to face

the truth that more people here go to

clubs than rock gigs.”

After a string of summer holiday pro-

duction/essay and recording that allowed

little time to acknowledge outside

voices or opinions.

“We didn’t apologize over what we

were going to do,” he says. “We just
got on with making music. In the end,
I think we got a fresher sound by doing
it that way.”

He’s right. Although “Bizarre Fruit” fol-

lovers a familiar stylistic thread, it ac-
tually surpasses its predecessor in

quality. “Night For Sure Eyes” kicks

off the set with a rubbbery, house-
nooted bassline, coated with a rolling

piano line that is spiked with a tangy

salsa twist. The usually bratty and

controlled Samba anchors the cut

with a performance that pleasantly sur-

its playful tone. In fact, Samba’s rela-

ced maturity and broadened
devolved palette of vocal colors

gives “Bizzare Fruit” much of its overall

bite—whether she is slinking over

the raw funk ground of “Precious Pearl” or

waxing philosophical on the wishful

future with “Search For The Hero.”

“The combination of being on the

road and having a strong vocal coach

has extended Heather’s range, and

made her a confident interpretive

singer,” Pickering says.

With their creative pieces in place,

M People are currently prepping for

another year on the road. A tour of the

U.K. and Europe begins Dec. 10, and

primarily will bring the set into 3,000-

capacity venues—except for the occa-

sional multi-night stint at a favorite old

club. “Bizzare Fruit” is not planned for

state-side release until March, but Pick-

ering is already eyeing the possibility

of a U.S. jaunt in the spring.

The likelihood of the band having

similar success here seems solid. Epic is

now plotting a radio plan for “Ex-

cited,” the third single from “Ele-
gant Stumbling.” After that, we hear-

that the label will join the worldwide

bandwagon for “Open Up Your Heart,”

the second single from “Bizzare Fruit.”

In the meantime, import hounds can

delight in the Red Boys’ post-produc-

tion, as well as an upcoming, promi-

nantly E-Smoove remixed version of

“Night For Sure Eyes.” Sounds like the start of an

other banner year.

“The most important thing for us is to

make sure that nobody gets left be-

hind,” Pickering says, “We haven’t

changed our ideals. We’re just a bunch

of clubbers who make music we love.”

SWINGIN’ SINGLES: “Lilac

Ladies” Vegas shows an excellent job at

casting Groove Collective’s funky

acid-jazz throwdown “Whatchu Do” into

a viable house mover without losing the

seductive, relaxed vibe of the original

recording. In fact, he wields out a

few retro ideas of his own, transform-

ing the track into a direct descend-

ent of the disco-flavoured mansions of

Patrick Juvet and the Salsoul Orchestra.

A less confident producer might have

been hamstrung by the array of live

instruments found in the original arrange-

ment, but Vegas has clearly examined each sound and found a comfortable home for it in his sizzling, sparkling gem, available on Giant Steps/Reprieve.

Former Electribe 101 chanteuse Billie Ray Martin christens her new solo deal with the WEAs-distributed Magnet Records by issuing “Your Luv-

ing Arms,” a spirited foray into trance-

carpeted hi-NRG territory. Her dis-

tinctively creamy voice has seldom

shown such an adventurous streak,

and the song’s romantic prose a de
doubtedly dark and anxious edge. Martin’s ori-

nal production with the Grid has been

tweaked nicely by Junior Vasquez and

Dis-Cuss, and could open club doors on

both sides of the Atlantic. Can’t wait for an

entire album.

NUGGETS: New York’s ever-active

 Strictly Rhythm Records will soon take a momentary break to launch a

home base into calmer musical waters with “The Deep & Slow: A Collection Of 12 Chill-Out Tracks.” Not merely another ambient album, this set ex-

plores a variety of downtempo vibes, ranging from acid-jazz to quasi-new age instrumental styles. The project will be launched with a fine Josh Wink

composition, “Higher State Of Consci-

ousness,” which will be available on

a 12-inch vinyl single. One of the offerings on the album include “The Deep & Slow” by Ray Castoldi and “Sanchild” by David Alvarado, Bar

G., VP of promotion at Strictly Rhythm, says this set and Wink’s single will also mark the label’s maiden voyage into world-contemporary and impres-

sive jazz radio formats. The folks at

a Chanz Recordings have smartly chosen
to give Yous-n’N’Thar’s next single “Un-Described” a quick start by enlisting world-beat twirlers Deep Forest to

post-produce the already potent jam. Look for it at the end of March. Chanz is also preparing for the January release of “You,” the second single from Euro-dance act Stax Of Joy. We are pleased to report that record-

ing is the diva in residence. If that isn’t

enough, look for “Sandwiches,” a silly but extremely jaunty hip-hop

newcomer Count B.I.D., to se-
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Part of the Billboard Music Group
Labels Up The Ante On Xmas Sets
Promos Include Videos, Radio Specials, Tours

BY EDWARD MORRIS

NASHVILLE—The major country labels are promoting their new Christmas albums with a variety of efforts that range from simple music videos to full-blown promotions.

This year, there are relatively few new holiday titles. They include John Anderson’s “Christmas Time” (MCA), Sammy Kershaw’s “Christmas Time’s A Comin’” (Mercury), Trisha Yearwood’s “The Sweetest Gift” (MCA), and the various-artist compilations “Giant Country Christmas, Vol. 1” (Grant) and “A Tejano Country Christmas” (Arista Texas).

“We’re viewing a ‘Tejano Country Christmas’ as more than just your basic Christmas record,” says Carmen Hamble, VPGM of Arista Texas. With its Latin emphasis, Kershaw notes, the album provides an alternative to conventional “Country Christmas” songs. In addition, the compilation serves as a vehicle from which country stations can play to their listeners (half the tracks are sung in Spanish). Kershaw also says that the album will help to introduce all five acts on the Arista Texas roster.

The album has spawned one music video: Freddy Fender’s “Blancas Navi- datos” (White Christmas). The clip was shot predominantly in and around San Antonio, Texas, and offers a whimsical tropical take on the winter holiday.

Another session, this week, has wrapped on CMT, regional Spanish-language music videos/shows, and the national Univision and Telemundo networks. “Blancas Navi datos” has also been included in the lineup with Alan Jackson’s Christmas music video from last year, “I Only Want You For Christmas,” and his new video, “Holy, Holy, Jesus Christ.”

There have been approximately 120,000 copies sold as of press time.

Nashville—BNA Entertainment is joining the National Auto/ Truckstop chain in a massive promotion of John Anderson’s new “Country Til I Die” album. The arrangement will put cassette versions of the album in more than 400 stations across the U.S. and spotlight them with a variety of in-store, print, and radio campaigns.

Anchoring the promotion is the “Country Til I Die” sweepstakes, the grand prize of which is a lifetime supply of BNA albums and an all-expenses-paid trip for two to Nashville.

The December/January “Til I Die” magazine for professional drivers—will carry a cover blurb on the promotion, as well as a four-page, four-color insert about the sweepstakes. A limited quantity of autographed and free copies of each issue of the magazine are distributed through truck stops nationwide. Signsouting the “Country Til I Die” promotion will be featured on the racks holding the magazine. There will be ads in “Overdrive” Trucker News.

Also during December and January, radio ads for the promotion will run on the Interstate Radio Network and on the 110-state, 800-station channel stations WBAP Fort Worth, Texas; WLIW Cincinnati; and WWL New Orleans. Anderson will speak on the ads, and “Country Til I Die” will be the background music. The spots will run from Nov. 28-Jan. 1.

Nashville-based Buntin Advertising has created table tent cards, posters, gas-pump toppers, and dump bins with header cards for each location. The bins will contain only the spotlight album, but also Anderson’s new Christmas album, “Christmas Time,” and the rem-

BNA’s New Anderson Promo Geared Toward Truckers

What’s Next, A Tribute To Tributes? Expect The Fanciful As Onslaught Continues

HERE’S TO . . . Those who are supposed to know such things assert that the torrent of country tribute albums will roll to a trickle in 1995. Well, that’s not what we hear. Our aggressively informal survey of Music Row studios, saloons, and four-wheel drive vehicles with clean tires suggests that there are going to be more such albums—not fewer—in the months to come. Of course, most of these projects are still in the talking stage, and we can’t vouch for their solidity.

In the wake of Sony Gone Wild, we’re told you can expect “James Taylor’s Troubadours,” “[Don] Denver’s Disciples,” and “Engelbert Humperdink’s Horsetraders.” Also in the works: “Cee Dependents: A Salute To David Allan Coe,” “Wayne’s That A Time Country Recalls The Music Of The Energy Crisis Years,” “Pureline Kinsey: The Ladies Of The Grand Ole Opry Sing Prince (Or Whatever: The Hell That Little Feller Calls Himself),” and the long-rumored “Larry Gatlin Celebrates Himself.” Now, what have you heard?

MAKING THE Rounds: Nashville broke its previous fundraising efforts this year for the T.J. Martell Foundation, bringing in more than $210,000 to date. Liberty Records chief Jimmy Bowen served as co-chairman for the 1994 campaign. Paul Ja- nowski was Nashville events chairman. . . . Mark Chesnutt scored his first platinum record with “Al- mocity” (MCA Records. Chesnutt now records for MCA’s Decca label. . . . On a recent visit to check out the new facilities at Buddy Killen’s Stockyard Restaurant & Buffet Lounge, we were overjoyed to again hear the silvery voice of Vicki Brower, who is now a house regular. Brower was a longtime backup singer for Mickey Gilley, and—as Vicki Rae Von—had an album out in 1987 on the old Atlantic America label. She charted twice that year, with “Not Tonight I’ve Got A Heartache” and “Torn Up.” Her husband, Stuart Brower, has been touring as a drummer in Jethro Devon and Laura Flegler, formerly an admin- istrative assistant at Pro Teurs, is the new radio promotion coordinator for Decca Records. . . . “Flowers On The Wall,” the Low DeWitt composition that won the Statler Brothers national prominence in 1965, is on the “Pulp Fiction” soundtrack. The song was a No. 2 country and No. 4 pop hit, and went on to win a Grammy. DeWitt, who sang tenor for the Statlers, left the group in 1982 and died in 1990. . . . Amy Grant and Vince Gill have a song, “House Of Love,” in the upcoming Mac Attracts. MCA Records’ Mac McNally, second from left, accepts congratulations following his showcase at Nashville’s Bluebird Cafe. Shown with him, from left, are Ronnie Brown, associate manager of A&R for MCA-Nashville, T.K. Kentrell, McNally’s manager, and Tony Brown, president of MCA-Nashville.

NASHVILLE—MCA Records’ Mac McNally, second from left, accepts congratulations following his showcase at Nashville’s Bluebird Cafe. Shown with him, from left, are Ronnie Brown, associate manager of A&R for MCA-Nashville, T.K. Kentrell, McNally’s manager, and Tony Brown, president of MCA-Nashville.
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NASHVILLE—With nine No. 1 hits and countless best-of awards under his big belt buckle, Alan Jackson has become one of an increasing number of artist/authors—including Dwight Yoakam, Vince Gill, Garth Brooks, Mary Chapin Carpenter and Clint Black—who have reached the top of the country heap. But Jackson is quietly achieving something that has eluded these other famous songwriters: More and more of his songs are becoming hits for some of his Nashville contemporaries.

As an artist, Jackson couldn’t be stronger, and he currently occupies three slots on Billboard’s Hot Country Tracks & Chart’s title song from his latest album, “Livin’ On Love,” finally drops out of the No. 1 slot after three weeks there; meanwhile, “A Good Year For The Rose,” his duet with country legend George Jones (from Jones’ “Bradley Barn Sessions” radio album, is No. 6, and persistent radio play has pushed “Gone Country,” a much-talked-about cut from his latest album, up to No. 65. In addition, his hit version of Eddie Cochran’s “Summertime Blues” is No. 14 on the Hot Country Recurrents chart.

But it’s his co-writing credits on Clay Walker’s “If I Could Live It All Over” and on newcomer Chely Wright’s “Till I Was Loved By You” that are catching the attention of “song people” like Donna Hillie, president/CEO of Sony Tree Music Publishing.

“Alan Jackson’s songs are being recognized by other songwriters right now, while he’s at the height of his career, because they’re not gimmicky—they’re about real life,” says Hillie. “Artists’ earworms are focused on his shorter period of time. They didn’t in the past. I really don’t know how many of today’s artists are going to have the staying power of a Willie Nelson or a Merle Haggard, but Alan will.”

Jackson got his first taste of outside songwriting success in 1991, when Randy Travis had solid hits with two songs: “Forever” for Johnny Lee O’Dell and “Together Forever,” that he co-wrote with Jackson.

“I’m always the first time I ever had another artist have a hit with a song of mine, and I loved it,” Jackson says. “When I first came to Nashville, I’d sit on the corner and write, and I was more of a singer who just wanted to make records.”

As his strong chart presence clearly shows, Jackson has long since reached that goal, and though he plans to keep his career as an artist in high gear, he’s also beginning more of a priority for the singer.

“If hopefully, my career dies down or I get sick of touring, I can continue writing,” he says, “I feel real close to that singer/songwriter side. Careers come and go, but a good song can make or break an artist.”

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

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### Heatseeker Impact shows artists Most tape prices,
Boston Pops' Arthur Fiedler Assessed On Page And Disc

FIEDLER FROLIC: Dec. 17 is the late Arthur Fiedler's 100th birthday, so this Bertelsmann corporate cousin's BMG Classics and Doubleday are celebrating the man who put orchestral pops on the American map. BMG is re-packaging some of his hundreds of recordings, "Arthur Fiedler: The Collection," a three-CD set, includes "Guite Parisienne," "Hi-Fi" Fiedler," and "Marches In Hi-Fi," while the seven-disc compilation "100 Fiedler Favorites" includes some material never before released on CD. In the stores this week is "Arthur Fiedler And Friends," which showcases the late Fiedler's collaborations with luminaries from Leontyne Price to Chet Atkins. There's also a remastered "Pops Christmas Party."

Fiedler may have been the best-selling conductor in history, but in "Arthur Fiedler: Pops, The Pops, And Me" (Doubleday), his daughter Johanna Fiedler paints a picture at odds with all this musical joviality. Herr Fiedler was a bitter, unhappy man at odds with his dysfunctional family, insecure about his musical abilities, and snarled at by the Boston Symphony for being commercial. Fiedler coined many for the BSO, but in the 1970s the orchestra was still paying him $12,000 a year, the same salary he started at in 1900.

Customers at Barnes And Noble, Borders, Tower, and other retail outlets can pick up the book and CDs to-gether (BMG has produced a book-mark to encourage them to do so, and "The Collection" has the same cover art as the book) and ponder the disjunction of music and life for themselves. Some Boston organizations are also planning an event for the actual birthday, but in best Bostonian manner, they're keeping the details quiet.

Heymann is in negotiations with music publishers to record other contemporary composers. Rentals and cory-right payments make such projects expensive, but Heymann is gambling that consumers will take a chance on an unknown piece if the CD costs $5.99. After all, he says, the Naxos recording of the Stamitz cello concertos sold 50,000 copies.

Lesley Garrett
Simple Gifts
CD: SILKCD 6004 - Cassette: SILK 6004

The New Album featuring
Popular Songs and Arias by Handel, Bach, Boyce, Gounod, Massenet, Delius, Puccini, Cilea, Grieg, Tchaikovsky, Rimsky, Korsakov, Canteloube, Lehár, Gilbert & Sullivan

The Royal Philharmonic Orchestra Conducted by Peter Robinson

African Sanctus
David Fanshawe
CD, SILCD 6003 - Cassette: SILKCD 6003

The New Definitive Digital recording of David Fanshawe's internationally acclaimed work AFRICAN SANCTUS

An unphased recording of Latin Mass integrated with authentic traditional African music recorded by David Fanshawe on his new settle keyboard, which upward phrase, Ligandu, Kenya & Tanzania and the World Peace of DONA NOIS PACEM - A Hymn for World Peace with Wilhelmina Fernandez (soprano) Windsor Castle

The Bournemouth Symphony Chorus conducted by Neville Creed

The African Sanctus Ensemble, Khosi Asare-Kantamanto - Traditional Drums

Distributed By: KOCH INTERNATIONAL 177 Canaan Rock Road, Westbury, NY 11590 Phone (516)938-8080 fax (516)938-8055

www.americannaradiohistory.com
## Artists & Music

### TOP CLASSICAL ALBUMS

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<td>CELIA CORTO</td>
<td>MOZART PORTRAITS</td>
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<td>VISION MUSIC OF HILDEGARDO VON BINGEN</td>
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### TOP CLASSICAL CROSSOVER

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### TOP拉丁 Notas

ELVIS LIVES... IN ARGENTINA: BMG Argentina has announced an ambitious, two-year series of digitally remastered albums from its classic library of 1984-1986, which includes the entire Elvis Presley catalog. This greatest hits collection of rock 'n' roll favorites, and 20 specially priced classic rock albums.

### Latin Notes

**by John Lannert**

**GRIP**, which wanted us (tend: everyone) to know that 56 minutes of never-before-heard Trane material has been unearthed, and that it will be issued any day now. The double-disc package, "Live in Seattle" on Impulse, dates from September '65 and features the ever-explosive unit of Pharaoh Sanders, Donald Garret, Jimmy Garrison, McCoy Tyner, and Elvin Jones.

**THE BIG GUY SPEAKS (AND PLAYS):** For those with doubts about the health of Oscar Peterson (which consider this holiday stocking stuffer: V.I.E.W. Video, the company that specializes in music tapes both historical and performance-oriented, is about to issue "Oscar Peterson: In the Key Of Oscar," which deals with the Olypian pianist's music, and "Oscar Peterson: A Jazz Life," which examines his early years and development. Both volumes come out of the National Film Board of Canada (Peterson's home country), and they are approximately 94 minutes each. . . . Also on tap from V.I.E.W. are separate performance titles featuring John Coltrane specifically Rhino's plan to buy his entire lot of Atlantic recordings, prompted a fair bit of interest from readers. Among those following the story was . . .

**CROSSOVER:** Danny Goldberg steps into the chairman/CEO spot at Warner Bros. (Billboard, Nov. 12), succeeding current head Mo Ostin, who is insulating himself for Oscar Peterson's slot. No one is in the inside (as well as consumers) are wondering how the move will affect them. It's too soon to say, but at least some well-placed sources see this move as a good one. My Deep Thrash reports that Goldberg is such an artist-oriented guy, with such high regard for the creative process, that he's not likely to mess with the artists already established in the jazz division. He knows some of them, supports and there, pleased with their success.

The success has been considerable. Warner Bros. did extremely well this year on both sides of the stylistic aisle, with contemporary titles from Fourplay ("Between The Sheets"), Joe Sample ("Did You Feel That"), Boney James ("Call Me Home"), and Bobby Jones ("Best Of") set against traditional entries from Joseph Redman ("Moodswing"), Wallace Roney ("Misterioso"), and Mill Jackson ("The Prophet Speaks"). The Presley series, pending a new boss to take charge, the feeling from within is mostly fine (if not normal).

**ALL ABOARD:** Last week's reference to John Coltrane, specifically Rhino's plan to buy his entire lot of Atlantic recordings, prompted a fair bit of interest from readers. Among those following the story was . . .

**BILLBOARD NOVEMBER 19, 1994**

[Link to full article on www.americanradiohistory.com]
Russian Singer Countersues
Execs In ‘Spiritual’ Dispute

By STEVE McCLURE

TOKYO—Pop singer Chiisako Sawada has launched a countersuit against two executives of her record company, Taurus Records, which last year sued Sawada for not delivering an album it said she owned the company.

Sawada seeks 138 million yen ($1.37 million) in damages, while Sawada's counterclaim asks for 65 million yen ($670,000) in “spiritual damages” (Billboard, Dec. 11, 1993).

Cases of Japanese record companies suing their artists—and vice-versa—are extremely rare.

Sawada's lawyer, Atsushi Naito, says the group of leading to countesues following the failure of mediation efforts by the Tokyo District Court, where both lawsuits have been filed. Named in the counterclaim are Taurus president Yoshisho Igarashi and senior VP Miori Funiki.

Sawada's entire contract with Taurus, which expired at the end of last year, did not specify how many albums or singles she had to deliver to the company in the contract period. But Taurus, an independent company whose product is distributed by Toshiba-LMI, says the contract contains a "spiritual clause" under which the artist agrees to cooperate with the company. Taurus claims that, on this basis, Sawada had agreed to record an album of new material for September 1995 release.

Naito says no such agreement existed, and adds that Sawada has decided to leave the label because of what she feels is its lack of promotional muscle.

Says Funiki, "We don't mind the idea of dealing with Ms. Sawada again, if the lawsuit is resolved in such a way as to make both sides happy, but it depends on whether she wants to or not."

Speculation in the industry is that Sawada will sign with Warner Music, which is licensed by Japan, while another top brass who visited Tokyo recently. Shown, from left, are Takashi Kamei, president, eastwest japan; Ken Cooper, executive VP/CFO of WM; Yamashita; Ramon Lopez, chairman/CEO of WM; Takeuchi; Bob Morgan; DVD/Video Music Group; president; Koichi Nakajima, chairman; and Stephen Shrimpton, Warner music senior VP Asia Pacific.

Keep It In The Family. EastWest Japan artist Mariya Takeyuchi and her producer husband, Tatsuro Yamashita, who has worked with western groups since June 1985. Kouji no longer has a stake in Smile, but maintains close ties with it.

Russia Gets Long-Awaited Label Assn. IFPI Hints At Recognition; Majors Host Summit

By ERIK TOUZUMHADAD

MOSCOW—The Russian music market is making further progress toward legitimacy, as Russian labels now have an association to represent their interests.

The Russian Phonographic Assn. (RPI), which announced its de facto formation this spring, finally received its registration papers Nov. 4.

IFPI's regional director for EastEurope, Riahs Ali Al-Kortkian, says IFPI "expects to recognize the new body soon." Kortkian adds, "We always said we would support an association which was representative of all the local record producers. The first association which was formed only had four members, so that made it difficult."

Kortkian says IFPI will open a Moscow office, Alkei Ugrinovich, former head of SNC Records and currently representative of Sony's DADC plant in Austria, was elected chairman of the new organization, with Vladimir Prozorovski, a lawyer formerly with the Russian Authors' Society.

Delays have been due in part to Russia's recent incarcerative trinities, in part to defeats in some individual members' registration papers, and also in part to the fact that the governmental commission that deals with nonprofit organizations has a very small, overworked staff. RPI is a nonprofit organization that operates on members' annual subscriptions. Its main objectives are to protect phonogram owners' rights, to secure licensing deals, and to fight piracy. Until RPI existed, cooperation between record companies was almost non-existent, and labels often found themselves at loggerheads.

For example, SNC Records signed a deal in 1992 with a Moscow techno band, Technology, for its album "Push The Button"; the deal was for all formats, but SNC has only put the album out as an LP. This summer, another label, Russkoye Shishchenie, put out the same record on CD.

More recently, the father of a recently deceased soul-rocker from St. Petersburg, Mike Naumenko, has signed deals with two Moscow companies for his son's recorded catalog.

RPI is urging its members to hand in copies of their contracts, to avoid incidents like these.

The need to fight piracy is particularly great, especially at the local level. In early September, the Department of Economic Crimes of the Ministry of the Interior tracked a shipment of approximately 6,000 copies of 10 best-selling titles in a Moscow warehouse. These included albums by local acts such as Time Machine and Leonid Voskresensky.

The owners of the warehouse disappeared. This was the first identified case of local-repertoire piracy.

There is still a problem getting a representative list of record companies, because charters for new businesses and commercial ventures in Russia since the fall of Communism do not distinguish between different types of business activities; thus, any company is a potential record company.

On the other hand, some individual don't even register, operating a kind of "stealth" company.

To become an RPI member, an (Continued on page 14)

Sam Goody's 1st Japanese Store Debuts

By STEVE McCLURE

TOKYO—Japan's first Sam Goody store opens Nov. 11 in the eastern Tokyo suburb of Para-bashi, while an audio/video specialty outlet will be operated by music retailer Toho Music City, which has made a franchise agreement with Sam Goody's Japanese licensee, Japan Record Sales Network Inc. (JARECS), a wholesaler owned by a group of leading Japanese record companies.

The store, located in the La La Port shopping center, one of Japan's biggest, will display charts based on sales data provided by Sam Goody stores in the U.S. Toho Music City's existing record store in La La Port specializes in domestic product.

A JARECS spokesman says the store will serve as a trial run for the Sam Goody concept in Japan. Under the terms of the deal with Sam Goody's chain owner MUSICland or through Japanese record companies' import divisions.

Carolina’ Ruling Favors Greensleeves

By ROGER PEARSON

LONDON—"Does that line go, 'Why did you leave that night? or 'What did you eat last night?'"

That was one of the questions that arose in one of the most bizarre and colorful cases to come before the High Courts of Justice here, when Deputy Judge Anthony Grabiner, QC, was called on to decide who really wrote the hit reggae classic "Oh Carolina!" more than 30 years ago.

In the end, he decided Nov. 4 that the true author was John Folks, a founding member of Jamaican gospel-singing trio the Folks Brothers, and now a teacher in Canada. The ruling has serious financial ramifications as a result of a remake by the singer Shaggy, whose version took the U.K. and European charts by storm last year.

The suit was brought by Greensleeves Records and Greensleeves Publishing against Melodie Music and well-known Jamaican reggae personal- ity Prince Buster, named in the suit under his real name of Cecil Campbell. During the weeklong case, the judge was treated in court to recordings of the song by the Folks Brothers, Shaggy, and others. As Grabiner announced his decision, he said that since the hearing he had listened to the song several times in private.

Folks and Greensleeves claim that Folks wrote the song in 1959. The first recording of it, by the Folks Brothers, was released in Jamaica in 1960.

But Prince Buster and U.K.-based Melodie Music Ltd., which is 99% owned by Buster, claimed that he, and not Folks, was the song's author.

Folks, the son of a Jamaican church minister, told the court he wrote the song in 20 minutes while sitting on his doorstep.

He said he sang the song about his girlfriend, Noela Daniels. However, he did not want to name her, he called the song "Carolina."

Prince Buster, 56, who had been a street poet, disc jockey, boxer, and "protector" in Jamaica, and who later became a success in the music business, claimed he wrote the song and named it after a girlfriend named Carol, who was seeing another man.

He claimed that the Folks Brothers, through their remake, registered the song in Jamaica in 1960 through him, had no part in writing it and received a total of 100 pounds for their work in making the record.

Folks, however, claimed that all the act received for the song was 60% of the advances that the song had never discussed the question of royalties with him, even though he had raked the money.

The judge, after looking at different versions of one particular line of the song, said he was satisfied that the song was written by Folks.

He granted a declaration to that effect, which also granted Greensleeves the publishing, to which Folks assigned the copyright on the song. He also gave Shaggy's hit version, ownership of the copyright.

Afterward, a spokesman for Greensleeves said, "We are delighted that the record has been put straight."

But an angry Prince Buster said outside court that he would like to see the decision appealed.

Roger Pearson is a reporter for the U.K. Law News agency.

European Signing. Ex-Europe lead singer Joey Tempest has signed with PolyGram for an album to be recorded in Stockholm with producer Dan Sundquist. Shown with Tempest, from left, are David Munns, PolyGram senior VP of pop marketing, and Philippe Desimene, VP of marketing at PolyGram Continental Europe. PolyGram Sweden and Polydor Germany are co-producing the project, which is due in April 1995.
International

newsline...

POLYGRAM FRANCE has confirmed Pascal Negre as successor to Paul-Rene Albertini, president of PolyGram Disques (The Billboard Bulletin, Nov. 12). Albertini left to head up Sony Music, following the resignation of Henri de Bodinat. Negre is currently president of Island/Barclay, and is expected to take up his new position Dec. 1.

ITALIAN SINGER Gianna Nannini has signed to Polydor Italy following the expiration of her contract with Diciotti Ricordi, acquired by BMG in August. Details of the new deal have not been released, but Polydor managing director Adrian Berwick says the label has also bought rights to the eight most recent albums. Nannini is on PolyGram imprint Metronome in Germany, and on Polydor for the rest of the world.

FOUR BRITISH MUSIC industry organizations are to take a combined stand at MIDEM next year. The Music Publishers Assn., the Mechanical Copyright Protection Society, the Performing Right Society, and the British Phonographic Industry will have a joint booth under the "British At MIDEM" umbrella, which will be sponsored by accountants Robson Rhodes. The move is a strong indication that these areas of the business are interested in closer cooperation.

SONY MUSIC GERMANY has launched its own online information service for TV, radio, and press, to allow inquiries about its artists and their products and activities. The "INFOWeb" service also will have a forum for open discussion and private e-mail. Sony plans to make black-and-white images available on the service by the end of the year.

Euro Pop Days industry meet, Freiburg, Germany, May 12-14, 1996. For information, call 49 761 28 74 60. Fax: 49 761 27 89 02.

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BMG Looks For Marketing Ideas In Asia

Major Hopes Experimentation Will Improve Its Fortunes

BY MIKE LEVIN

ROTORUA, New Zealand—Selling M People to the Koreans and Crush Test Dummies to the Lebanese may be the BMG International market staff a few steps away from the ordinary. But with president/CEO Rudi Gassner wav- ing his "global superstar" wand over the bands, the results may not be the safest place to be.

Deep in the pack after five years in the Asia-Pacific market, BMG wants to ensure it remains a player, to do what will increase sales.

Music markets in Asia, which have surfed comfortably on the back of economic growth, now need a different app- roach to expand past the narrow view of Chinese pop and the equally safe do- mestic music currently dominated by BMG's competitors.

Without much to lose, BMG is hitch- ing its marketing hopes on the theory that, which says that developing industries must be spoon-fed the safest repertoire and must be weaned onto alternative prod- ucts only when the numbers can support it.

"I can imagine how tough it is on you for me to come in and say 'Get into new things,' when everyone is still develop- ing repertoire and market share," Gassner told Asian employees who gathered last month at this volcanic spring resort here for the company's annual "Asia Best" convention. "But without better exploitation of market- ing, formats, or even repertoire, we are in for a very tough time.

Why else would BMG prioritize M People, Crush Test Dummies, and the Grid, alongside Kenny G, Kylie Mi- nogue, and Foreigner in Asia's hallmark markets? And why else would it spend as much as $1 million on region's first two CD-interactive units, when cas- settes still dominate the audio market?

Part of the reason is that in most of Asia is one only small part of the entertain- ment industry, not a stand-alone business. Another part of the answer is Gassner's well-timed "carrot and stick" approach to development: Asia-Pacific VP of A&R/marketing Stuart Rubin told national managing directors to "find new ideas, no matter how off-the-wall they are. We'll support you. Make sure you support them."

But the biggest factor in the com- pany's new emphasis is money. It can cost startling amounts of money to break into the music and entertainment revenue streams, which everyone knows exist in Asia but aren't quite sure how to tap. In some cases, there is no such thing as a mistake when your CEO's priori- ties are based on exploitation of "any type of original repertoire."

BMG senior VP for Asia-Pacific Pe- ter Jamieson has taken the hint. New projects include a dedicated karaoke department, a new A&R deal with new licensees in Egypt, Morocco, Sri Lanka, and Papua New Guinea. BMG's new directory is aimed in part at molding international A&R strength around Asian tastes. For ex- ample, it helped U.S. grunge band Tool (Zoo Entertainment) to release a spe- cial Asian edition of its latest album, "Undertow," for a first music segment that has been virtually ignored in Asia. Warren Hill's new RCA album will feature three Asian cuts, including the regionwide Filipino karaoke favorite "Viva!" By Ako, and (Rick Howard (RCA) and Nick Howard (BMG Austra- lia) were introduced in New Zealand. Both are young, attractive Australia-set GF (for- merly Girlfriend), and BMG Hong Kong's Chinese-language unit from Winnie Lau.

There is nothing to the only thing to break with tradition at BMG, where the ubiquitous—and misleading—South- east Asia tag has finally been given the chop.

Reflecting economic, cultural, and political alignments, the region was broken up into subregions North Asia (Japan and South Korea), Pan-China (Taiwan, Hong Kong, and China), ASEAN (Malaysia, Indonesia, Thai- land, Singapore, and the Philippines), South Asia (India and the Middle East), and Australia and New Zealand.

One of the biggest recent moves was the introduction of a New Zealand-based A&R (with a population of 325 million) holds as much potential as any other, Jamieson created a Southeast Asian repertoire department and put it under the guidance of the area's most respected executive, Frankie Cheah, who is also managing director in Malaysia and Singapore (the latter on an inter- rim basis).

International product could get vital simultaneous-release protection from parallel exporting and piracy. For domes- tic artists, it means a cross-border audience open to their albums as well as muitoes at previously ignored markets.

Indonesian R&B/Australian veteran Ethel Ade will include two English-language tracks on his next album, while the Philip- pines' Eraserhead and Malaysia's UKAYS (on the new Matchfield domestic label) are being distributed throughout ASEAN with some success.

But it is India and its huge unit sales that could provide the best, break- through, and BMG expects to finalize its formal partnership with Crescendo Music & Marketing in Bombay before the end of the year (The Billboard Bul- letin, Sept. 24).

ABS Signs Distribution Deal With Indisc

Sony Pact For Flemish Acts Kept

BY MARC MAES

BRUSSELS—ABS Productions has now signed a distribution deal for English-language repertoire with Indisc. "It's new policy," says ABS new- est new policy, whereby all of the Bel- gian company's material is shipped from the headquarters in Kontich to inde- pendent distribution partners in Eu- rope. ABS's Flemish-language produc- tions, including the band Splinter, may remain with Sony Music, says ABS.

"We now ship our record from our warehouses to companies like ZYX in Germany, Carrefour Music in France, or Max Music in Spain," says Patrick Busechots, ABS Productions managing director. "In each of those countries, we have independent promotion consul- tants appointed to represent our company and to take on promotion for the specific releases—a fact that we have five tracks in the French
dance charts today, headed by Techno- tronic's 'Move 1 To The Rhythm.'"

Busechots says that ABS had been looking for motivated partners in the past, but had a hard time finding any. "We do not have a considerable internal base may end up better off afterwards. We ship from our office directly to the dis- tributors and, therefore, have a better way to coordinate pan-European re- leases."

Busechots says that the current local ABS deal is indeed a breakthrough 31 this year, with one more Kid Safari single and the Technotronic album still on the horizon. "It's a big step, but we have a very strong dance repertoire and Indie-Arcade holds three-quarters of the Belgian compilation top 30," he says.

A first release is the Shatatak cover, "Down On The Street" by Glow, which was produced by Gabriele producer Christian Lascelles.
More Big Changes At Radio 1 As Management Gets Overhaul

BY JEFF CLARK-MEADS

LONDON—A senior management overhaul is taking place at beleaguered BBC Radio 1. The station lost one-third of its market share in the last 12 months (Billboard, Nov. 5), and is now losing its managing editor to a central strategic role within BBC radio (The Billboard Bulletin, Nov. 12).

Paul Robinson, second-in-command to controller Matthew Bannister during Radio 1's yearlong repositioning, has been promoted to project director, 10-year strategy, Network Radio.

This means that the new head of Radio 1's production department, Trevor Dann, will have almost total control of the station's musical programming.

Dann's role will be different from those that have established his reputation. He is most noted for producing BBC TV's much-loved, adult-oriented Old Grey Whistle Test, and as founding editor of the BBC's Greater London Radio (GLR).

Robinson has been with Radio 1 for four years, during which time he introduced the album playlist and the N-list for new talent, and was responsible for music policy, presentation, promotion, and research.

Robinson is known to have unsuccessfully applied for the post of head of production, the position eventually secured by Dann. Though Dann is nominally taking over from Chris Lycett in this job, Dann's position will be a new one in Radio 1's hierarchy. Unlike Lycett, he will have the final say on the bulk of Radio 1's programming decisions.

Dann has worked in U.K. radio and music television for more than 20 years, and as managing editor of GLR is credited with creating the station's popular, adult-oriented output at the end of the 1980s. A former Radio 1 producer, Dann left GLR to become a radio industry consultant. He is preparing to take up his Radio 1 position at the beginning of next year.

His task at Radio 1 is a substantial one. For the past year, the station has been in the process of becoming what Bannister describes as an alternative to the chart-oriented commercial radio sector. In that time, its market share has dropped from 19.9% to 11.8%.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

RUSSIA GETS LONG-AWAITED LABEL ASSN.

(Continued from page 11)

applicant must have registration papers in order to pay membership dues, and must have at least two legitimate recordings in its catalog. The oldest label in RPI, apart from the former monopoly Melodiya, is Sintez Records, founded in 1988. Most of the RPI members have more than 50 titles in their catalogs.

A pivotal event for the Russian music industry occurred Oct. 11 in Moscow, when the IFPI backed a meeting that brought 12 of the RPI's 17 members together with Eastern European major-label representatives, including Sony Music Europe's David Main, BMG's Peter Kalveit, Warner International's Beatrice Silva-Tarnawa, EMI's Tony Salter, and PolyGram's Thomas Hefstrom.

Eight now, only two majors are represented in this market: PolyGram has a joint venture with Boris Zosimov called PolyGram Russia (Billboard, Nov. 12), and EMI has a distribution deal with Moscow's SHA Records.

The Russian delegation did most of the talking at the meeting, and looked as if they were taking examinations in high school; each company recited its name, year of foundation, number of titles, and distribution/recording/manufacturing facilities.

At the same time, the majors just wanted to learn one basic fact: the size of the Russian record market and its prospects for growth—and the possibility of finding local partners.

Boris Zosimov, president of PolyGram Russia, made a joke that evoked little response among the majors' representatives: "We thought that you would tell us the size of the Russian market." The Russian side could not give a convincing figure on sales and manufacturing.

Evaluation of the Russian market is a difficult undertaking and sometimes requires "espionage." Most of the labels, as well as importers, prefer not to disclose their sales for reasons of taxes and public image.

However, one independent group is putting together data on the Russian market and is expected to publish the figure at the beginning of January.

Sergio Signis. Sergio Dalia, formerly signed to Barcelona indie Horus, has struck a deal with Phonogram in Spain. Shown inking the deal, from left, are Toni Carvajal, Dalia's manager, Ele Juarez, president/CEO of PolyGram Ibérica; Dalia, and Phonogram managing director Javier del Moral.

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BERNHARDT RECONCILES ROCK, NEW AGE WITH 4TH IMAGINE SET

BY LARRY LeBLANC

TORONTO—With his fourth album, "Reconciliation," on the Quebec-based independent label Imagine Records, singer-guitarist Patrick Bernhardt sought to challenge the musical perimeters of new age music by creating what he called "new age rock."

Noting that much of what has characterized new age from its beginnings has been the lack of a traditional, rhythmic base, Bernhardt says, "With this album, I wanted to surpass the musical frontiers of new age, and to have a reconciliation between two extremes, new age and rock music. My goal was to produce the highest feelings of new age music and have the deepest energy of rock music, and still be in complete meditation."

Bernhardt says he also wanted to shatter the premise that spiritual music should evoke severity. "People like categories, stereotypes, and caricatures, but I don't accept that," he says. "To me, all that is cultural harassment. Some people don't want to realize that spiritual music or consciousness-raising music does not necessarily mean relaxation music. You can create music with a powerful rhythm and still be conscious of your inner life."

One of the handful of Canadian artists, including Michael Jones, William Ellwood, Warren Hill, and Andre Gagnon, working under the new age umbrella, 43-year-old Bernhardt lives in St. Marguerite, Quebec, in the Laurentians. On his four albums, he has sung in Hebrew, Latin, and in several native dialects. Today, he pens the majority of his compositions in Sanskrit, an Indo-European language that originated around 1200 B.C.

According to Denis Lemieux, promotion director of the St. Sauveur, Quebec-based Imagine label, Bernhardt's 1989 debut album, "Atlantis Angelis," has sold 140,000 units worldwide to date; 1990's "Solaris Universalis" which reached No. 12 on Billboard's Top New Age Albums chart, has sold 80,000 units; and 1985's "Shamanika" has sold 40,000 units. "Solaris Universalis" won a Félix award for top new age record and "Shamanika" won the same award in 1995.

The new age-styled Imagine label, with a roster that also includes veteran Texas singer-guitarist Shawn Phillips, German songstress Jane Roberts, and Canadian keyboardist Rick McCalie, is independently distributed in North America and Europe.

"Patrick doesn't get much radio airplay," says Lemieux. "That's why it's so much of an achievement for him to reach gold with 'Atlantis Angelis.' His albums mostly sell by word of mouth."

"His music works best in the late evening," says Paul Fisher, PD at adult contemporary CHF1 here, one of the few Canadian radio stations playing Bernhardt's music. "It's tough to play in the middle of the day. It also has to be presented in a setting where it's surrounded by like-minded music."

Born in Algeria in 1962 to French parents, Bernhardt lived in France, the Netherlands, and England before emigrating to Canada in 1981. While living in London, he met several Quebec musicians who encouraged him to come to Montreal to work on a recording project.

"They sent me an air ticket, and I thought, 'Why not?'" Bernhardt says. "I came, and it was all wonderful—the people, the land, the culture, the possibilities. I found there were good musicians, good recording studios, and many possibilities to work."

Before moving to new age, Bernhardt had a brief fling with the pop world, fronting BMG Quebec's Frenchphone poprock group Jimmy Vartan & The Romantic Machine. The group had a provincial disco hit with the song "Taxi Bernhardt." Bernhardt dismisses his pop phase.

"It was fast-food music which I did just to make money," he says. "After two years, and after studying the influences of sound on the human body, I realized I could not use music so cheaply."

In the mid-'80s, Bernhardt traveled to southern India to develop his interest in ancient Indian music that had been preserved in the great collection of kirtans (devotional songs). On his return to Canada, he contacted producer Pierre Durivage about recording sacred southern Indian mantras in a new age context. Durivage produced the intricately beautiful "Atlantis Angelis" for his newly formed Imagine label.

"I told him we should use this new age market to have a place in the [retail] racks," says Bernhardt.

Unlike "Atlantis Angelis," which was recorded over a three-week period, it was a four-month grueling putting together "Reconciliation."

After three tracks had been recorded with violinist/pianist Paul Boudreau, Bernhardt brought in keyboardist Ben Griffith to take over the project.

"Paul and I didn't have the same vision of the album," Bernhardt says. "It was beautiful, but not enough down-to-

(Continued on page 72)
Niche Shows Persist Without Label Aid
New Satellite, Interactive Outlets Offer Hope

BY BRETT ATWOOD

LOS ANGELES—Speciﬁcity music video shows continue to face a substantial challenge in acquiring label support and cultivating a product mix, according to a panel of niche-video programmers who spoke at the 16th annual Billboard Music Video Conference, held Nov. 24 here.

However, thepanelists expressed optimism about new distribution opportunities for specialized music shows. New media outlets, such as direct-broadcast satellite and interactive cable, can mean new and broader TV audiences. That is good news for such outlets as 24-hour contemporary Christian network Z Music.

"Technology will help us all in terms of getting distribution," said Z Music president Ken Yates. "No matter what your viewpoint of life is, technology will give you access to a wider audience." But gaining access to support from the mainstream-driven label community is another story, said Charlene Warner, executive producer of Richmond, Va.-based "Tropical Beat.

"If I waited for major-label support, I'd be broke by now," said Warner, whose program reaches approximately 300 cable markets. The dancehall- and reggae-flavored show is sponsored primarily by AT&T.

The AT&T account has enabled us to produce weekly shows and to do a lot of stuff that we otherwise would not be able to do," she added. The Austin, Texas-based, municipally supported Austin Music Network, which airs approximately 32 hours of programming each week, has had difﬁculty getting even the most basic amount of support from some labels, said media coordinator Kent Benjamine. For example, he noted that the network has yet to receive a video for David Ball's "Thinkin' Problem" on Warner Bros./Nashville.

"(Ball) is an Austin act, and we can't even get it," he said. Acquiring quality clips was one of the greatest obstacles facing Z Music when it launched in March 1995, Yates said. Z Music airs about 350 Christian music videos, which is up from the 200 videos that the network aired a year ago.

"Any video is a fresh video, because nobody has seen [Christian music videos] before," Yates said. "There had been very few outlets for exposure for Christian music programming.

Since many niche programmers have limited resources and a lack of label-supplied programming, they often must ﬁll the on-air hours with original material.

"There are over 500 jazz festivals each year that we cover," said Kenneth Burgmaier, president of Colorado-based "Jazz Alley," a program that airs on several cable and satellite-TV outlets across the nation. "It's real tough. There aren't many jazz videos that [major labels] have to send us, so we go out, and we make the videos."

Burgmaier said that 70% of the programming on "Jazz Alley" is created in house, and that the show boasts a roster of non-music industry corporate sponsors, including Coors Light, United Airlines, and Cellular One.

Making a proﬁt from niche programming taken time and loads of patience, Burgmaier said.

"How do you make a million dollars with jazz? You start with $32 million," he said, joking.

For upstart music video programmers, the main challenge is just to get on the air, noted Adam Smith, executive producer of "Underground Hip-Hop Video Magazine," which airs weekly on a single Pittsburgh public-access channel.

"When I ﬁrst called the labels to tell them that I had an uncensored hip-hop show, they thought I was crazy," said Smith, who holds a second job as a janitor to support the show. "We have no sponsors. We have no advertisers. I do everything out of my own pocket.

Smith said that his show hasn't run into many problems with censorship at the public-access station.

"We're deﬁning the limits for their entire station," he said, adding that he will not change the uncensored format to reach a wider audience.

"If it's hardcore, uncensored, street-oriented, or straight-up raw, then it's exactly what I'm looking for," he said. "I'm the guy who calls the labels and says, 'Can you put the cussing in it?' I would rather pay to do it the way that we now do it, than lighten it up.

For programmers aiming to expand beyond public access, direct-broadcast satellite and other emerging new media outlets can help extend the reach of niche programming, Yates said.

In addition, traditional and interactive.

(Continued on next page)

Programmers From Diverse Genres Swap Insights At Billboard Conference

VIDEO MELTING POT: Billboard's 16th annual Music Video Conference & Awards is one of the few music industry events that attracts myriad professionals from a wide variety of musical genres. Case in point: How often does one see a contemporary Christian programmer sharing professional insight with a hardcore rap programmer? (See story, this page)

In fact, a number of the 1994 meet-
gings professionals in the jazz, reggae, hip-hop, country, alternative, metal and rock genres seated next to one another, not to mention in close proximity to media pioneers and investors who rarely interface with music business professionals.

As an observer of an industry that so often splinters into musical micro-frgments, it was refreshing to see a rare melding of the collective consciousness that is music video.

And while we were reassured to see the musical elements come together, we can only fret that the promotion, programming, and production communities often remain independent, and sometimes ignorant, of one another's concerns.

But we're happy to say we even caught a few video promoters and programmers sitting in on the video production sessions, while a few brave production representatives explored the promotion intentions to bolster their stature within their respective markets. But many programmers were lukewarm to the idea, citing their desire to become "stepchildren" of the business.

In an attempt to strengthen those synergies, the business, programmers said they plan to create an urban-video coalition. The organization would allow promos to share information and strategies, and position their method in the music business.

commercial for. During the MVA meeting, R-N-R Free

lance's Mark Weinstein, who co-chairs the group's ethics committee,

(Continued on next page)
Green Day Shows Maximum Vision with ‘Longview’ Clip (Continued from page 1)

ward/Rhino artist and VH1 personality Buster Poindexter.

The Maximum Vision award honors the video that does the most to advance an artist’s career. Winning video “Longview” also was named best new artist clip in the alternative/modern rock category.

“This is the first award this band has ever won,” said Wendy Griffiths, Warner Bros. director of national video promotion, upon accepting the “new artist” award for the band, which was performing that night in Dominick Hills, Calif. Griffiths and fellow Warner Bros. director of national video promotion Steve Stevenson visited the stage repeatedly throughout the ceremony, as Warner Bros.-affiliated acts dominated the awards, reaping a total of seven trophies in the contemporary Christian, country, hard rock/nut, pop/dance and R&B/urban categories.

Spice-Jonez, another Satellite Films-associated director, was honored as the year’s best director. The second Satellite Films director to be so honored, Jonze was the eye behind such clips as the Beastie Boys’ “Sabotage,” Warner Bros.’ “Buddy Holly,” and Dinosaur Jr.’s “Feel the Pain.”

Satellite’s head of music video, Danisch, accepted the award on Jonze’s behalf. Satellite’s Mark Romanek received the debut award last year. This year’s other multiple-award-winning act was Coolio, whose “Fantastic Voyage” was honored as best clip and best new artist clip in the rap category. The video, which was a Maximum Vision nominee, was directed by Gary Gray of F.M. Productions.

Director Charles Wittenmeier of the End was the eye behind two award-winning clips. He Reeled Counting Crosses’ DGC/Geffen clip “Mr. Jones,” which was named best new artist clip in the rock category, and Capitol’s USI/Capitol “Cantaloop,” which netted the best new artist video award in the dance category.

Among the other artists whose clips were honored were R.E.M., the Rolling Stones, Janet Jackson, D.C. Talk, Martina McBride, Faith Hill, Collab Band, Gloria Estefan, Tom Baxter, McPherson’s DorgeOcello, and Sheryn Crow.

In the local/regional programming awards, the crew behind Newark, N.J.-based “Power Play” walked away with two awards, for best pop/AC show and best Latin show (for “Power Play International”).

Other repeat winners were Tom Green, whose “Living Music” was named best contemporary Christian video; Kris Harris, whose “50 Minutes Of Rock” was named best rock video/metal show; and Mike Drumm, whose “Music Link” was named best rock show. Here is a complete list of winners:

General Awards


Best Director: Spike Jonze, Satellite Films

Alternative/Modern Rock

Clip Of The Year: Beastie Boys, “Sabotage” (Capitol)


Best Local/Regional Show: Boe-mia After Dark”, Portland, Ore.

Hard Rock/Metal

Clip Of The Year: Rolling Stones, “Love Is Strong” (Virgin)

New Artist Clip: Counting Crows, “Mr. Jones” (DGC/Geffen)


Contemporary Christian

Clip Of The Year: DC Talk, “The Hardway” (FortREET Communications).


Country


Dance

Clip Of The Year: Janet Jackson, “If” (Virgin).

New Artist Clip: USJ, “Cantaloop” (Capitol).


Latin

Clip Of The Year: Gloria Estefan, “Con Los Anos Que Me Quedan” (Sony Discos).

New Artist Clip: Los Fabulosos Cadillacs, “Mataro” (Sony Discos).

Best Local/Regional Show: “Power Play International,” Newark, N.J.

Rock

Clip Of The Year: Rolling Stones, “Love Is Strong” (Virgin).

New Artist Clip: Counting Crows, “Mr. Jones” (DGC/Geffen).


Map

Clip Of The Year: Coolin, “Fantastic Voyage” (Tommy Boy).

New Artist Clip: Coolio, “Fantastic Voyage” (Tommy Boy).


R&UB

Clip Of The Year: Toni Braxton, “Breathe Again” (Arista).


Pop/AC

Clip Of The Year: R.E.M., “Everybody Hurts” (Warner Bros.).


Best Local/Regional Show: “Power Play,” Newark, N.J.

Niche Programs Hold On (Continued from preceding page)

SHOOTING STARS: Stevie Wonder and Boyz II Men met with conference attendees Nov. 3 during a Motown reception. Programmers, including Kenny Burgmayer of “Jazz Alley” in Denver, Ky. Jones of “Du Bomb” in East Lansing, Mich., and Anthony Baxter of “Video Jazz” in Mount Pleasant, S.C., shot footage and personalized bumpers for their respective programs.

Baxter got the ultimate treat. The television mentalist sang a song off of Wonder’s, sat down at the piano and sang a few tunes with the living legend. Last we heard, the two were discussing the fulfillment of Baxter’s dream of recording an album of Wonder’s songs.

Public Enemy’s Chuck D was in the house as well, tapping interviews and shooting exteriors and bumpers for their music video programs.

Schnitt also reported that he has flown his Tower Records retail partners into the traveling promotion. The three Boston-area stores that cross-promote “Rage” and “Outrageous” are set to provide customers with bag inserts that offer airline discounts on trips to Tahiti. The Tower promotion debuted in early December and runs for several weeks.

Schnitt also has linked with the resort chain Club Med for future advertising and promotion opportunities.

Buster’s Moves: While in Los Angeles to host Billboard’s Music Video Awards, Buster Poindexter stopped by the offices of his Rhino label for a one-hour online session with Chuck Windon. In addition to plugging his current album, “Buster’s Happy Hour,” Poindexter talked about his other incarnation as David Johansen, solo artist and founding member of the New York Dolls.

After hearing the warm reception to his awards show performance, we can only wonder why VH1, which runs Pointless and the Happy Hour program, isn’t exploiting his nutty humor and maximizing his offbeat sensibilities to the ultimate benefit of VH1 viewers.

Major players in music video are not the only ones speculating about the potential industry impact of a new programming behemoth, such as the stalled network proposed by Warner Music Group, Sony Software, EMI, PolyGram, BMG, and Ticket-master. Regional programmers, such as Kevin Ferdi of Newark, N.J.’s “Power Play,” are even more concerned about their own survival. “There’s a very short window for the regionsals those days,” Ferdi says.

On the other hand, the emergence of a new national network could mean expanded opportunities for producers such as Ferdi. Regional shows could be picked up as regular network programming for the outlets, while regional producers could be tapped to lend their skills to the new services.

Tahiti Carchidi: Some regional programmers just know how to work the right angle. Paul Carchidi of Boston-based “Rage” and “Outrageous” On Nov. 5, following the Billboard Music Video Conference, Car- chidi boarded a plane for Tahiti, compliments of his sponsors Qantas Airlines and Islands In The Sun. When Carchidi and company were not sipping cocktails in the Tahitian breeze, they were shooting exteriors and bumpers for their music video programs.

Carchidi also reported that he has drawn his Tower Records retail partners into the traveling promotion. The three Boston-area stores that cross-promote “Rage” and “Outrageous” are set to provide customers with bag inserts that offer airline discounts on trips to Tahiti. The Tower promotion debuted in early December and runs for several weeks.

Carchidi also has linked with the resort chain Club Med for future advertising and promotion opportunities.

The Eye (Continued from preceding page)

reported that the MVA succeeded in attracting the New York City Office of Telecommunications that music videos are not commercialized to sell albums, and thus can be programmed on public access channels. National programmers are encouraged to contact the MVA for details.

Orient Express: MTV Asia is moving forward on its plans to build a production facility worth $25 million-$30 million, said Tom Hunter, head of MTV’s VP of international operations, MTV Networks. While the studio likely will be housed in Singapore, Hunter says the network will have a presence in many Asian cities.

MTV Asia, one of the most complex international launches the music video network has ever attempted, also is one of the most expensive. Hunter noted that the Asia project requires four to five times the capital investment of any previous MTV international launch. But the payoff is that much better, he said with a knowing smile.

Music Video

Billboard Music Video Awards show host Buster Poindexter, in photo at left, congratulates Wendy Griffiths, Warner Bros. “director of national video promotion, as she collects one of seven awards corralled by Warner-affiliated acts. At right, Satellite Films director Mark Kofy, who reeled Green Day’s “Longview” video, which won two awards, is joined by Danielle Cagianese, head of music video at Satellite Films, who accepted the director of the year award on behalf of Spike Jonze. (Photo: Savage Photography)
Unamplified Gold. Warner Music Brasil legend Gilberto Gil, center, accepted a gold record Oct. 17 for his acoustic album "Unplugged," which had sold 150,000 units in Brazil. Gil is planning to tour the U.S. early next year. Shown with him at the presentation are Paulo Junqueiro, left, A&R manager at Warner Music Brasil, and Sergio Affonso, right, executive director of Warner Music Brasil.

**LATIN NOTAS**

(Continued from page 40)

better known as Coração Do Brasil. Also released on PolyGram is Nenê's "Nada Vai Passar," the follow-up to his platinum debut "Um Beijo Pra Voê," plus an acoustic album by rock star Renhum de Nóbrega ("Acústico Ao Vivo-Theatro São Paulo") and the sophomore effort by novo-samba group Pirraça ("Me Leva Pra Casa"). Recently released by Sony are splendid albums by standout singer/songsmith João Bosco ("Na Onda Que Balança," produced by Ronnie Foster), reggae titans Citade Negra ("Sobre Todas As Forças," with a vocal cameo from Shabba Ranks), and a self-titled album by inimitable song stylist Edison Cordeiro, whose gender-bending soprano goes Minnie Riperton-high during a fabulous Latin pop rendition of "Babáli."

**ARGENTINA NOTAS:** The long-awaited return of Robert Frip's venerable art-rock outfit King Crimson took Argentina by storm in October, with 14 sold-out shows in Buenos Aires, La Plata, and Córdoba. While in Argentina, Frip participated in Music & Sound '84, a six-day concert featuring music seminars and instrument expos that ran Oct. 10-15. Other notable taking part in the event were Living Colour's Darius, Wimbish and Mark Briner, Twisted Sister member Mark Mendoza... BGM's Ruta Blanca returned to Buenos Aires after kicking off its five-month El Libro Oculo Tour, which took the metal band to Spain, Portugal, and Mexico. Complementing the tour were a showcase in Miami and apromo visit to Brazil. BGM, which plunked down $350,000 to lure Ruta Blanca from PolyGram, has just put out the band's latest album, "Entre El Cielo Y El Infiero." Jorge Alvarez is resurrecting his '80s label Mandiola with a new album by the same artist who recorded the first record for the label: Moris. The album, now nearing completion, sports a mix of tango with rock, as well as a cover of the classic "Tomo Y Obo"... EMI's Lew Enamites Y Verdes, who had a 30-date jaunt throughout the country Oct. 30 in Buenos Aires, has notched a platinum disc (60,000 units sold) with "Big Bang." Assistance in preparing this column was provided by Marcelo Fernandez Bilar in Buenos Aires.
Goody Got Bennett. After performing recently at Radio City Music Hall in New York, Terry Bennett, whose album on Columbia is "Brookly," went down the block to the Sam Goody store for an in-store appearance. Pictured, from left, are Christine Vaccari, sales rep for Sony Music Distribution; Rita Donato, Musicland senior store manager; Shelley, Musicland marketing assistant; Craig Ward, Musicland regional director; and Janet Figueroa, Musicland district manager for Manhattan.

Educated LP Buyers Flock To Princeton Vinyl Specialist Thrives With Vast, Eclectic Selection

PRINCETON, N.J.—Ask most people what they know about Princeton, N.J., and more than likely they’ll mention the prestigious university. Ask the same question of hard-core record collectors, and there’s a good chance they’ll direct you to the Princeton Record Exchange, located one block from the Ivy League campus.

Owned and managed by Barry Weisfeld, the Princeton Record Exchange has gained a reputation as hav- ing one of the best collections of vinyl in the New York/Philadelphia corridor. With an inventory of more than 100,000 LP titles, 40% of which are used, the store attracts avid collectors from as far away as Europe. On an average Saturday, according to the owner, there may be 50 or 60 harp-hunting collectors and vendors in the store at one time, intently browsing through rows of wooden bins containing everything from classical to alternative rock, with a fair share of illo- sonyous and rare pressings.

Weisfeld began building his impressive inventory as a youthful passion. "I was obsessed with collecting records in college," he says. In 1975, after graduating from the University of Harvard, he stacked his collection of 1,000 records in a van and, in effect, went back to college. But this time it was strictly in search of sales. For nearly five years, he supported himself—often sleeping in his van—by buying and selling records on campuses and at flea markets all over the East Coast and in parts of the Midwest. During that period, Princeton was just one stop on his college itinerary, but in 1980 he decided to make it his home by opening the Princeton Record Exchange on Nassau Street, the town’s main thoroughfare, directly opposite the campus.

Five years later, with business grow- ing and inventory building rap- idly, the store moved to its current lo- cation on a quiet side street, one block farther from the main shopping area. "By sacrificing location for space, we may have lost a small percentage of walk-in, impulse shoppers," says Weisfeld, "but it was worth it because we have more than tripled our space."

Deceptively small on the exterior, the narrow but deep one-story, white- brick structure is conveniently located next to a large, metered parking lot. The total space is 4,900 square feet, of which is reserved for storage and offices.

Although Weisfeld retains the intense energy level of a seller accus- tomed to a hectic environment, he prides himself now on what he calls the “professional environment” of his store, pointing to the bright, fluorescent lights (to better inspect the quality of the records), carpeted floor, and ample aisle space. "We try to discourage the flea-market atmosphere," he says. "There is no bargaining over prices, and our customers are satisfied because they know that anywhere else they will find the same record at two to three times the price."

Adding to the store’s professional environment is Weisfeld’s knowledgeable staff of 12 full-time and eight part-time employees, many of whom are either musicans or collectors, and of whom seven have worked at the store for more than six years. “The turnover is low,” Weisfeld says, “because they like the work and, relatively speaking, the compensation is good.” The store is open seven days a week, and at any given time at least half the staff is engaged in activities other than working the counter. (Dealing in used product is labor-in- tensive, he says. Purchasing, inspec- toring, and pricing a collection that could contain as many as 2,000 recordings—most of which come unsolicited from individuals, estate sales, and radio sta- tions—requires a team of three to seven people with specialized knowl- edge in rock, jazz, and classical music.

In addition to LPs, which account for about 45% of total sales, the Princeton Record Exchange also car- ries CDs and cassettes. Housed in the front third of the store are 32,000 CDs (40% new, 60% used), which make up 50% of the store’s total sales, and 5,000 cassettes, which account for 4%. New inventory is purchased from a nearby records supplier (Continued on page 51).
Musicland/Blockbuster Rumor Offers Much Food For Thought

WHAT NEXT?: On Nov. 2, Paul Marsh, an analyst at New York-based NatWest Securities Corp., issued a report suggesting that the Musicland Group would eventually acquire Blockbuster Music. The report spelled out a scenario whereby Marsh would forecast the acquisition by issuing up to 18.2 million new shares to Viacom, giving that company control of Minneapolis-based merchant. The report labeled the whole scenario as “speculation” three times, including in its headline.

Needless to say, as news of this report spread via word-of-mouth there’s a strategic interest in carefully key details and words like “Paul Marsh,” “analyst,” “NatWest,” and “speculation” were no longer included in the telling. It wasn't a report any more, but a rumor, spreading like wildfire: that Musicland was negotiating to buy Blockbuster Music.

Track, of course, was aware of the speculative nature of the report, but just to make sure that Marsh wasn’t the recipient of information from Musicland, Blockbuster, Viacom, or any other insiders, I made a sweep of phone calls to see if Blockbuster Music is up for sale. It’s not.

After obtaining and reading the report, Track put in a call to Marsh, an entertainment analyst, who re-affirmed that the Musicland/Blockbuster deal was pure speculation on his part.

“But it isn’t just wild musings,” he says. “It’s a scenario that could take place. You have to admit it’s an intriguing scenario.”

Track agrees that it is intriguing, and that Marsh’s arguments are well thought out. But Track doesn’t think this deal will ever happen. But just for fun, let’s look more closely at his speculation.

Marsh begins his report by noting that music retail “will consolidate around a few major players.” Well, that’s a given.

Marsh questions whether Viacom’s strategic interests lie in the direction of music retail. Marsh is not alone here. While all concerned with the Viacom/Blockbuster merger have talked at length about synergy—which admittedly exists in ample supply between the companies—they aren’t fooling anyone.

Most observers believe that the main reason Viacom wanted the deal to happen was to access the cash flow that the Blockbuster Video stores throw off. Paine Webber analyst Craig Bibb estimates that Blockbuster’s cash flow this year will reach $680 million, with most of that coming from the video chain. With nearly $10 billion in debt, many wonder why Viacom would want to invest more than $100 million in annual capital expenditures to build music stores in an intensely competitive and low-margin industry.

That skepticism may exist, but it doesn’t mean it’s right. Contrary to those who question Viacom’s strategy to solve, Blockbuster Music will open between 25 and 50 new stores in 1995, and will remodel about 30 stores. According to Tom Shea, president of Blockbuster Music.

Also, Virgin Retail USA, which is being courted by Blockbuster, plans to open at least 10 superstores in the U.S. next year.

While Weher says he respects Marsh, he reports that Viacom is 100% committed to music retailing. And just to make sure that the scenario idea doesn’t take root in marketplace, he repeats that Marsh’s report was clearly labeled speculation and that no such talks are happening between Musicland and Viacom. For their part, Musicland executives were just as surprised as others when the report surfaced, according to Marcia Appel, a Musicland spokeswoman.

From Track’s viewpoint, Marsh’s logic begins to go askew when he suggests that Viacom would be willing to sell Blockbuster Music for Musicland stock. The deal, as he values it, would leave Viacom with a 35% stake in Musicland, which, based on the current price of $15.125 per share, would make the deal worth $520 million.

Supporters of Marsh’s speculation point out that Musicland currently is undervalued, and that Viacom’s debt structure would allow the company to wait until the stock’s value appreciates before selling it off. But if a security stake were so large that it wouldn’t be able to discretely liquidate its holdings, and it would be forced to take the more onerous route of conducting a secondary public offering.

Track has these questions concerning Marsh’s suggestion of a major deal: Why would Viacom want to gamble that the Musicland stock will appreciate? And if Viacom needs cash to pay down debt, why would it do a stock deal? Why wouldn’t it just put the chain up for sale, which not only would bring in cash, but would bring other bidders to the table?

Also, why would Musicland want to buy Blockbuster Music? Musicland is focusing on growing through its new concepts like Media Play and On Cue, and has moved away from the deal table.

While this deal may never happen, 1995 is shaping up as a catalytic year for music retailing. The price war, the superstore shoot-out, and the pressure for chain owners to cash out before their stores become obsolete all will continue to drive consolidation. Who knows what kinds of megadeals will stifle the industry down the pike? Stay tuned to this space.
Malaco Throws An In-House Party For Hill
Bluesman Gets Tribute Set; So Does Joseph Spence

LET'S CELEBRATE: With the likes of Eric Clapton stepping up with blues recitals these days, most listeners take the genre's ongoing popularity for granted. But in 1980, the blues was out of mind for the majority of the listening public—that is, until Z.Z. Hill hit the scene.

Z.Z. Hill, a Texas-born soul/blues vet, boosted the fortunes of Jackson, Miss.-based Malaco Records and became a blues luminary with five albums cut for the label between '80 and '84. He scored a major hit with "Down Home Blues," the antithesis, pelvis-grinding title cut of his biggest album. Sadly, he died in 1984 at age 48 from injuries suffered in a car accident.

Cognizant of the role Hill played in its development, Malaco is paying homage to him on the 10th anniversary of his death with "Z. Zelebration." While tribute albums are everywhere where you look these days, this one is slightly different in that it's an in-house affair. Malaco albums bring together the formidable stars of its own blues roster for the set, and backing is supplied by the house band of Muscle Shoals Sound, the famous Alabama studio that Malaco now operates.

Running down some of Hill's best-known tunes are Bobby "Blue" Bland, Little Milton, Latimore, Denise Lasalle, Shirley Brown, Johnny Taylor, Artie White, Ponnany, Mike Griffin, and the Beat Daddys. Taking a page from Natalie Cole's "duet" with father Nat King Cole on "Unforgettable," Dorothy Moore performs electronically with Hill on "I'll Never Let You Go." And all hands come on board for an album-closing ensemble version of "Down Home Blues."

"Z.Z. is what established Malaco in the blues, and as a viable independent label," says Tommy Couch Jr., who co-produced the album with Malaco partner and house producer Wolf Shotemion. "He was the one that opened the doors. This was real music coming back As a result, all those records were hits.

Beyond paying homage to its big-
PGD’s Interactive System Puts New-Release Info On Disc

BY TRUDI MILLER ROSENBLUM

NEW YORK—PolyGram Group Distribution has begun to offer an electronic new-release book that, in addition to the usual information, will allow accounts to listen to samples of songs on upcoming albums.

The book, designed in conjunction with Philips Media, is interactive and offers audio and visual clips in addition to the traditional information found in new-release catalogs. PGD executives are tout- ing the book as a replacement for the printed new-release books. The book will be issued monthly on disc.

In order to meet demand, PGD is surveying its top 200 accounts to determine what types of computer hardware they have. In its final form, the Electronic New Release Book “could be on a Mac, on IBM, on CD-ROM, or CD-i. Or there could be multiple systems,” says Andrew Rauhauser, PGD’s director of planning.

PGD debuted the book at the National Assn. of Recording Merchandisers Fall Conference, where it was well received. Roman Kotrys, owner of Dearborn, Mich.-based Repeat The Beat, described the electronic book as “incredible.” “It is a revolutionary way of doing business,” he says. “It would make it easy to buy new releases.”

Paul Mawhinney, owner of Pittsburgh-based Record-Rama Sound Archives, was so impressed with the book that “I’d go get a machine within 24 hours” in order to have the capabilities offered by the book. “It would be invaluable to me.”

The electronic release book works this way: Users are first presented with “spotlight” titles, and, after choosing a release of interest, they receive an in-depth information on the release.

Users also can browse by genre, label, or release date, or can read the release book in any order, without skipping around.

Within each category, the screen offers a menu of artists and rele- mises. The user selects an artist and can then choose to see song titles as well as hear a 30-second audio samples of any song. Also, the book includes marketing information on the album (merchandising, advertising, aries, plans for radio, videos, press, bar codes, etc.)

If available, the electronic new-release book also will include video- clips as well as marketing information on them, such as when they started to get airplay on national music video networks.

In addition, users can immediately order albums in desired quantities by filling in account information and hitting the “send” button, which immediately transmits the order to the label by either fax or computer file.

“This streamlines the whole monthly buying process,” says Rauhauser. “It has all the information of the traditional release book, plus it offers audio samples and videos. With this system, a buyer can find the information he wants instantly, and he can place an order—simply by pressing a button.”

SPEC’S VISION

(Continued from page 51)

“Look at concert sales. There’s a demand out there for related prod- ucts.” But he cautions that chains that stray too far from their strength “can lose their identity.” He adds, “We don’t want to get off into areas we’re not good at.”

And used CDs are not likely to be added to the product mix.

Spec’s says it expects a strong hol-iday selling season with all the big new titles coming out between now and the end of the year. Lieff says the summer was slow because tour- ists, who make up a significant per- centage of Spec’s customers, were not as numerous as before. The World Cup kept many South Americans at home over the summer, and the publicity surrounding highway shootings in Miami kept many Europeans away.

Besides the slowdown in tourism, Spec’s has been bedeviled, as have other retailers, by the price wars in many markets. “I think it’s a real con- cern,” says Lieff. “All of our costs seem to be going up. Landlords are charging more. and margins are squeeze is a real prob- lem for retailers. Customers are more price-conscious. Our challenge is to in- crease our customer service—provide the service and knowledge to our cus- tomers that they want.”

Spec’s employs 800 people.

Executives say relations with the labels are good. As Hainline says, the record companies know that Spec’s big presence in Florida meant “we can work quickly to break new artists.”
EDUCATED LP BUYERS FLOCK TO PRINCETON
(Continued from page 51)

one-stop. "It may be more expensive," says Weisfeld, "but merchandise is easier to order, and can be had in one day."

Blank tapes and T-shirts sporting the Princeton Record Exchange logo are the only accessory items sold. They amount to about 1% of total sales.

While acknowledging that there is a lot more competition from chain stores now than when he first started, Weisfeld does not feel particularly threatened, because sales of new pop music account for only 10%–20% of total revenue.

Last year, the store grossed more than $1 million in sales; this year Weisfeld expects to do even better. "Business is gradually growing," he says. "Each year we gain more customers than we lose."

Despite its growing success, Weisfeld has no plans to open another shop. "I like the idea of doing one store really well," he says, attributing customer satisfaction to three factors: quality, reasonable prices, and a wide selection. To ensure quality, the store offers a one-week guarantee on all used product, less than 2% of which is returned.

As to prices, substantially lower than his competitors in the used-product marketplace, Weisfeld cuts down on labor costs by making the store exclusively self-service. Unlike competing stores that sell used and collectible LPs and CDs, the Princeton Record Exchange does not sell through catalog, nor does it do customer-requested searches for specific hard-to-find recordings. Instead, the staff encourages customers to browse. "Some stay all day," Weisfeld says.

The price of a used recording is determined by supply and demand, reference books, intuition, and the overall condition of the piece. The markup on used LPs tends to be 150%, with the majority of records retailing for $3.99-$4.99 and collectibles generally ranging from $25-$300. There is also a special budget section, with prices between 99 cents and $4.99. If an LP doesn't sell within six months, it is marked down 25% to 65%. "Items are priced to sell quickly, and most stuff sells within six months," says Weisfeld. Lower-priced records that do not sell are eliminated at a rate of 1,000 a week. "The expensive records stick around," says Weisfeld. "It's easier to sell 10,000 records than 100 $2 ones." Used CDs generally sell for 59.99%-99.99%.

Weisfeld estimates that 30% of the customers are responsible for 80% of the sales. To lure them back on a regular basis, new inventory is introduced at what could be called a record pace. One of the most popular sections, "New Arrivals," features at least 1,000 newly acquired LP titles a week, enticing a fair share of customers to come into the store two or three times a week.

"LPs are not dead," Weisfeld is fond of saying. He says he has sold albums to people who traded in their vinyl CDs in, only to find out that they preferred the more natural sound of records to the louder, digital sound of CDs. As to why some records are more popular than others, Weisfeld shrugs his shoulders and says, "It's not that logical; the demand for a record, at least in the rock category, takes on a life of its own."

Predictably popular, however, are the Beatles and Elvis Presley. Just recently, an obscure Elvis 45 of "Kid Galahad," from the Presley movie of the same name, was purchased for the store's sale price of 30.99 for 34 and purchased for 49.99 in every four months. And a rare two-rec-}

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A gold certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Attitude indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested. Tape prices marked ESL, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Indicates past Heartbreaker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.
**The BLACK CROWES**

**STOLEN MOMENTS:**

"It's Little written holiday"

VARIOUS ARTISTS

*Vocals, Broadway Producers: Bruce Kimmel*

"Rabbit" and Fucked

Laswell's "Conspiracy"; and Chris Robinson's plaintive

The Crowes' rollicking

*American 9*

**TRANCE MISSION**

**Meanwhile...**

**E* CITY OF TIDES 005**

**S T A N D I N G O V E R T H E S T O N E**

**Handy-voiced Mexican rock pioneer returns with wildly humorous vignettes about love of his country and its women, each of which is served up instead an insipid and ecletic, nortena-flavored rock groove. Though single picks are slim faveres, pretentious listeners. However, Domingo, even a pair of misplaced spoken words can't mar this seductive world fusion journey.

**GUADALUPE PINEDA**

*Exxeha Ac*

*Sonora Apoyo* BMG 25001

Pretty Mexican songstress realizes best shot to crack U.S. market with gorgeous ranchera record etched with mariaChi, mariachi, and country accents. Expect to see her perform to listen to the lovely leadoff single, "Valgane Diaz," as well as the title track, "Mia Belo Amor," and "Llengata A Tierna."


**POP**

**BOYZ N THE HUNNID**

*Produced by Clive Davis & DJ Pooh* (14:46)

**Writers**: Lil Cease, Lil Cease, Tony. 

**Publisher**: EMI

**Comment**

The"Hunnid" introduces a gritty new artist to the rap game, with a powerful presence and a message that resonates with audiences.

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Warner Goes Online With Jazz Promotion

BY MARILYN A. GILEN

NEW YORK—Warner Bros. aims to spread the word, and the gospel, on the jazz with a launch of a new World Wide Web site devoted to the genre.

"Word Of Mouth In Cyberspace" goes online Tuesday (15) as a separate menu item in the "Jazz Online" area of Warner Bros. Consumer Products' Jazz Online, which will feature exclusive text, graphical, and audio information on Warner Bros. jazz artists and releases, according to Randall Kennedy, Warner Bros.' national director of marketing for jazz and progressive music.

Initial features include a "Warner Bros. Jazz Listening Booth" in which net surfers can hear samples from new and forthcoming albums, as well as graphic and access text.

"Another great feature is our celebration of Miles Davis that features Warner Bros. recording with excerpts of liner notes, pictures, and sounds," says Joe Vella, Jazz Online's founder and president.

In the future, Vella says, videos will be posted, and the service will host online interviews with label artists.

Additionally, the Warner Bros. site offers what is essentially an interactive version of Warner Bros.' former printed magazine, Word Of Mouth.

"What we've done is take that puppy cyberspace," Kennedy says.

One advantage of such a move are enormous, he adds.

"First, and most basically, my job is marketing, and that means getting better exposure for the artists about what we're doing and what's coming up," Kennedy says.

"This is a way to do that in a much more detailed than we ever could before, and with a much quicker turnaround time. It's almost instantaneous.

Beyond providing pure information, however, the Internet can offer a sort of musical education—or at least a guided exploration—for younger consumers who might otherwise tune out when it comes to getting turned on to jazz, Kennedy says.

"That's our other primary goal, to bring that college-age demo back to our jazz artists and that audience." With nations moving toward the 25-35 demo for some time now, and radio not going to help expand that much, because consumers are cross-branding in the core 12-plus [audience] and college radio has become so heavily alternative-skewed.

The online world, however, offers Warner Bros. a shot at the eyes and ears of a new demo. "That's where you'll see 15-18-year-olds and college kids coming back on and checking out the new artists," Kennedy says. "And we're sure that when they give us a listen, they'll discover that jazz has as much passion and authenticity as any alternative music.

Warner Bros. artists will also be featured on other Warner Bros. sites online, Kennedy notes, so the chances of catching those eyes and ears—and keeping them—are expanded.

"When you can get someone to give a listen to Miles Davis, they are going to realize, My God, this is really amazing," he says. "And then, hopefully, they will go from there to explore new releases. And they'll make mistakes, but hopefully we're there at least giving them a way to listen to this music and find out more about an artist or what something sounds like, and to refer them to other good choices.

Ovitz Teams With Bell, Nxynx, Pacific Telesis New Firms To Deliver On-Demand Programming

LOS ANGELES—The future of on-demand home entertainment as envisioned by a trio of deep-pocketed baby bells and one well-connected Hollywood agent isn't that far away. And it isn't arriving over cable lines.

Bell Atlantic, Nxynx, and Pacific Telesis have jointly formed two new companies designed to facilitate delivery of on-demand programming for movies, video, and music beginning in the second half of 1995, and additional on-demand programming, including special-interest music videos, downloadable video games, and shopping in 1996.

That's according to the telcos' business plan for their new $900 million venture. The three will align themselves with Hollywood's Creative Artists Agency in a bid to circumvent the "500 channels and nothing on" scenario by developing the programming to be delivered to homes over their "video dial tone networks."

Those networks, combined, are projected to deliver video to more than 30 million homes via telephone lines over the next five years, according to the telcos.

They are directly competing for consumers' attention with cable companies like Time Warner in Orlando, Fla., which hopes to deliver interactive programming over cable lines, and with satellite delivery services.

In emphasizing video on demand, they are also going head-to-head with video retailers, who have thus proved hard to compete with the attempted as studies of pay-per-view.

In combining their efforts, however, the telcos manage to avoid competing with each other, and duplicating expensive development efforts.

Each of the telcos will invest at least $100 million in cash and assets in the start-up of the venture, forming two new companies devoted, respectively, to new media (content) and technology (such as the "navigator," which will guide consumers through the services). The companies will be jointly owned by the telephone companies, and headed by CEOs to be named early next year.

Creative Artists Agency, headed by Mike Ovitz, will have no ownership stake in the new companies, but will receive an unspecified fee for work in a "consulting" capacity. Its role in establishing relationships with the creative community for the development and acquisition of programming will be key. Other roles that the companies outlined for CAA include advise in the areas of executive staffing, business development, and entertainment industry alliances.

"Our challenge is to help stimulate the creation and marketing of programming that will engage the consumer," said Ovitz, whose status as superagent to the superstar promises to speed such development.

The telcos also will contribute to the new technical company their existing technical development and support resources, such as the StarGazer navigation system developed by Bell Atlantic. StarGazer likely will be the jumping-off point for the development of the new combined venture's navigator, according to a Bell Atlantic executive.

"By joining forces, we speed the process of delivering new video information services to the marketplace, reduce the risks associated with this new technology, accelerate the development of standards, and lower costs to each company," said Raymond W. Smith, president/CEO of Bell Atlantic Corp.

Initial rollout of programming is slated for the latter half of 1995.

Marilyn A. Gillen

Game Makers Roll Out 32-Bit Units

Big Promos From Sony, Sega, Matsushita

BY STEVE McCLURE

TOKYO—Japan's video-game war is heating up. Sony and Sega are set to launch 32-bit machines by year's end, while Matsushita is rolling out a lower-priced version in the first year.

The Sega Saturn video-game unit goes on sale Dec. 22 at a introductory price of 44,800 yen ($461), rising to 49,800 yen ($533) in January. Sega reportedly is aiming at sales of 1 million units in the first year.

Over at Sony Computer Entertainment, Dec. 3 has been set as the launch date in Japan for the PlayStation, Sony's attempt to carve out a niche in the video-game market.

The 32-bit PlayStation, which uses CD-ROM software, will sell for 39,800 yen ($410). Sony says it is aiming for sales of 1 million units within six months, backed by what it says will be one of the largest promotional campaigns ever launched by the Sony group. Promotions will be introduced to the U.S. and European markets sometime next year.

Meanwhile, beginning Nov. 11, Matsushita is marketing a smaller and cheaper version of its REAL 3DO video-game unit. It will sell for 44,800 yen ($461), compared to the original version's price of 54,800 yen ($564). Some larger stores have been selling the machine for just under 40,000 yen ($421). Even so, REAL 3DO sales reportedly have not matched Matsushita's initial target.

Drummer Boy. Kevin Conway, second from left, got a shot at the musical fast track by going online on CompServe. The Scranton, Pa., native—and drummer in local band Necessary Noise—was the grand-prize winner in Mercury Music Corp.'s " tossing. He will be an in-person audition with the band and will know if he got the gig shortly thereafter. More than 100 aspiring Cinderella drummers tried out by uploading WAV files, which were judged by the act. Pictured with Conway, from left, are band members Tom Keller, Eric Brittingham, and Jeff LaBar.

Cybermania' Cites Tops In Multimedia

INTERACTIVE AWARDS: "Mortal Kom- bat" played audience members during the first "Cybermania: The Ultimate Gamer Awards" Nov. 5 in Los Angeles. Cabaret, KBoost TBS televised the show nationally.

The Arcade title garnered the nod for "Best Overall Game," an award voted on by the click of a wrist to them find out more about an artist or what something sounds like, and to refer them to other good choices.

"Cybermania: The Ultimate Gamer Awards" was presented by members of the sponsoring Academy of Interactive Arts & Sciences, as well as by the viewing public via mail, phone-in, and Prodigy Forums.

Hosted by actors Leslie Nielsen and Jonathan Taylor Thomas, the show drew up the audience of500 creators, including Shelley Duval, Harvey Hancock, Tom Dolby, and Renie Auberon. Philips Interactive Media, however, proved to be the big winner of the evening, making off with four of the 12 awards handed out.


A special award was presented to IVE for "Best in Show," for "Best Achievement in Virtual Reality for its "Virtual Adventures.""

MULTIMEDIA VISION: Virtue Interactive Entertainment has agreed to acquire the majority of the assets of the software publisher, including Media Vision, the Fremont, Calif.-based multimedia supplier that sought bankruptcy protection earlier this year.

The move will allow Media Vision to concentrate on its core business of providing multimedia hardware and add-ins for personal computers, according to the company.

Titled under development at Media Vision that will fall under IVE's control, pending approval of the deal, include the cinematic adventure title "The Daedalus Encounter," starring Tat. Carr, the mystery title "Houdini's Lied," a fantasy game, and "Rivers Of Dawn," a role-playing game; and "Road Scholar," a real-world adventure.

IVE also will acquire three Media Vi- sion titles already on the market: "Cri- tical Path," "Wiggins In Storyland," and "Road Scholar.

The agreement awaits approval from the Bankruptcy Court in Oakland, Calif. Media Vision says it will continue to support those titles currently being shipped through the end of 1994, as well as fulfill orders for the currently shipping products until such approval is re- ceived. All other titles originally published by Media Vision have been sold or are being sold to other parties.

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BILBOARD NOVEMBER 19, 1994
B-Movie Studios Race To Sell-Through
Hemdale, UAV & Vidmark Pull Out All Stops

BY STEVE TRAIMAN

NEW YORK—B-movie suppliers, which are fast becoming an endan-
ergized species, are trying to scramble onto the self-through bandwagon as it accelerates toward year-end records and an even-stonger 1995.

Virtually every independent, ranging from Hemdale Home Video to UAV Entertainment and Vidmark, has come up with successful combinations of aggressively promoted B-titles, reprised in standard and extended-play formats and featuring creative packaging.

Hemdale sales VP Tom Schoen, who has been with the company three years, claims self-through has made 1994 a "phenomenal year." For example, "Savage Land," with Graham Green, Corbin Bernsen, sold more than 400,000 units at $19.95 list "in a congested market," he says. To capitalize on the next sequel, "Highlander 2," with Sean Connery and Christian Lambert, was released in midsummer at $14.95 in standard play and $9.95 in extended play, and has done well without any real promotional effort. Schoen says, "When the new film hits, we'll pull out all the stops as we did with the original 'Terminator' when 'T2' was released."

Hemdale has been racking up strong sales in family fare with the animated "The Princess And The Goblin," which sold more than 1 million units at $24.95 list. The title, which had Hershey Chocolates and General Mills' Kix cereal as co-spon-
sors, is one of eight Hemdale features to receive the Dove Foundation family-approved seal.

As an example of its variety, Hemdale has a 48-unit "Family Fa-

In Fitness Market
With Macpherson

BY EILEEN FITZPATRICK

LOS ANGELES—Until now, Buena Vista Home Video's ex-
pense in the ever-varying market has been limited to "Workout With Barbrie," featuring a perky aero-

Buena Vista VP of public rela-
tions and event marketing Tania Moloney says the pairing of Mac-
pherson and Voght came about as the result of Disney's year-old

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deficient in the Japanese market, it didn't make sense an-

"In the end, Fox Lorber, while profitable, was left with "a lot of debt," he adds.

Lorber now owns 100% of the holding company, which itself owns 90% of Fox Lorber and has options (Continued on page 62)
Home Video

Golden Rose Vid Helps Disabled ‘Rise Up,’ Exercise

WASHINGTON, D.C. — Limited mobility—due either to age or a debilitating condition—used to be considered one of the greatest barriers to a robust workout.

No longer. Now participants at home or in the hospital can engage in solid, challenging exercises from their chairs, beds, even wheelchairs, thanks to a variety of exercise videos that answer their specific needs.

“Rise Up With Rosie,” from Berkeley, Calif.-based Golden Rose Productions, is an inspirational session geared toward seniors who have limited endurance but still can enjoy and benefit from moving their bodies to various dance rhythms. Led by a senior citizen with experience in the field of geriatrics and an obvious zeal for life, Rosie’s workout includes sing-along portions and concludes with her personal message of encouragement.

“Rise Up” has opened the doors to a whole new market as well, according to Dan Goldblatt, the video’s producer. “While we expected a great response from Rosie’s peer group, we have been astounded by the response from baby-boomers concerned with their own aging parents,” he says.

Endorsed by the Multiple Sclerosis Society of America, Morro Bay, Calif.-based Mobility Limited’s new “Pathways” video combines full-body toning exercises with special moves aimed at reducing muscle stress and loosening up. The non-aerobic routine, which focuses on slow breathing and concludes with a 10-minute relaxation period, is also well-suited to people with arthritis and those who are overweight.

Similarly, “Chair Dancing,” from Chair Dancing International Inc., features a complete set of cardiovascular and body-strengthening exercises in which participants can engage while seated in a straight-back chair. The workout, adaptable to three levels of fitness, is conducted by a young dance instructor who learned the merits of chair dancing after she injured her ankle. Participants are encouraged to hold paper plates for use as mini-hand-weights and cymbals to help keep the rhythm of the upbeat soundtrack.

Brentwood Home Video’s just-released “Everyone Can Exercise” offers an intense program that can be adapted for people with limited or no lower-body movement. The four-part program—which includes warmup, abs and lower-back, full-body workout with weights, and cool-down—stars actress Maria Serrano, who is paralyzed from the knees down and completes the exercises from her wheelchair and on the floor.

In addition, two “able-bodied” people demonstrate how to do the workout from a standing position, so everyone can exercise together.

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Billboard November 19, 1994
Home Video

A Banner Year For Macrovision's Anti-Copy Efforts

NEW YORK—Macrovision is winding up its most successful year ever in protecting electronically transmitted and prerecorded video programs from unauthorized copying or viewing, according to Bill Krepick, senior VP of sales and marketing.

Not only did the Mountain View, Calif.-based company recently announce a cease-and-desist settlement with the biggest U.S. distributor of "black boxes" that remove anti-copy coding, but it also protected more tapes than ever before in North America and overseas.

The latter was achieved through the signing of additional suppliers—home video and pay-per-view—and new duplicators for theatrical, nontheatrical, and corporate programs.

By the end of 1994, more than 200 million videocassettes—the largest number in any year—will have been Macrovision-encoded in the U.S., up from 170 million in 1993, according to Krepick. This includes Disney, Fox Video, and MCA/Universal Home Video, the three major labels using Macrovision on all releases, and HBO Video, Warner, and MGM/UA, which generally limit use to hit titles. Disney's "Snow White" and MCA's "Jurassic Park" are covered.

Major independents added to the Macrovision stable are Wool Knapp for kid vid and Trimark for its Vidmark imprint. Krepick acknowledges that Paramount and Columbia TriStar Home Video are "still ambivalent, with no major titles protected by Macrovision this year." But eight of 10 of this year's self-through hits were protected, he claims, as well as 75% of the top 25 rental titles protected through year's end. "We also added four or five new duplicators in the U.S.," he notes, "and estimated we're in 95 percent of all facilities doing any significant business.

Overseas, "the best way to measure our increase is to look at hardware and duplication installations. We went from 150 at the end of 1993 to 200 this year, a 22% gain, and from 21 to 27 countries, adding India, Pakistan, Portugal, and Hungary," says Krepick. "The number of protected videocassettes increased by a similar percentage, to 40 million from 32 million units."

The black box settlement requires that HSN Marketing stop supplying its decoders to its 71 retailer and direct-marketing accounts as of April 30, 1995. All units remaining in inventory will be handed over to Macrovision for destruction. HSN did not agree that it was infringing Macrovision's patents, but the settlement effectively removes the company from the business of trying to remove or circumvent the anti-copying signal.

The Macrovision process, added to a tape at the time of duplication, "confuses" the recording VCR and forces it to make a bad copy. It does not interfere with playback of the original. Duplicators pay a licensing fee, generally 10 cents a tape, split between Macrovision and the rights holders.

(Continued on page 66)
24- or 60-count. Featured are "White Fang" and Henry Winkler’s "A Christmas Carol."

"For '95, we have plans for a series of two-packs at $5.99, $7.99, and $9.99, both artist and genre-related," he says. "It's a very high-priority promotion for us."

Acknowledging that the past year "has seen a general flattening for the B-movie market," Vidmark VP Gina Draklich says that "we're very adept at pulling product through. We launched our sell-through efforts earlier this year, and in addition to creatively marketing our catalog, we're aggressively acquiring specialized product and films," including "O.J. Simpson: Juice On The Loose" and "The Ultimate Fighting Championship."
Sell Through Home Run!

Increased sales and a better bottom line.

Len Levy, newly appointed senior VP at PM Entertainment’s video division, says the company is capitalizing on the success of “Magic Kid” with—what else?— “Magic Kid II.” It is a different slant for PM, which has specialized in action-adventure and martial arts features mixed with the occasional erotic thriller.

“Now we’ve got ‘Magic Kid II,’ a PG-rated film that parents can live with,” says Levy. “Kids really relate to Ted (Jan Roberts), who’s had TV exposure on Fox’s ‘Married With Children.’ He’s scheduled for more films and TV, and has been used effectively in retailer and distributor personal appearances.” Twelve-year-old Roberta pitched his title at a recent meeting of distributor Baker & Taylor Video, and at the East Coast Video Show in Atlantic City, N.J.

Video Treasures marketing VP Sandra Weisenauer says, “Overall business in the B area is definitely ahead of last year, with more demand for a broad array of products.” Among them are two-packs, duplicated in extended play, at $8.99 list, including “The Green Hornet” and “Flash Gordon” in the Hollywood Martine series and Gene Autry and Roy Rogers in a Classic Westerns promotion.

Recent orders for a Halloween promotion ran 5%-10% ahead of last year, she says. Featured were “Nightmare on Elm Street,” “Nightmare II” and “Night Breed,” among others. Meanwhile, based on the success of its Laurel & Hardy series, Video Treasures is launching its $14.98 “The Hope Diamond Collection” this month, with six repackaged titles, including “The Seven Little Fays” and “The Lemon Drop Kid.” Five more are due in February, highlighted by “Son of Paleface” and “The Road to Rio,” with Bing Crosby.

Video Treasures recently bowed a four-title Jerry Lewis package that Weisenauer claims “has done close to 100,000 units as of early November.” Also doing well is a repackaged public domain line, “The Hollywood Favorites,” with 30 extended-play titles at $9.99. Released last spring, the titles, which include “Godzilla” and “Megalon,” have racked up close to 200,000 units, on par with Video Treasures’ Wilderness Series.

Holiday sales of “Santa Claus: The Movie” and two new releases, “Thomas the Tank Engine’s Christmas” and “Perry Como’s Christmas Concert,” are hopping. “They really pumped things up this year,” Weisenauer says. For ’95, she is looking for a lot more two-packs, including “some never done before in this format,” such as Chuck Norris in “Delta Force” and “Delta Force 2,” and Charles Bronson in “Assassination” and “Death Wish IV.”

Next year, Video Treasures hopes to cash in on Handelman’s mid-’94 purchase of Starmaker Entertainment, particularly its expertise in selling supermarkets and drug chains. “They’ve already started handling some of our product in both these tremendous growth areas, and the profit this year,” she says. “We know the relationship will bring in more new business.”
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BUENA VISTA TONES UP
(Continued from page 50)

Alliance with Miramax Films.

Macpherson co-starred in the Miramax release "Sirens," now on cassette, as a voluptuous model who tempts a young minister played by Hugh Grant.

Buena Vista Home Video president Ann Daly then introduced Macpherson to Voight when the model-turned-actress needed to shed the 20 pounds she gained for the movie.

"I'm not sure if we're really going to be in the exercise market," says Moloney. "But what attracted us to this project is the combination of a supermodel who can drive sales and a renowned fitness expert. The two, together, have the ability to attract the fitness-tape buyer."

Unlike Voight's advanced-level solo performances, Moloney says the Macpherson tape will concentrate on a basic overall fitness. It teaches circuit training, low-impact aerobics, and toning. Voight also has created some new techniques, which should also spur interest among her video clientele.

To add to Macpherson's glamour appeal, the project was shot in Hawaii. Moloney says the location was not chosen to attract men expecting to see the Sports Illustrated swimsuit cover girl in skimpy bikinis. "What we've done is seriously create a contemporary workout, and the setting is part of it," says Moloney.

While many exercise tapes initially ship between 300,000-500,000 units, Buena Vista is shooting for an ambitious 1 million units. The studio hopes timing—January inaugurates the start of the fitness season—and packaging will help.

The cassettes come in a clamshell box, a first for the exercise genre. "It's just a great way to shelf exposure," says Moloney. In addition, consumers who purchase the video can send in for a free combination water bottle/hand weight. Consumer advertising for "Elle" will generate more than 1.7 billion impressions.

Moloney says Buena Vista has not ruled out future projects with either Macpherson or Voight, but so far it is a one-shot deal. "If this tape puts us in the exercise market, that would be good," says Moloney. "But we'll wait and see."

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Jeff Serrette
The Beattie Boys, "Salutations," Grand Royal Pictures/Capitol Video, 60 minutes, $19.95.

Dressed in oversized suits, wigs, fake mustaches, and shades to rival Sean Penn’s ensemble in “The Falcon & The Snowman,” the Beattie Boys are taking the ’70s thing to a place most of us would rather leave behind for good in their title-track clip and between-clips mix of actual ’70s hits and a496:496 deliberately cutting-edge longform. Music is culled mainly from the back catalogue of “Check Your Head” and “License To Ill,” as well as “Ill Communication” and “Some Old Bullshit.”

Mountain music role models, and new banter between Jack Black and Mike Myers, are among the highlights, as are intermittent scenes of the band members in full 70s garb on a faux talk show.

Tracy Lawrence, “I See It Now,” A Vision Entertainment Distributing (212-275-2900), 40 minutes, $12.98.

Lawrence, one of country’s rising stars, talks about the leap of faith that landed him in Nashville a few years ago, his musical role models, and his fans in this way of interview segments and clips. Video compilation includes some material from all the albums “Stuck & Stone,” “Allods,” and the new “I See It Now,” including the title track, “Today’s Lonely Fool.”

These scenes are cut with footage of Lawrence’s new album and single continue to climb into the Top Country Albums and Hot Country Singles & Tracks charts, and this longform makes for a nice audio-visual complement.

“Jazz Scene USA,” Shanachie Entertainment (201-578-7083), 60 minutes, $14.95.

Steve Allen’s early-60s live-performance series was a more than a showcase for American jazz music. It was an education in the genre and its ascending artists. Host Oscar Brown Jr., an early VI, not only introduces each act but provides context for the pieces they perform, their instruments of choice, and their individual styles. The program focuses largely on California-based acts, but includes several national performers as well. The first four of the five USA volumes, grouped in pairs in their video incarnation, feature Carlotta Dard, Adderley Sextet and the Teddy Edwards Sextet, the Briggs Bros., Quartet and Stan Kenton & His Orchestra, Shelly Manne & His Men and Shorty Rogers & His Giants, and the Phoebe Newson Jr. Trio and the Jimmy Smith Trio.

and the duration of an hour and a half, the one-stop video destination for music fans, adds to its appeal.

Invisible Man’s Choice: The Creatures of Love, a compilation of some of the most creative and interesting videos of the last year, are also available.


Most recent animated, feature-length children’s film from JFR concerns a canine cop named Captain Schnauzer and his hilarious search to sniff out the feline fiend Zero and restore justice to the kingdom.

Two other books of this nature are released yearly to "help celebrate the 23rd anniversary of ‘All My Children.’"

First in a new live-action series from Kids Trek that features Baaco, a costumed creature from "outer space," is a detailed look at the animals of the world. Lean, green Baaco shows up one day in an elementary-school science class and accompanies Mr. Dean and his students on a trip to a nearby international zoo.

Using a combination of facts, photos, colors, and fun facts, the children learn and teach home viewers a variety of creatures from all seven of the world’s continents.

Although Baaco—who has come to earth to study its inhabitants—is on a mission, he’ll get a laugh or two from the video’s intended age group of 2-5-year-olds.

"Captain January," FoxVideo, 8 minutes, $14.98.

Available in color for the first time, this latest entry in FoxVideo’s Shirley Temple collection is a narrative straight from the mind of the child star living with a lighthouse keeper who rescued her after her parents drowned. When a truant officer visits and decides she is not getting a proper upbringing, she is shipped off to boarding school before being rescued by relatives who rejoin her with her surrogate father. Musical highlights include Temple performing “At The Coffin Birds,” a young Buddy Ebsen and renditions of “Early Bird,” “The Right Somebody To Love,” and “Asleep In The Deep.” Also new in the Temple series is a colorized version of “Wee Willie Winkie.”

"Hollywood: Yesterday & Today."

"The soap opera continues with the two new releases that invite viewers on a walk down memory lane with three of television’s most stable, ‘The Greatest Love Of All,’ the follow-up to ‘Lovers On The Run,’ offers more vignettes from the on again-off again romance that has lasted longer than most soap opera dynasties. Scenes include the wedding to end all weddings; Laura’s return after being captured for two years by a vengeful family; and several of the couple’s most memorable scenes that include Elizabeth Taylor and Milton Berle. Finale is a scene from their recent return to “General Hospital.” An up-close and personal profile. ‘All About Erica’ is an overview of the love and lives of one family’s all-time greatest, bad girls. Video is out in plenty of time to help celebrate the 25th anniversary of ‘All My Children.’"

"Instructional: ‘A Pruning MicroCourse: Six Solutions To The Overgrown Yard,’ Paragon Home Video (206-441-4500), 110 minutes, $29.95.

Excessively chatty video explores each and every one of the finer points of pruning in step-by-step fashion, as easy to follow. The unheated, albeit congenial host covers such topics as basic cuts, the best way to follow a shrub’s habit and how to prune accordingly. She begins with the ‘don’ts’ of tree and shrub care, shows carefully drawn diagrams and photos of trees in winter when they are devoid of leaves. Securely in the viewer can see the results of improper chopping in the resulting branch patterns. She then explains how to take the proper precautions for the healthiest possible— and best-looking—greenery.

The video reviews a weekly look at new titles at sell-through prices. Send reviews copy to Catherine Applefield, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.
MACROVISION
(Continued from page 61)

“This agreement means that the major source of black boxes in the U.S. will no longer be supplying these units,” Krepick says. “We’ve put 19 companies out of business before, and we don’t think there’s a huge amount of units out there, based on inventory confiscated to this date. We only estimate about 200,000 households with these units, so most suppliers tend to be small-inventory firms.”

Macrovision already has been supplied with a list of HSN Marketing’s current and former retail customers. These outlets will lose their source of supply, he points out, and could be subject to patent infringement actions should they either continue to sell HSN’s black boxes after the April 30, 1996, cutoff date or advertise their availability after Dec. 31, 1994.

“While in the past we have been successful in forcing individual retailers and direct-mail marketers of black boxes to exit the business,” Krepick says, “this settlement marks the first time the source of these devices has agreed to discontinue its black box-related distribution business.”

Pay-per-view is allowing Macrovision to expand its horizon. The company has added seven set-top manufacturers, including Scientific-Atlanta, Zenith, and Philips Consumer Electronics, to the two General Instrument and Thomson Consumer Electronics, licensed to use the Macrovision circuit at the end of 1993.

“For the growing video on demand market, any operator will have the ability in their network to copy protect any program, although the decision is still with the studio or pay-per-view programmer,” says Krepick.

“In terms of extending anti-copy technology into the digital world, we’ve introduced Macrovision’s IFPS [Intellectual Property Protection System]. This takes several added patents that can be applied in digital VCRs and digital CD video five-inch discs.”

PICTURE THIS
(Continued from page 59)
on the 10% still held by Princ. He sees the home video arm as the “dominant independent” in alternative fare, including foreign movies.

Orion Home Video, which used to distribute the Orion Classics label, now handles the 120-title Fox Lorber library, expanding in the direction of sell-through. Lorber, who is still looking for outside financing, says he is negotiating for rights to release 12 movies.

Fox Lorber is also venturing into exercise via a Joan Collins workout tape and an adventure in the skin trade starring the Barbi twins.

VIDBITS: Japanimation may get crowded next year, as a major video independent reaches its entry into a genre largely created and dominated by New York-based Central Park Media . . . Remember that dog? Best Film & Video president Roy Winnick and “Benji” creators Joe and Carolyn Camp have formed Benji Associates, which will develop and produce movies, TV programs, and videos featuring “America’s most huggable hero” . . . UAV Entertainment has signed model Rachel Hunter to a fitness deal, its second. Kathy Ireland was first.
New Line, Turner Unveil ‘Mask’ Marketing Plans

Mask Appeal: The first test of the union of New Line Home Entertainment and Turner Home Entertainment will be hitting a 7 million-unit goal for the Jan. 19 release of “The Mask.” Suggested retail is $19.98.

Calling the Jim Carrey movie the “biggest video title in New Line’s history,” executive vice president Michael Nesta says the company will spend $10 million advertising the title.

Marketing elements include a $5 million television and advertising campaign, a $400,000 radio promotion, a $5 rebate on 10 New Line and Turner titles when consumers purchase the video, and cross-promotions with Pop Secret microwave popcorn and Kenmore washers.

General Mills will feature “The Mask” on more than 9 million packages of Pop Secret. When popped, the bags will reveal a full-color image of the green-skinned “Mask” character.

Details of the Kenner promotion will be revealed later this year, when the company announces a new line “Mask” toys.

A “Mask” video game expected by the end of first-quarter 1996 will feature an insert offering a free T-shirt with purchase of the video. The game will include an entry form for a contest offering a trip to the set of “The Mask II.”

New Line will promote Turner’s new animated series, “Space Ghost: Coast To Coast,” debuting on the Cartoon Network this month. A bonus episode and interviews with Carrey and director Charles Russell will be on “Mask” cassettes.

“‘The Mask’ is also the biggest title for Turner, which until now has had its self-through experience limited to special interest,” VP Michael Nesta says.

Movies To Go are a few of the chains that have signed on for the Video Industry AIDS Council’s “Mask” fundraising campaign.

Penny for Viasat: Wherehouse Entertainment, Strawberries, Sucoast Motion Picture Co., Tower Classics, Stop & Shop, and Movies To Go are a few of the chains that have signed on for the Video Industry AIDS Council’s “Mask” fundraising campaign.

The New Line campaign takes place during National AIDS Awareness Week, Nov. 24-Dec. 1. Retailers are asked to contribute to Viasat a penny for every rental sale, or sales transaction during the week.

Last year, the campaign raised $200,000. VIAC has set a new goal of $300,000, according to chairman Jere Ries-Mansfield.

Money raised by VIAC has been distributed to more than 50 AIDS health care providers in the U.S. and Canada.

And the winner is: ... Blockbuster Entertainment Group recently handed out its franchise awards recognizing outstanding videotaping, promotions, and business operations. Honorees included Southern Stores Video of Memphis, which (Continued on page 69)
Music is making a comeback at Image Entertainment! We've just signed an exclusive multi-year laserdisc deal with Geffen Home Video that is guaranteed to pump a lot of great music video programming into our pipeline.

The Eagles, one of this year's most successful concert acts, will come to laser with Hell Freezes Over, Their live concert for MTV. The concert aired last month to phenomenal ratings and features behind-the-scenes footage and exclusive interviews. Aerosmith's Big Ones! could be a hit along with a collection of the group's video hits from their extensive Geffen catalog, will include never-before-seen rare footage of the band and the video, "Crisp", which won the MTV 1994 Music Video Award for Best Video of the Year. Nirvana's Live! Tonight! Sold Out!!! chronicles the explosive days surrounding the band after the release of Nevermind in '91 with live performances from around the world, interviews, behind-the-scenes exploits and excerpts from the band's own home video archives!

Remember, music on laserdisc is like compact disc with pictures! Skip a track, program your favorite songs, enjoy pure digital sound and the absolute best picture possible. Why, it's better than MTV! VH1 and CNN all rolled into one...because you're your own DJ!
**Image To Distribute Geffen's Music Vids; Sales Blizzard Expected For “Snow White”**

**Image-Geffen Deal: Image Entertainment inked a lucrative, multiyear deal with Geffen Records for distribution of the latter’s music video programming on laserdisc. Titles from the Eagles, Aerosmith, and Nirvana will be among the first laser titles to result from the pact, according to Image spokesman Garrett Lee.**

**Snow White’s Debut: Disney’s “Snow White” laserdisc bowed Oct. 26 and was off to an excellent start its first week, with reports of 200,000 units shipped, according to distributor Image Entertainment. Although “Snow White” did not match the Trumansburg release’s initial sales enjoyed by MCA/Universal’s “Jaws” laserdisc, it posted excellent numbers, and retailers anticipate a strong showing by the Disney title this winter.**

“Snow White” is available in two versions on laserdisc: a $29.99 CLV disc and a $99.99 CAV special edition. The latter includes a great deal of supplemental material, much of it not available in the VHSt format. The CAV “Snow White” offers frame-by-frame viewing and three audio choices: the original monophonic soundtrack, an isolated music and effects track, and a full digital stereo soundtrack. It includes the “Making Of Snow White” documentary, plus conceptual drawings, deleted scenes, storyboards, character background designs, and many other extras. Ten lithographs of original theatrical posters, plus the illustrated hardcover book “Walt Disney’s Snow White And The Seven Dwarfs & The Making Of The Classic Film,” are also included.

“Disney should be commended for this,” Image’s Garrett Lee says of the collector’s set. “It truly rivals the work that Voyager Company does with their Collector’s Edition special editions.”

Laserdisc specialist Dave’s Video, The Laser Place sold some 500 copies of “Snow White” in its first seven days of release, according to Dave Lukas, co-owner of the Studio City, Calif., store. “About 300 of those were the CAV, and 200 CLV,” notes Lukas, who expects “Snow White” to be a consistent seller over the long haul. By contrast, Lukas sold roughly 500 copies of “Fantasia” and some 500 units of “Jurassic Park” during their first weeks.

Tower Records/Videodisc initially shipped some 8,000 copies of “Snow White” to the 1,500 stores that were taking to video product manager Cliff Macmillan. He notes that about 2,000 titles, such as CLV and 3:00, were included in the CAV edition. Those numbers contrast with roughly 20,000 units of “Jurassic Park” initially shipped to Tower’s outlets.

Craig Scollard, owner of Laser Video Library in Pasadena, Calif., reports that he sold about 50 copies of “Snow White” during the title’s first week. That is much less than his Rob store’s first-week sales of “Jurassic Park,” but “over the long run, I think ‘Snow White’ will sell better than ‘Jurassic Park,’” Scollard says.

**JURASSIC UPDATE: Meanwhile, Dave Lukas of Dave’s Video reports that his store sold some 1,600 copies of “Jurassic Park” in the first three weeks, which already puts it ahead of the approximately 1,000 copies of “Fantasia” he has sold since its 1991 release.**

**MCA Special Editions: MCA/Universal debuts its “Signature Series” line of special-edition laserdiscs Dec. 28 with “Dragon: The Bruce Lee Legacy” (wide), Digital Dolby Surround Stereo, extras, (69.98), which will include audio commentary from director Daniel Cohen, storyboards, and more. Set for 1995 are “Signature” versions of “1941” and “Field Of Dreams.”**

**Woodstock Revisited: Warner’s laserdisc edition of “Woodstock: Three Days Of Peace And Music” (widescreen, Digital Surround Stereo Digital, 225 mins, $49.98) is a remarkable concert video experience and boasts a stunning, remixed soundtrack. Don’t miss it if you get a chance, warns this laserdisc hooked up to a big-screen TV and a good stereo system. Also new from Warner: “Wyatt Earp” (wide, stereo) and “Frontier” (wide, stereo). Warner Reprise recently bowed “Dead Can Dance: Toward The Within” (77 mins, $49.98).**

**Dirty Harry Set: Another notable laser set is the Richard Eastwood: The Dirty Harry Collection” (widescreen, six movies, $199.98), a boxed set that contains “Dirty Harry,” “Magnum Force,” “Dirty Harry: The Man From Malpaso,” “The Enforcer,” “Sudden Impact,” and “The Dead Pool.” The first four movies are presented in their original 2.35:1 aspect ratios, which offer 43% more image than on the pan-scan tape versions.**

**LUMISSION just bowed “Cinematic Process: Norma C. Maclean’s (CAY, $69.95), a documentary about the legendary Canadian experimental filmmaker. The disc examines his avant-garde techniques and surreal experiments, and the CAF format affords frame-by-frame views. Also out, “1 3/4 X 3,” a Dutch and English and Japanese soundtracks, (39.95), a Japanese animated feature that follows the adventures of Pat, a 300-year-old “teenage girl” who journeys from Tokyo to Bali as she seeks to transform herself into a true human.**

**El Disc has “The Art Of Conducting: Great Conductors Of The Past” (117 mins, $34.97), which documents 16 of the century’s great conductors rehearsing, performing, and conversing about their craft. Rare footage of such legends as Arthur Nikisch, Sir John Barbirolli, Sir Thomas Beecham, Leland Stokowski, Richard Strauss, Bruno Walter, and George Szell, plus recollections of the likes of Yehezkel Menuhin and Isaac Stern, are included in this fascinating re-release.**

**MGM-UA has “Blown Away” with Jeff Bridges and Tommy Lee Jones (wide or pan-screen), in the director’s cut (24 mins, $49.98) for Dec. 14. Macaulay Culkin and Ted Danson are featured in “Getting Even With Dad” ($34.98), due Nov. 30.**

**Dan & Ozzy: Epic Music Video has “Dan Fogelberg Live” and “Ozzy Osbourne: Don’t Blame Me” ($29.98 each).**

**MCA has “The Paper” (wide, $34.98), “Ice Man” (wide, $34.98), “Phantasm III” (wide, $34.98), and “The War Lord” (wide, $39.98). Columbia TriStar has several notable sci-fi and fantasy videos this month. Dino DeLaurentis’ “Candyman” ($34.95); “Eyes Of Laura Mars,” “Christine,” “Fright Night,” and “The Seventh Sign” (all wide, $34.95); and the Ray Harryhausen double bill “It Came From Beneath The Sea”/$39.95 Million Miles From Earth” ($59.95).**

**Pioneer just bowed Paramount’s “Breakfast At Tiffany’s” ($19.98, wide, remastered, $39.95; special edition, $79.95), a television comedy based on a Truman Capote story and brought to the screen by director Blake Edwards. Audie Hepburn and George Peppard lead the cast, and Henry Mancini supplied the soundtrack.**

**Top Music Videos.**

**Image To Distribute Geffen’s Music Vids; Sales Blizzard Expected For “Snow White”**

**LASER SCANS—by Chris McGowan**

**SHELF TALK (Continued from page 67)**

won the Chairman’s and Spirit of Home Video citations; Bluegrass/ Mountain Valley/Western Pa., named developer of the year; Hawaii-based Pacific Video Entertainment, the marketing winner, and Timebase-based Trinity Entertainment Group, the “Wow” champ for best store appearance and impact. The International Franchise award was won by Cinemavideos S.A., based in Santiago, Chile. A total of 16 awards were presented at Blockbuster’s annual franchise expo, held in White Sulphur Springs, W.Va., Oct. 26.

**www.americanradiohistory.com**
Solid State Logic Introduces Hard Disc

BY ZENON SCHEPPE

LONDON—In a move that likely will revolutionize high-end production, analog-console leader Solid State Logic is set to launch large-scale analog and digital consoles integrated with random-access multitrack at the Nov. 10-14 Audio Engineering Society convention in San Francisco.

The Axiom Digital and SL 9000 J Series analog desks permit users to choose the route most relevant to their production style. While the DiskTrack random-access system heralds the arrival of the hard disc as a feasible alternative to analog and digital multitrack.

With up to 95 tracks, DiskTrack uses new concurrent-access technology, which permits a disc to be read and written at the same time for drop-ins, plus backing up while the work is in progress.

In typical SSL “system” fashion, a means of “resource management” is included, allowing expensive software tools to be allocated economically and the DiskTrack to be shared between control rooms.

“Axiom is a landmark product,” says SSL marketing director Colin Pringle. “It is the industry’s first opportunity to have a digital production system built to order, according to the application. The inclusion of hard-disc storage and editing differentiates the Axiom from other digital consoles.”

The first one-knob-per-function digital console, Axiom comes with up to 96 channels, full dynamic automation, and reverb.

The Surround-Sound-capable desk has integrated EQ, dynamics, and a complete set of effect signal processors, regardless of the amount of processing going on.

In offering digital and analog consoles to integrate alongside its DiskTrack system, SSL has stood that by its guns in claiming that it is buyers, and not users, that must decide the domain in which they wish to mix.

“I don’t believe it’s for us to dictate,” says Brian Pringle. “With the sampling industry, allowing processing of your resources—your resources in a studio—is infeasible,” says Pringle.

The SL 9000 is said to be ergonomically similar to the 4000, but has been significantly enhanced in terms of automation and features. The SL 9000 is designed to work with the new Axiom and the SSLs 9000, SSL has stood the correct, but the need for random-access storage and greater control over the management of your investment—your resources in a studio—is infeasible,” says Pringle.

DiskTrack is planned for February, with an SL 9000 with Ultimation and Total Recall as standard, weighing in at around 1000 pounds.

There’s No Place Like Home As David Briggs Seeks ‘Live Sound’ For Neil Young, Others

BY RICK CLARK

Veteran producer David Briggs doesn’t like recording studios. “If you give me a chance,” he says, “I would rather record in a house, or a barn, or any place other than a studio. If I have got to work in one, I want to work in a really big soundstage-size room. The bigger the better, and the reason I spend so much recording.

Briggs has used this “live” approach for all his production work, which encompasses the bulk of Neil Young’s solo output—such classic albums as “Everybody Knows This Is Somewhere,” “The Gold Rush,” “Zuma,” “Rust Never Dies” and, most recently, “Rehabitation.” Briggs has also produced albums by Spring, Neil Young, and Mike Herz, who employed the ALEX 9800 console and a pair of Otari MTR-100 24-track machines...Polygram Studios in London, N.J., began Faith No More was at Bearsville (N.Y.) Studios recording its upcoming album for Sire/Warner Bros. The project was produced by Andy Wallace and engineered by Chris Lord. Sessions were produced by “The Whole 9” and engineered by Dave Sinco and Knick Spliff, at Bearsville.

“I’m a big fan of the ADEK Console, and I’d like to see the SSLs 9000, SSL has stood the correct, but the need for random-access storage and greater control over the management of your investment—your resources in a studio—is infeasible,” says Pringle.

“The SL 9000 is said to be ergonomically similar to the 4000, but has been significantly enhanced in terms of automation and features. The SL 9000 is designed to work with the new Axiom and the SSLs 9000, SSL has stood the correct, but the need for random-access storage and greater control over the management of your investment—your resources in a studio—is infeasible,” says Pringle.

“Of course, I like the amps, drums, and all the vocals, because they are all live vocals as well. Also I make the room and use that, because in the ‘swims’ is where the ‘singles’ live.”

It is the process of ferreting out “singles” in the swimming pool that makes producing exciting and challenging for Briggs. “I try to get the best out of the room, and you get an incredible range of instrumental and vocal sounds as the players are bouncing through the recording space. The ‘singles’ are the strange, unpredictable harmonic sparks that develop in that situation.

When you start using rooms, with the big sound, strange things happen,” says Briggs. “I try to know how you do that, and to make it work with you. Instead of you getting the room, you get what you want.”

Briggs usually likes to run four large PA sidefills surrounding the band—two front and two back—carrying the vocals (and maybe kick drum) signals in lieu of using headphones or floor wedges. He feels that headphones not only destroy the players’ top end, but also cause considerable fatigue.

“Most musicians who use headphones are history for the five-hour mark. Without phones, I get 15 or 16 hours of playing a day out of bands, and they love to do it,” Briggs says. “I set the band up in such a way that everybody’s playing has a sweet spot, like you hear on stage. It’s big, it’s a sweet spot you can get it on the name of the game.”

Even though Briggs loves the sound of analog, he generally works in digital and has ways of dealing with its shortcomings.

“I always use digital, and I like digital, but I use them all” Briggs says. “If it works, I’ll do it. But if it doesn’t work, it doesn’t work. If it doesn’t work, it doesn’t work.”

“I like things that just get up and go and have their own life to them,” he says. “Five days, seven songs done. What else is there to say? No. Do I do it? The first blush is, ‘I can’t be any good. Anything that easy can’t be that good.’ It is a philosophy I’ve been repeated in bands and record com-

Audio Track

NASHVILLE

B.B. WATSON was at Emerald Studio recently, cutting tracks with producer Clyde Stovall. Steve Marean (the engine room) and Jonell Mosser has been working on her upcoming debut album with producer Dave Sinco (engineered the sessions.) RCA artist Ty England has been working with producer Garth Fundis at the Sound Emporium on his upcoming debut date for the label, Dave Sinco engineered the sessions...Producer Jerry Crutchfield has been at the Music Mill tracking and overdubbing an upcoming Beatles 30th-anniversary tribute for Liberty Records. Featured on the project, which is being engineered by Jim Colton and Terry Bates, are Collin Raye, Billy Dean, Joe Diffie, Tim McGraw, and Little Texas.

OTHER LOCATIONS

At MUSHROOM STUDIOS in Toronto, Geffen act the Pasties was working on an upcoming project with producer/engineer Dave Ogilvie. Assisting on the sessions was Pete Worslik...Engineer David Radin mastered the new release from Arena recording artist B.B. Kings, at Nils Nelsen and...Engineer Alan Andersen was recorded at Fremont, Calif., played host to Capitol act Show and Tell. Sessions were produced by “The Whole 9” and engineered by Dave Sinco and Knick Spliff, at Bearsville.

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(Continued on next page)
producer david briggs
(continued from preceding page)

Panies and everybody. As far as I'm concerned, two years is when it is not any good.

Briggs recalls that a single "Ragged Glory" session yielded seven songs, each done in one pass. "We doubled the background vocals and that was it," he says. "It was the night of an earthquake, and we just played right through it. The ground was shaking, and we thought it was us." Briggs says, laughing. "Any time you can get seven finished masters in one night, you know you are doing something right."

Briggs calls production work an art form—"either that or the world's highest-paying babysitting job!"

He adds that producing is like coaching sports: "You've got to know when to kick ass, and you've got to know when to kick ass. You can't do them both at the same time, and you can't do the wrong one at the wrong time, or you will just ruin everything."

Like many talented producers, Briggs tries to remain unobtrusive. "I just try to lay out the context as clearly as possible, so that no side roads present themselves to the artists as they go towards their art," he says. "If you can do that, then their art will stick on tape."

hard disc launched
(continued from preceding page)

more than an SL 8000 with similar specs. An SL 9000 with DiskTrack will be comparable in cost to an Axiom.

"The industry is looking for someone in SSL's position to take a lead and suggest what everyone ought to be looking at for their next purchase," says Pringle. "The same philosophy which applied to integrating many features into the 4000 desk has come to bring more of today's functions into today's consoles and to allow people to benefit from hard disc, regardless of whether they prefer an analog control surface or a digital one."

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billboard: studio action

production credits for billboard's no. 1 singles (week ending november 12, 1994)

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LIFELINES

BIRTHS
Girl, Skylar Louise, to Joseph and Dawn Carmody, Oct. 5 in Honesdale, Pa. They are owners of Major Music Inc., a retail music store there.

Twin boys, Benjamin and Maxwell, to Bob and Linda Walsh, Oct. 14 in Boston. He is CD buyer for Tower Records Boston.

Girl, Ashley Lynn, to Ed and Linda Larsen, Oct. 18 in Cleveland. She processes orders at Action Music Sales Inc. there.

Girl, Marthinson Elizabeth, to Bob and Jody Eshleman, Oct. 22 in the Palmyra, N.Y. He is VP of sales for SJS Entertainment.

Boy, Jason Steven, to Gary and Mary Dell'Abate, Oct. 27 in New York. He is the producer for the syndicated Howard Stern radio show.

MARRIAGES
Marc Little to Tegra Hearne, Sept. 3 in Los Angeles. He is a freelance producer, music journalist, and publicist writer, who was formerly affiliated with Atlantic, Island, and Warner Bros. Records. Recently, he is a freelance music jour- nalist, publicist writer, and president of Patrick Communications Ltd.

DEATHS
Joe Ianello, 45, of complications due to MELAS, a rare neurological disorder. Oct. 29 in New York. Ianello was VP of pop promotion for Atlantic Records in New York. He began his career as a publicist at bookingmanagement firm the Jim Halsey Co. in Tulsa, Okla. He moved to New York and became assistant editor of Record World magazine, working in the syndication department. He joined Atlantic in 1982 and through the years served as promo representative in New York, Boston, Hartford, Albany; associate director of national promotion; and senior director of pop promotion. He became the promo VP in September 1990. He is survived by his wife, Janet, and his sister. To contribute to the MELAS Foundation, make checks payable to Columbia University and send to the Joe Ianello Fund, c/o Dr. Salvatore DiMauro, Columbia University, Department of Neurology, 130 W. 168th St., New York, NY 10032.

Kenneth A. Wendrich, 62, Nov. 1 in Nashville of injuries from an automobile accident. Wendrich was executive director of the W. O. Smith Nashville Community Music School, an organization that provides low-cost music lessons to poor children. He had held the post since 1984. Previously, the Connecticut native was dean of the Bowling Green State University's College Of Musical Arts. He taught earlier at Yale. He is survived by his mother, his wife, a son, a daughter, and a granddaughter.

Wandra Merrell Brown, 69, of cancer, Nov. 2 in Hackensack, N.J. She was a composer, singer, music publisher, and owner of Wanvasa Music Productions Co. She wrote several hundred songs, which were recorded by Lou Monte, Petula Clark, Connie Francis, and many other artists; she was also a recording artist in her own right. Among her songs are "Calypso Italiano," "Pepino The Italian Mouse," "Baby Lover," and "Spanish Nights And You." As a singer, she recorded for RCA Victor and performed on stage with Sammy Davis Jr. and Johnny Ray. She is survived by her husband, George Brown, and daughter, Donna. Her son George Jr. died in 1987.

Fred "Sonic" Smith, 45, of a heart attack, Nov. 4 in Detroit. Smith was a founding member of the Detroit band the MC5, which was linked to John Sinclair's White Panther Party in the late '60s. With the group, Smith recorded three albums mating high-energy rock'n'roll and occasional political rants: the notorious "Kick Out The Jams" for Elektra (which edited an expletive out of the title track) and "Back In The U.S.A." and "High Time" for Atlantic. After the breakup of the MC5 in the early '70s, Smith formed Sonic's Rendezvous Band, which performed on the club circuit in Detroit. Smith married poet- rocker Patti Smith (who made him the subject of her song "Frederick," on the 1979 album "Wave"). He appeared on her 1988 Arista album "Dream Of Life," and they collaborated on a song for the soundtrack of Wim Wenders' film "Until The End Of The World." Most recently, they were working on Patti's upcoming solo album.

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

GOOD WORKS

KID PLAY: Warner Music Group is the sole sponsor for the second consecutive year of The Performance Project, a city-wide music-instruction program that is being produced by the City Parks Foundation and the New York City Department of Parks and Recreation. It's participation allows middle-school children (ages 8-14) in low-income neighborhoods to audition for the program, with those selected performing in an intensive eight-week, after-school instructional program led by professional musicians. Upon completion of the instructional program, the children will perform side by side with professional musicians in concerts before their peers at schools and before their local communities at recreational centers in their neighborhoods. The City Parks Foundation is a nonprofit group formed in 1989 to raise money and provide special programs in parks throughout New York City. For news, contact Will Tumawicz at 212-484-9007 or Patrick Epstein at 212-988-0065.

BUILDING FUND: Some $10,000 was raised Oct. 11 at the first annual Willie Dixon/Blues Heaven benefit at B.B. King's Blues Club in Los Angeles. The money will be used to help restore the historic Chess Records building in Chicago, which was recently acquired by the Blues Heaven Foundation. At the event, executives of MCA Records presented the directors of the Blues Foundation with a donation of $50,000. Performers included Mick Fleetwood, Branford Marsalis, Becky Barksdale, Doyle Bramhall, Lonnie & Ronnie Brooks, Sherry Clark, Butch & Alex Dixon (Dixon's son and grandson), John McVie, Lowell Fulson, "Keb' Mo,'" the King Brothers, John Mayall, Sam Moore, Cash McCall, Lucky Peterson, Pops Staples, George Thorogood, and Shirl Dixon. Dixon's daughter. The Blues Foundation was founded by Willie Dixon in 1979 to promote blues education in the schools. It also issues the annual Muddy Waters scholarship and provides emergency health care and royalty recovery services for blues performers and writers. Donations can be sent to the foundation at 249 N. Brand Blvd. #500, Glendale, Calif., 91202. For more info, call Cary Baker at 310-558-8995.

PATRICK BERNAERT (Continued from page 16)

earth rock ... no guitar. Ben came in, and we invited [guitarist] Roger Mann. Then we found the rock sound without losing the new age spirit.

"Atlantic Angels" was quite easy to create because we took the spirit of new age music, and I simply chanted mantras with new melodies. However, with "Reconnection" I didn't have any [musical] references. I had to discover a new sound, new age rock.

Musically, with its lengthy, heavily textured instrumental passages and rock'n'roll heartbeat, "Reconnection" resembles the '70s progressive rock of Pink Floyd and Yes. Yet the mantra and Sanskrit language provide a spiritual context missing in progressive rock.

"Everybody can feel some energy force from a Sanskrit word," Bernaert says. "Those mantras have been known for thousands of years, so their sound is very potent. Sanskrit is a universal language."

FOR THE RECORD

Due to an editing error, the headline on the Immutable story in the Nov. 12 issue cited the wrong record label. Immutable is on MCA Records.
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(Continued on page 74)
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AMERICAN RIDES INTO RAP WITH WEST
(Continued from page 114)
young A&R person...with savvy business skills that will make the new label relationship work.”

Despite American’s distribution relationships with R & B and Tommy Boy, all releases from Wild West will be distributed through WEA, Charnas says.

The arrangement gives Wild West a major-label support platform on which to launch its artists. Says Taft, “This deal brings us into the (WEA) fold and bolsters our capability for marketing and promotion.”

Wild West’s roster includes the Nonsense, Supherph, Kinfolk, Vell Bakardi, Speak No Evil, Torche, and Tha Mexakinz.

In November 1993, Wild West signed a long-term distribution deal with Motown for releases by Torche and Tha Mexakinz. That agreement will not be affected by the American/Wild West pact.

Charnas describes the Wild West relationship as a partnership designed to strengthen American’s visibility in the hip-hop genre. “As one of our affiliated production labels, the Wild West logo will appear as prominently as the American logo,” he says.

American has a similar label deal with Rhyne Cartel, home to Stussy A-Lot and Jazz Lee Alston.

Rap acts signed directly to American are not affected by the Wild West deal. Those acts are Millk., the Art Of Origin, Kwest Tha Mad Lad, 5-One-Six, and Black Sprag.

Taft expects to issue six releases on Wild West in 1995. “Since discovering brand-new acts is what keeps me interested in the business, I usually sign acts that need development—and that takes time,” he says.

Though Wild West is primarily a hip-hop label, Taft plans to issue R&B and acid jazz product, “I’m also looking forward to going into film soundtracks,” he says.

WASHINGTON MUSIC AWARDS
(Continued from page 15)
as the Spotlight Award, which is given to the artist who brings the most national attention to the Wash-

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WASHINGTON MUSIC AWARDS
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ATLANTIC RETURNS GERMANY'S DIE TotEN Hosen TO U.S. MARKET
(Continued from page 12)

coming Canadian and U.S. tour
dates as the opening act for San
Francisco's Green Day—a band
that opened shows in Germany
this summer for Die Toten
Hosen (Billboard, April 9). "It's a
give and take," says Campino,
noting how often German bands
discovered common punk
roots despite growing up in very
different cultures.

Panelists agree. Meanwhile, Die
Toten Hosen is releasing a second
album of English-language songs,
"Love Peace Money." Accompa-
nied by the five-track EP "Put
Your Money Where Your Mouth
Is" (which features a bizarre
cover of "Guantanamera"), the new
album is slated for release in the
U.K. in December and the U.S.
next year. As a characteristic
prank, the band billed "Love Peace
And Money" in Germany as a
Japanese import, with Japanese
liner notes translated into Ger-
man and English.

"Love Peace And Money" is the
10th album in the decade-long
career of the band, whose latest
record, its label, has sold more
than 4 million albums to date, pri-
marily in Germany, Austria, and
Switzerland. The group's first
home, Die Toten Hosen has opened
shows in Germany for the Rolling
Stones and U2, and has played
dates throughout Western and
Central Europe, South Ameri-
can, and Russia.

"But it's a joke, in true punk
style, says, "We were never ambi-
tious. We never wanted to be
stars."

THE DEAD TROUSERS

In 1983, EMI Records in Ger-
many released the Düsseldorf
band's debut album, "Opel Gang,"
Die Toten Hosen translates liter-
ally as "the dead trousers," but the
phrase is a German metaphor for
"all talk, no action."

A second EMI album, "Unter
Falkenstein" (Under the Flag),
followed before the band
switched labels to Virgin in Ger-
many. Although its first two al-
bums, "Bis Zum Ritterende" (To
the Knights of the Two Banda"
1985 and "Damenwah" (Ladies
Choice) in 1986, did not

Hosen Hits: The
Band's Biggest

Die Toten Hosen has sold more
than 5 million albums in Germany,
Austria, and Switzerland, accord-
ing to Virgin Schallplatten. The
band's most successful albums,
and their domestic sales as certi-
cified in Germany, are:

"Bis Zum Ritterende—Live" (Until
The Bitter End—Live), 1986, 400,000

"Ein Kleines Blässchen Horrors-
chaus" (A Little Bit Of Horror
Show), 1986, 600,000

"Aber Ich Gesung Ins Glück" (On
A Cruade To Happiness), 1990, 460,000

"Learing English: Lesson One."
1991, 250,000

"Kauf Mich" (Buy Me), 1993,
600,000

"Ritch & Sexy (Best Of)", 1986,
600,000

Salt-N-Pepa, and INI Kamoze.
The Miramax film, which fea-
tures Julia Roberts, Tim Robbins,
and Keanu Reeves, opens in
1,000 theaters Dec. 21.

In addition, the singer has
landed a role in the 20th Century
Fox film "Vagabond," which opens
in theaters Jan. 18. "With A Ven-
geance," in which she will play
Jeremy Irons' mute German ter-
rrestrial, "I'm basically a singer
who is also working on a song
for either the opening or closing
credits of the movie, which is due
date next summer."

The singer, who has never acted
before, was chosen for the part
during the director's National
 Geographic its back cover features a
tremendous looking Phillips with slicked-
back hair.

"Acting is a lot of fun. I'm
learning a lot," she says. "The
first day, the director said, 'Rolling,'
and to me, that means you start.
So I started, and the director said,"Cut,"
laughed, put his arm around
me, and said, 'It's customary for
me to say, and today said:-'

Fox Records is set to release
"With A Vengeance," the sound-
track to "Die Hard III," in July.

"I get wheezing autograph
requests from wire service co-
director of marketing at Fox,
says the music is not yet con-

FILM, TV EXPOSURE SHAKE UP SAM PHILLIPS' "MARTINIS"
(Continued from page 10)

vocative lyrics, was the focus of a
controversy. The band was
brought to court by a right-wing
politician, who claimed the band
was inciting action against him.

"We see ourselves as a po-

tical band, although we're not se-

During October, the band
played 13 dates in the U.K., open-
ing for Terrovorism. A per-
formance in London was recorded
for international syndication by
MCM Networking, before head-
ing to the U.S., Die Toten Hosen
was set for a November tour
of seven key German cities. A
concert in Mannheim was filmed by
the German music channel VIVA
for broadcast Dec. 4, "Hosen Day,"
24-hour tribute to the band. The
broadcast will feature exclusive
interviews and video clips.

In the U.S., Atlantic will add
the band to its release of
"Learning English, Lesson One."

"Most of the songs on the album
feature musicians from the bands
that originally did the songs," says
Campino. Among them are: "Blitz-
kring Bop" with Joey Ramone,
"Whole Wide World" with Wreck-
less Eric, "Baby Baby" with mem-
bers of the Vibzitters, and "Born
To Lose" with Johnny Thunders &
the Heartbreakers. The latter
track was Thunders' final record-
ing session before his death in 1991.

"We're really using the band's
cool imagery as an awareness
tool," says Firm. "They have an
extensive line of merchandising
with great graphics that are very
intriguing. We're doing mailings
to local record stores, promoters,
tour buses, press, tour books... so
that by the time the album comes
out, our target retailers, radio sta-
tions, and press will definitely be
aware and intrigued. We also hope
that the dates with Green Day will
help expose the band. They're do-
ing two dates in Canada in No-

The band's new push on a previously released album may be a little confusing. But we really see it as just an in-
trusion. We're not doing a long-range relationship with this band."

Firm concedes the contract relerelease plans also do not
trouble Die Toten Hosen. "All these songs deserve attention,"
Campino says of the album's punk
classic. "It was so compelling, we
meet our old heroes. After we'd
done the record, we became
stronger fans of these bands than
we were before. If I'm going to
meet my grandchildren one day 
that I did with my life, this is the first
album I would go out of the drawer
to play."

Assistance in preparing this story
was provided by Trudi Miller Ko-
senblum in New York.

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Arbitron, Scarborough Join Forces
Venture Could Offer ‘Comprehensive Research’

BY PHYLIS STARK

NEW YORK—Arbitron will obtain a 50% interest in the Scarborough Research Corp. as part of a new joint venture between the two companies. The other half will remain with Scarborough and VNU.

In exchange for half of Scarborough, a 24-year-old market-research-services business, Arbitron parent Common Research Corp. will hand over to VNU its 50% interest in Competitive Media Reporting, an enterprise that previously had been going joint ventures with the two companies. CMR is a leading provider of national and local competitive advertising information for advertising agencies, advertisers, broadcasters, and publishers.

VNU, a Dutch publishing company, also owns 50% of the trade magazine Billboard and has interests in information services and magazines, including Billboard. Its Scarborough Research division provides clients with qualitative data on consumer behavior, competitive positioning, product patterns, product purchases, and media usage in 58 U.S. markets. Scarborough clients include newspapers, broadcasters, agencies, and advertisers.

Arbitron’s own fledgling qualitative service, LocalMotion, will continue in smaller markets not served by Scarborough.

In addition to a two-year partnership in CMR, Arbitron and Scarborough also had an existing deal, which gave Arbitron the right to sell Scarborough qualitative data to radio.

When VNU—the now-defunct Birch radio-ratings service, the two companies were rivals. Now, as partners, representatives say each side brings a particular strength to the table: Arbitron’s local broadcast-media measurement and Scarborough’s expertise in newspaper, consumer, and retail research.

“We see this as a win/win opportunity for both companies and, most importantly, for our U.S. business information services and magazines, including Billboard. Its Scarborough Research division provides clients with qualitative data on consumer behavior, competitive positioning, product patterns, product purchases, and media usage in 58 U.S. markets. Scarborough clients include newspapers, broadcasters, agencies, and advertisers.”

As part of the agreement, Arbitron will gain a seat on the CMR board of directors.

Young Ears Open to Both Country & Alternative Music

Below is a list of markets in which both country and modern rock records are being played.

Country, Modern Rock Hot Spots

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Indianapolis

**CENTRAL**

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Cedar Falls, Iowa

Kansan City, Mo.

Lubbock, Texas

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Minneapolis

Montgomery, Ala.

Oklahoma City

Springfield, Ill.

Topka, Kan.

**MOUNTAIN**

Albuquerque, N.M.

Butte, Mont.

Colorado Springs, Colo.

Denver

Flagstaff, Ariz.

Phoenix

Salt Lake City

**WEST**

Atlanta

Eugene, Ore.

Eureka, Calif.

Hawaii

Portland, Ore.

Reno, Nev.

Sacramento, Calif.

Santa Barbara, Calif.

Seattle

Spokane, Wash.


Although SoundScan does not pinpoint which demographic is buying specific records, younger consumers historically have always out-spent older customers. According to a NARM/RIAA consumer behavior study issued in March, the 18-25 demo purchased 38.1% of all recorded music in 1991. That means it is safe to assume that, just as in rock, pop, and R&B; kids have fueled much of country’s chart conquests, says consultant Albritton.

“Our research shows young demos buy more country records in greater numbers," says Eddie Reeves, senior VP/GM Warner Bros./Nashville. "It also shows that those young demos’ tastes run across the whole spectrum — Format or genre hopping, (Continued on page 80)
Radio

’70s Hits Do The Trick At Magic 102.9
Oldies Bring New Success To WMGK Philadelphia

JULIAN BREEN takes exception to the “O” word. As director of operations for Greater Media’s WMGK (Magic 102.9) Philadelphia, he programs a format most in the industry would refer to as “70s-based oldies. Breen, however, says that “in public perception, the ’70s word belongs to traditional oldies formats. It doesn’t belong to us.”

He is equally prickly about labeling just what kind of ’70s format the station programs, reasoning that the industry’s tendency to divide the formats into two genres named after the radio groups that have had the most success with them: CBS classic rock-based version and ABC Top 40.

“Our define our own,” Breen says. “I don’t want to be tarred with the brush of what either of those folks do. I’ll be responsible for what we do.”

In fact, Breen says the station concentrates on all the music that was played on the top-40 stations of the era, specifically Philadelphia’s WDGL and WFIL. “If the top 40 stations of the time played the songs, we consider them,” says Breen, who takes no particular pains to avoid train-wreck synergies between the two genres of ’70s music. “Train wrecks are us,” he says. “We will happily play Led Zeppelin into Donna Summer. It’s fun.”


The station flipped to the ’70s format from mainstream AC on July 11, and in the summer Arbitron book, it immediately shot up 4.4-5.2-6.6 (up 2.9) and cracked the market’s top 10 for the first time in more than three years. Other demos showed even more remarkable growth. The station jumped 5.0-4.6-5.6 and 2.6.25-1.6-2.1. Morning man John Harvey, whose crafty act was toned down considerably with the new format’s launch, rocketed from 12th to sixth place.

Breen says that success was not altogether surprising. “In the world of demographic specialties, our expectation was a mature format, we could get into the top three amongst adults 25-54,” he says. “I’m surprised that it all came together so quickly, but formats based on familiar hit music” are bound to do well, Breen says.

As Breen expected, WMGK’s success came at the expense of the market’s album rocker (WMME), classic rocker (WYSP), and oldies station (WGLF-FM), which were off 6.6-5.6, 5.6-5.2, and 5.0-4.6 12-plus, respectively.

The station’s evolution of the ’70s format started slowly with a Saturday night ’70s show hosted by Mike Bower. Breen says the program became so popular that “in many respects it was the Saturday night show that ate the radio station.”

He says there is a “broad historical logic” to support his belief that the ’70s format will enjoy a long life. He notes that the first mainstream oldies station, KRT, signed on in Los Angeles in 1972. Twenty-two years later, that station is still chugging out the same songs and remains successful. For that reason, Breen says, “I have high hopes for a 28-year run or better” for the ’70s format.

Breen’s radio career began in his hometown of Atlantic City, N.J., where he worked at WMD in the late ’50s. While attending college at Rutgers University in New Brunswick, N.J., he hooked up with what he calls “a very embryonic Greater Media,” which owns local station WCTC. After a few years there, he joined WABC New York, where he was assistant program manager under his mentor, Rick Sklar.

After programming KYA-AM-FM San Francisco, Breen spent some time in the consulting business at Broadcasters Workshop. He rejoined Greater Media in 1975 and put WMGK and sister station WPEN on the air. After 15 years in Greater Media’s corporate operation as VP/Programming, he returned to Philadelphia in the summer of 1986 as director of operations for WMGK and the station’s new format, while retaining his corporate VP stripes.

Looking toward WMGK’s growth potential, Breen says that “being No. 1 is do-able. There is a lot of enthusiasm for what we’re doing on the radio.”

He is especially pleased that WMGK was able to pull off the format change without bumping up the entire station and taking its heritage with it. “This is a very refreshing thing to happen for WMGK,” he says. “We were able to make this change and get listeners to understand it without losing the station.”

Ironically, the station’s format change means that next September, when WMGK celebrates its 25th anniversary, it will be playing the same music it was broadcasting when it first signed on in 1975.

PHIL LEE STARK

WHEN MARTINEZ NEEDS ADVICE, HER CONSULTANT MOTHER KNOWS BEST

(Continued from preceding page)

“It was just a combination of being really lucky and really persistent,” says Martinez. “It’s just unbelievable. I try not to think about how many people were listening, I just go to work and do it.”

Maldonado is keeping quite busy these days as well. She recently gave up a full-time slot as PD of WNDN Raleigh, N.C., to return to Fort Lauderdale, Fla., where she still consults WNNX.

“I’ve always wanted to consult stations in the [adult alternative] format,” says Maldonado. “That’s because it’s quality music that attracts a quality demographic. If it was the right situation, I would return to programming, but I’d like to focus on consulting for now.”

Neither mom nor daughter say they feel competitive with one another.

“It is funny, though, that when I started I was known as Shirley’s daughter,” says Martinez. “I think that my mom was really thrown the first time someone asked if she was Angie’s mother.”

Finding both a mother and daughter who have successfully built careers in radio is not an easy task. Women in radio, and especially female programmers, are clearly in the minority. However, Martinez and her mom have had little trouble making an impact in the industry.

“From where I stand, there are plenty of executive opportunities for women in radio,” says Martinez. “Hot 97 has MD Tracy Cohnbey and GM Judy Ellis—both of whom are dyna-

mites.”

Adds Maldonado, “I think it’s really changing. Women are really moving into the managerial roles. It’s coming up strong in the ranks. It’s not like it used to be.”

“Things do get rough, Martinez never hesitates to call her mom for some expert advice.”

“I’ve been in some tough situations where I’d sit and think, ‘What are my mom do?’” says Martinez, who adds that she often calls Maldonado for some professional advice. “People pay my mom to consult, but she’s been my own personal consultant for years. She knows her stuff.”

Perhaps it’s mothers who know best after all.
Billboard

FOR WEEK ENDING NOVEMBER 19, 1994

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**NEW**

- Number 1

Billboard

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Radio

LOS ANGELES—Francisco Mal- donado, Spanish radio’s answer to Howard Stern, is beginning to cause the same stir that the self-proclaimed “King Of All Media” has. In fact, Maldonado, who is only one of three hosts on his station’s KUANA Palm Springs, Calif., Oct. 7, 1994, added that after the station added the show, Radio Labio and KUNA’s attorneys are trying to work the problem out.

KUNA GM Mark Wright says the station received threats of vandalism and had nine local advertisers cancel that week.

“We decided it wasn’t worth it,” says Wright. “The people here are from northern Mexico, and they’re very conservative. This isn’t the first time we’ve had problems against Radio Labio—the other program we get from them is absolutely superlative. [Maldonado] is just something this community is not ready for, and it created problems for us and cost us money.”

Wright says it was the show’s sexual discussions that offended listeners and advertisers the most. As for Maldonado’s penchant for verbally attacking Latinos, Wright says, “I know what he’s trying to do, and I applaud him for that. He’s trying to wake up Hispanics and pull them out of subservience. I don’t think they can assimilate themselves more into where they are. I understand his intent, but his methods aren’t right.”

Radio Labio GM Juan Andres DeHaseth says the network attempted to meet with the community leaders who called for the advertising boycott of KUNA. However, the leaders called for the boycott anonymously and refused to talk with Radio Labio executives.

“This is the same thing that hap- pened with Rush Limbaugh, and Stern,” he says. “He’s just telling it like it is. We’re the least educated and the poorest people, and he’s just saying a spade is a spade.”

DeHaseth says a salesperson at the station sold him ads that were all of Mexican descent, and that they “just don’t understand free speech.”

The show’s content includes Maldonado calling Latinos “dumb” and “lazy,” among other things.

“We’re not perfect,” DeHaseth says. “But we aren’t all of Mexican descent, and they forgot that we are all of Mexican descent, and that they “just don’t understand free speech.”

“Rush Limbaugh is not a superlative,” DeHaseth says. “He’s just telling it like it is. We’re the least educated and the poorest people, and he’s just saying a spade is a spade.”

Westwood One is pulling the plug on Dick Clark’s “Rock, Roll & Remember” and “Countdown America” on Dec. 1.

The show, which has been a hit for years, will reportedly be picked up by WZRH in Nashville.

“The show is inspired by and co-produced with WXPN Philadelphia’s ‘The World Cafe,’ which is syndicated on public radio stations via Public Radio International (Billboard, Oct. 15).”

Ellen James Martin joins PRI’s “Marketplace” as a commentator on real estate and housing. She writes the syndicated “Smart Moves” column.

SportaFan Radio Network has pur- chased the Long Beach Rose Radio Show, which has 90 affiliates, from Katz Radio Group. The show, once syndicated by Sports Entertainment Network, is from 7-9 a.m. Eastern and is hosted by Rose and Michelle Oakes. Premiere Radio Networks handles sales for the net, which launched in January.

The Branson Country Music Net- work has bowed “Branson Coast To Coast,” a five-hour country music show hosted by former WIL St. Louis jock Bonner, KLRA Little Rock, Ark., and WPNJ Vineland, N.J. among the 12 stations on which the show is debuting.

National Alternative Network will bow a live concert program in early 1995, tentatively titled “Wired Live.”

Westwood One Entertainment will simulcast Whitney Houston’s performance in Johannesburg, South Africa, “Whitney—the Concert For A New South Africa,” which will be presented on HBO Nov. 12.

WWJ is also offering a three-hour Thanksgiving special dubbed “Once Upon A Lifetime: Thanksgiving With Alabama,” featuring music and interviews.

Entertainment Radio Networks co- chairman Dana Miller has been named chairman of AIDS Proj- ect Los Angeles.


Around The Industry

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Changes In Communications

Bill Likely Under Republicans

BY BILL HOLLAND

WASHINGTON, D.C.—Political insiders say that Republican gains in the Nov. 8 elections could mean slower progress in 1996 on legislation to update the Communications Act, the so-called information superhighway bill.

The new Republican majorities in the Senate and House could bring about legislative gridlock as the GOP battles President Clinton issue by issue in the next Congress.

It was seen as the Senate majority leader Bob Dole, R-Kan., who led Repub- lican opposition to year-end legisla- tion, including the doomed information superhighway bill.

It is difficult at this point to predict how Republicans will decide to offer communications bill rewrite, insiders say, and probably will vote against Democratic budget-increase schemes such as spectrum fees.

Station Ownership Report

The FCC released its long-awaited radio station ownership report Nov. 8, as noted here earlier, it draws few conclusions as to the use of local market- ing agreements, the impact of the larger caps on minority ownership, or the effects of ownership relaxation on the average.

However, the report, completed Oct. 20 but not released immediately, does suggest that diversity of other media (such as cable) may mean that “the public has access to a wide range of viewpoints and the diversity of voices we seek.”

Still, the report states that to make an accurate assessment, “we would need more information regarding the changes in the amount of news and public affairs programming and general changes in formats that have occurred, in addition to the data on the changes in the number of stations in an individual market.

Update On Nab Renewal Seminars

The National Assn. of Broadcasters will hold its next series of radio license renewal seminars in the South and Midwest.

The last 1994 seminar is scheduled for Nov. 17 in Columbus, Ga.; the first for 1995 takes place in Jackson, Miss., Jan. 24, followed by a seminar in Louisville, Ky., March 14.
AN ANONYMOUS University of Maryland student has filed a $45 million lawsuit against syndicated talk hosts Don Geronimo and Mike O’Meara, citing invasion of privacy, negligence, and intentional infliction of emotional distress. Also named in the suit are Infinity Broadcasting (which owns the station where the hosts are based), Viacom-FM (Washington, D.C.), plus WJFK VPGM Ken Stevens, former PD Cerphe Colwell, assistant producer Billy Reed, and afternoon traffic repairman Ray Ke Chielli.

According to the suit, the plaintiff, who was “infatuated and intimidated” by Geronimo, caused him to “cry in her and fondle her breast, but she refused, in spite of his insistence, to engage in any other sexual conduct with him.” At that point, the suit claims, Geronimo satisfied himself sexually while she was in his car. When the plaintiff was getting out of Geronimo’s car, he allegedly told her, “I have to see you again... You and I could have a lot of fun together.”

The suit also claims that the plaintiff got involved in a relationship with Reed and revealed to her that she has herpes, a fact that Reed allegedly passed along to the jocks, who broadcast it on the air.

Stevens and Colwell could not be reached for comment at press time, although Stevens told The Washington Post, “We do not believe any of the allegations in the complaint, and we will be responding appropriately to every one of them in court.”

Geronimo and O’Meara have been sued twice before for unrelated incidents. Both of those suits have been settled.

In other news, stockholders of the Anschutz Entertainment Group voted overwhelmingly to approve the previously announced merger of ANG into Pacific Communications Corp. The newly merged company will be called the Blockbuster Networks, pending approval for two more, plus several television stations, state needed.

A postscript to the New Jersey Senate race, in which Democratic incumbent Frank Lautenberg publicly condemned Republicans for their attempts to “bully” New Jersey and Independent Chuck Haytaian, via a TV attack spot for refusing to distance himself from convicted New Jersey Assemblyman and allegedly racist WABC New York afternoon talk show host Bob Grant (Billboard, Nov. 12): Lautenberg won the extraordinary race, which was closely watched by national analysts. In the meantime, a New Jersey NAACP executive and Lautenberg ally was interviewed on television morning shows and asked what he might have thought if the balance Lautenberg’s way. His slightly tongue-in-cheek response: “god bless Bob Grant.”

Programming: James New Man of WRQX (Mix 107.7) Washington D.C., has been named NM of WRQX (Mix 107.7) Washington D.C., replacing Lorrin Palagi, now at WPFT Washington. James previously was OM at WMXW (Mix 1977) Dayton, Ohio.

WTEN Washington, D.C., PD Doug Gundek exits and plans to launch his consulting business. No replacement has been named.

Kim Alexander has been upped from APD to PD at WXPN Philadelphia, replacing Mike Morrison, now at KSCA Los Angeles.

Ragin Henry has sold KKZM Houston to Salem Communications for $12 million. According to Salem executive VP Eric Haldorson, the “Z-Rock” affiliate will flip to a Christian talk format in early February. However, he would not confirm reports that the current staff has been given 60 days notice. Salem also signed an agreement to buy a construction permit.

by Phyllis Stark

KUBE Seattle evolves from top 40 mainstream to top 40/rythym.

WCCO Minneapolis PD Jim Ashby exits and has not been replaced.

APD Ron Bunce is upped to PD at WLUM Milwaukee, replacing Tony Dec. WRQX-QP: Chicago ill. Bill Gumble continues to consult WLUM.

Johnson Satellite Networks has picked up syndication of the Z-Spanish Radio Network’s new 24-hour format, a new affiliate format.

KOMX Martinique Corporation has added a new station to its network, KZKZ-TX.

KQCH, the all-news format, now has a new station.

KZPZ, the all-news format, now has a new station.

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KZPZ, the all-news format, now has a new station.
Top 40 Airplay

Polygram Slashes Prices on Music Videos

$9.85 ... market with the "lowering of the price point ... in the video market," says Christopher Donkin, a senior ... $6-$8 range. The AMAs are sponsored by Polygram's Film and Video Group.

SPEC's Exploring Sale Prospects

In 1986 by Martin Spector, who remains chairman and chief executive officer. His daughter Ann Lief is president.

Financial executives speculate that Spec's management would like to get about $8-$11 a share, but that bidders for the chain would likely start in the range of $6-$8 a share. The move to place Spec's on the block comes at a critical juncture, since the chain's new sales are only 20 percent of the total.

Among the chains that are still interested are Blockbuster Inc.; Homevision Corp., which has been driving a steady rate of growth; and the Nashville-based Music City, which is doing well in the South. The chain's profits are expected to be $1 million to $2 million this year, with the possibility of a $3 million profit next year.
IN MEMORY OF
LESTER SILL
1918 - 1994

Simons said the chain sold about 1 million copies of the collection, priced at $2.99 for CD and $1.99 for cassette when customers rented two videos.

Some view the rights to the "Forest Gump" soundtrack, which most likely will play a major role on the 1995 compilation. The film also is being touted as a multinominant in next year's Oscar race. Sony distributed the top-selling album on its Epic Soundtrack label.

Blockbuster also will bring back its World VideoGame Championships, which was co-sponsored by Domino's Pizza, Continental Airlines, Arclight Entertainment, and Nestle's.

In that traffic-building promotion, more than 230,000 game players at Blockbuster outlets worldwide competed for prizes—including all-expense paid trips to San Francisco to tour the R&D labs at Capcom USA and Electronic Arts, as well as other promotions.

"We attracted more gamers by feeding off their urge to display their skills and compete against their peers," said Simons.

Upcoming Blockbuster promotions include an awards show scheduled to air on CBS in May or early June and a cross-promotion with sister company Showtime, scheduled for December. Simons, however, would not elaborate on those plans.

In total, Simons said, consumers have purchased or received for free more than 7 million promotional items. Blockbuster executive VP and chief marketing officer Steve Marshall said it has created "the most exciting, extensive promotions in our history.

"We have a lot of potential, and we are moving rapidly to exploit it," Weber says.

The retailer narrowed a promotion in which consumers could receive a collectible lucite paperweight featuring an actual film clip from "The Wizard of Oz."

"It just didn't work in the market tests," he said. "People didn't know what it was or what it was about."

In one of its most successful promotions, Blockbuster moved more than 5 million units of a free premium called the "Bonus Box" during a four-week promotion earlier this year.

The box contained Keebler snacks, Rice Krispies, Carnation Instant Breakfast, and a variety of other brand-name snacks, for which consumers had to rent three movies in the first four weeks.

"We had been trying to have a premium in which people rented three instead of the normal two," said Simons. "And this accomplished that goal.

He noted that the Bonus Box promotion will be repeated twice in 1995. Food also drove customers into Blockbuster as a result of a summer promotion with Taco Bell.

The fast-food restaurant handed out 45 million free-rental coupons with a food and drink purchase in September (Billboard, Sept. 24).

Simons said the promotion helped keep, 225,000 consumers become new Blockbuster members.

SELL-THROUGH DEAL SUCCESS

The chain will stick to rental promotions, Simons said, mainly because studios are reluctant to offer exclusive videos for sell-through promotions.

"We believe the key to selling is getting consumers into the store to rent," he said. "By far, people come to Blockbuster to rent, not to buy."

However, Simons said recent promotions involving "Barbra—The Concert" and "Jurassic Park" did relatively well.

"Barbra—The Concert" generated controversy with the inclusion of a bonus clip exclusive to the chain (Billboard, Sept. 17).

For "Jurassic Park," the chain offered free rentals when customers preurchased the video (Billboard, June 10).

"For the most part, studios don't want an offer to be exclusive to one retailer, and, besides, there's a lot less margin with sell-through product," he said. "Retail is still our driving force."

Plano Forte. Virginia Records executives came backstage at Southern California's Orange County Center For The Performing Arts to congratulate Michael Nyman, holding plaque at left, on the gold certification of his soundtrack album to "The Piano." Nyman, holding clip at right, signed his own record label, at the Billboard conference, Alex Melnyk, VP of interactive media at MCA, declared CD Plus "the record of the future," saying that MCA is prepared to launch discs as soon as standards are settled (see story, page 10).

The RIAA entered the "enhanced CD" marketplace earlier this month with the announcement that it would form a technical committee to assist in the development of a voluntary industry standard (Billboard, Oct. 29).

Whether or not the Philips/Sony/Microsoft technical standards approaches overlap remains to be seen. As expected, the RIAA says its new technology committee still has a role to play in defining "track one," says David Liebowitz, RIAA VP and general counsel for the RIAA.

Other companies, however, are looking to the technical issue. "InteractiveAudio" is the phrase used for the approach taken by an Australian company called Pacific Advanced Media Studies, which has worked with BMG Australia to produce a CD single for the act G4 that includes more than 30 minutes of video.

A company executive says PAMS intends to license the technology on a royalty basis for "a few pennies a disc."

"It's basically track zero," says Fred Stauder, director of strategic development for PAMS. "Track zero refers to the software required to access all sessions on the disc."

In his Nov. 3 address at the Billboard Conference, BMG No-
er Music Group chairman/CEO Robert Morgado said his company had produced "CD Plus" test discs in its plant. Also at the conference, Alex Melnyk, VP of interactive media at MCA, declared CD Plus "the record of the future," saying that MCA is prepared to launch discs as soon as standards are settled (see story, page 10).

The space would be reserved for such logo-ed merchandise as Beavis and Butthead or Nickelodeon. Says Simons, they'd be designated for "Buzz Bin" artists, as well, said Freston in March. And while the MTV Networks would not share financially in the sales of those items, he added that the cross-promotional benefit to the channels would be worth the effort.

In return, those stations could create ways to drive traffic into Blockbuster Music and Video outlets.

David Waldrep, president of West Hollywood, Calif.-based AIX, says he is avoiding that problem in his "i-trax" system of producing enhanced CDs by "leaving a buffer of dead space" between the data and the first audio track, he says.

Waldrep was demonstrating his first two titles, featuring bands signed to his own record label, at the Billboard conference.

"When CD Plus arrives, fine," Waldrep says. "I can support that. But in the meantime, I'm here now."
MICHAEL O'DONOGHUE 54. REMEMBERED AS INFLUENTIAL HUMORIST

(Continued from page 12)
### The Billboard 200 Chart for November 19, 1994

#### Chart Information
- **Source**: The Billboard 200 chart for November 19, 1994.
- **Website**: www.americanradiohistory.com

#### Chart Details
- **Format**: The chart displays the top-selling albums compiled from a national sample of retail store and rack sales.
- **Artists and Albums**:
  - **Tracy Lawrence**
  - **VARIOUS ARTISTS**
  - **LORDS OF THE UNDERGROUND**
  - **YANNA & PRIVY MO$$**
  - **AMY GRANT**
  - **ALL-4-ONE**
  - **JOE DIFFIE**
  - **JOHN MICHAEL MONTGOMERY**
  - **THE JERKY BOYS**
  - **JONI MITCHELL**
  - **MAZZY STAR**
  - **BENEDICTINE MONKS**
  - **JEFF WOFFORD**
  - **REBA McENTIRE**
  - **BRUCE SPRINGSTEEN**
  - **BARBRA STREISAND**
  - **THE ROLLING STONES**

#### Chart Notes
- **Format Prices**:
  - **RHYTHM & BLUES**
  - **POP**
  - **COUNTRY**
  - **ROCK**
  - **GOSPEL**

#### Chart Features
- **Greatest Gainer**
- **No. 1 Hot Shot Debut**

#### Chart Elements
- **Artist (Label)**
- **Title**
- **Peak Position**
- **Weeks on Chart**

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### Complete Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>New</th>
<th>Artist (Label)</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>49</td>
<td>53</td>
<td>TRACY LAWRENCE</td>
<td>I SEE IT NOW</td>
</tr>
<tr>
<td>56</td>
<td>40</td>
<td>52</td>
<td>VARIOUS ARTISTS</td>
<td>SKYNDY FRANKS</td>
</tr>
<tr>
<td>57</td>
<td>41</td>
<td>53</td>
<td>LORDS OF THE UNDERGROUND</td>
<td>KEEPERS OF THE APOCALYPSE</td>
</tr>
<tr>
<td>58</td>
<td>51</td>
<td>54</td>
<td>YANNA &amp; PRIVY MO$$</td>
<td>LIVE AT THE APOCALYPSE</td>
</tr>
<tr>
<td>59</td>
<td>52</td>
<td>49</td>
<td>AMY GRANT</td>
<td>HOUSE OF LOVE</td>
</tr>
<tr>
<td>60</td>
<td>51</td>
<td>40</td>
<td>ALL-4-ONE</td>
<td>ALL-4-ONE</td>
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<tr>
<td>61</td>
<td>50</td>
<td>42</td>
<td>JOE DIFFIE</td>
<td>THIRD ROCK FROM THE SUN</td>
</tr>
<tr>
<td>62</td>
<td>46</td>
<td>43</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>KICKIN IT UP</td>
</tr>
<tr>
<td>63</td>
<td>50</td>
<td>41</td>
<td>THE JERKY BOYS</td>
<td>THE JERKY BOYS</td>
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<tr>
<td>64</td>
<td>47</td>
<td>34</td>
<td>JONI MITCHELL</td>
<td>TURBULENT INDIGO</td>
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<td>65</td>
<td>59</td>
<td>48</td>
<td>MAZZY STAR</td>
<td>SO TONGHT THAT I MIGHT SEE</td>
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<tr>
<td>66</td>
<td>58</td>
<td>34</td>
<td>BENEDICTINE MONKS</td>
<td>CHANT</td>
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<tr>
<td>67</td>
<td>56</td>
<td>39</td>
<td>JEFF WOFFORD</td>
<td>YOU MIGHT BE A REDNECK IF...</td>
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<tr>
<td>68</td>
<td>54</td>
<td>30</td>
<td>REBA McENTIRE</td>
<td>REED MY MIND</td>
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<td>69</td>
<td>74</td>
<td>22</td>
<td>GEORGE WINSTON</td>
<td>FOREST</td>
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<td>70</td>
<td>52</td>
<td>55</td>
<td>SOUNDTRACK</td>
<td>THE CROW</td>
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<td>71</td>
<td>44</td>
<td>37</td>
<td>DISGABLE PLANETS</td>
<td>BLOWOUT COM</td>
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<td>72</td>
<td>61</td>
<td>26</td>
<td>SALT-N-PEPPA</td>
<td>BLOW THAT ON SMOKIN'</td>
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<tr>
<td>73</td>
<td>75</td>
<td>19</td>
<td>BRUCE SPRINGSTEEN</td>
<td>VERY NECESSARY</td>
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<td>74</td>
<td>83</td>
<td>17</td>
<td>HARRY CONNICK, JR.</td>
<td>SHE</td>
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<tr>
<td>75</td>
<td>61</td>
<td>29</td>
<td>A'LAYRIA</td>
<td>I'M A BLACK</td>
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<td>76</td>
<td>70</td>
<td>15</td>
<td>CLINT BLACK</td>
<td>OX EMOTIN</td>
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<td>77</td>
<td>80</td>
<td>70</td>
<td>TONI BRAXTON</td>
<td>TONI BRAXTON</td>
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<tr>
<td>78</td>
<td>136</td>
<td>24</td>
<td>KENNY LOGGINS</td>
<td>RETURN TO POO CORNER</td>
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<tr>
<td>79</td>
<td>87</td>
<td>19</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>NINETEEN NINETY QUAD</td>
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</tbody>
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**Chart Notes**
- **New** indicates a new entry.
- **Peak Position** indicates the highest position achieved by the album.
- **Weeks on Chart** indicates the number of weeks the album has been in the chart.

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**Source**
- **American Radio History**
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-to-reel reliability and consistency of BASF 911.

Low rub off. Precision-manufactured. It's classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you're able to survive the next ten minutes, the first thing you'll do is contact BASF at 1-800-225-4350 (Fax: 1-800-446-BASF); in Canada 1-800-661-8273.

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

Demand It.
Aiming Cutting Edge With 'Six Sided Single'

page 12

BMG SE

SIGHTS ON U.S. TV THROUGH ABC DEAL

Continued from page 11

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BMG Enter says that it is all TV, which tives and a show to the rite of

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ve from the ABC vin- hrough BMG no video releases will

go through BMG Video. ABC Video Distribution will license the pro- gramming to TV stations in the U.S. and distribute it overseas.

Exeents stress that the venture will not produce music video program- ming that would compete with MTV or the proposed cable-music venture that BMG is undertaking with four other music majors and Ticketmasters.

Mark Pedowitz, senior VP for business affairs, ABC Television Network, says the deal ironically came about after negotiations between the two companies on another project fell apart. BMG and ABC had been talking about a kids' audio label, but in the end ABC teamed up with Atlantic Records to develop the ABC Kids imprint. However, the new TV venture emerged out of those discussions.

Although this is BMG's first foray into TV here, the company's Ger- many-based parent produces and owns rights to television program- ming in Europe. BMG has made no secret of its desire to enter the U.S. TV and TV business and has held discussions with several studios.

Jack Rowen, senior VP of BMG Ventures and Marketing North America, says, "BMG realizes that television is a "triumph of format over content," he says. "Now, more than ever, programmers are keeping their eyes and ears open to new things. A record like this has a lot of potential, because everyone is looking to break new bands right now."

Putting together the first volume required A&R coordinator Brian Foyster to sift through more than 1,000 tapes before picking the three acts on the first EP. "We went through 10 months' worth of material, which was then cut to five acts. I think we found one good tape out of every 100."

Foyster says the label also looks at regional sales patterns and inden- pendent radio chain Music Choice as potential candidates. In addition, re- gional representatives in Chicago, Boston, and New York seek out local acts with significant potential.

"We're always checking with college music directors to find out what bands are worth checking out in their area," says Foyster.

Despite its success in the '90s, I.R.S. has failed to make much of a dent in the mainstreaming of modern rock in the '90s. Only the act dada has man- aged to make a significant chart show- ing in the past few years. The Los An- geles-based act peaked at No. 111 on The Billboard 200 with its 1995 re- lease, "Puzzle." This year's follow-up, "American Highway Flower," didn't fare as well, peaking at No. 178 on the album chart.

SPECIAL CONTRACT

"I'd love to see one of these bands break at radio," says Foyster. "My biggest fear is that another label will come in and sign away one of these acts after we put time into them. We don't want to be another major label's A&R source."

To safeguard against that situation, the acts that appear on the "Six-Sided Single" series must sign contracts that give I.R.S. matching rights to counter any offers made by competing labels.

"We only have five acts to rights what they deliver to us," says Boberg. "The band is not encumbered at all. We wanted this deal to be as loose as possible."

In the agreement, I.R.S. either pro- vides recording-studio time to the band or purchases the finished master. Though the label owns the rights to the master recordings, each band re- tains all other rights to its songs, and may retread them at any time.

To help spur interest at retail, Boberg says I.R.S. hopes that the acts that appear on the compilation will hand out "Six-Sided Single" promo- tional fliers and posters at their live shows.

In addition, I.R.S. plans to sponsor a "Six-Sided Single" miniour next year, which will link several acts who appear on the EPs on one bill.

"The bands will benefit, because they get instant access to major distri- butors and a larger staff than they could probably find on their own," says Boberg. Each volume in the series will be serviced to 700 college stations.

"It's really bally of I.R.S. to do this," says Grin vocalist Brett White. "For us, this all came together so quickly. We've only been together since April, and we're just fascinated by the opportunity to get this kind of exposure."

No two songs by the same artist ap- pear consecutively on the six-track sampler. Foyster says he hopes the track listing will encourage radio hosts to play multiple tracks from the disc.

"Hopefully, some people at college radio will just let the songs segue," Foyster says.

In addition to its retail availability, I.R.S. will mail-out merchandising depart- ment, and that the label may look at a direct-mail subscription approach for the project in the future.

Already on tap for volume 2, which is due in late January, are 크러与时俱进, the Monets, both from Los Ange- les, and the British act Naked 1.

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thorns," he sa- the effects

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rity's impossible important- of all spheres of show- ture, and weaken the lin-

Fattaccia says a new- is the first move for-

atives. No. 606, passed Oct. 31, reduces local TV and

knocks the legality of de-

right payments from lo- stations from 2.5% of advertising revenue to 0.1%. This means that for every 100 million lire ($62,500) of revenue, local stations only pay 100,000 lire ($625), instead of the current 1%.

The "decrease becomes law immedi- ately after ratification by parliament, which can take several months," he says. "It also creates a dangerous precedent, since the national TV and radio networks could protest in the courts that they are unfairly paying a 0.1% tax, which would block their pay- ments in the meantime, including those destined for foreign authors."

Expectations stress that the foreign authors do not enjoy the same protection in Italy that Italian authors benefit from abroad.

One of Italy's Private TV and Radio Federations, FRT, which represents Berlusconi's three national TV net- works, has already asked for the re- duced rights payments to be extended to cover national as well as local broadcasters.

In May 1993, the SIAE won a five- year court battle against Berlusconi's Fininvest and other national networks, which sought a copyright levy on adver- tising revenue, including back pay- ments.

Commenting on the government's attitude towards the SIAE, President Michalizzi, secretary of the Italian authors and composers union SNAC says, "They are taking us for a ride; it's all better than nothing."

Although I wouldn't say that the de- crease was the initiative of the prime minister, it could potentially eventu- ally benefit.

Michalizzi says that the permanent general assembly will announce future- dates for the second annual of the decree and the delay in appointing a new commis- sioner. "We are going to urge all au- thentic and internet promotors of the Sanremo Song Festival [in February] to protest the attack on our livelihoods, which is blocking the collection and distribution of our copyright pay- ments and threatening the payment of copyrights not just from local broad- casters, but potentially from national TV and radio, as well as discotheques and dancehalls."

Essential Reference Guides


3. Record Retailing Directory: Detailed information about thousands of independent Music stores & chain operations across the USA. $125

4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape & disc industry. $45

5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. $50

6. International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studio & home use. $140


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perspective toward the main intellectual property issues that concern the music industry, including the performance right bill, tavern owners' music royalty-exemption legislation and extended-term copyright reform.

Most echo Marilyn Bergman, president of the National Association of Recording Merchandisers, who says, "I really don't think the issues of intellectual property or copyright protection will be affected by partisan politics. I mean, I think the people up there, for example, have been strong supporters of these issues for some time. And the importance of the music industry is very high. The potential impact of it is not out of bipartisanship politics." Hatch, a Utah Republican, is expected to be continued chair of the copyright-oriented Judiciary Committee; California Republican Moorhead will probably get the chairmanship in the House.

Berman adds, however, that the influence of conservative forces on state and local governments "is another matter entirely; but it's too soon to tell."

Ed Murphy, president of the National Association of Recording Artists, who says, "I really can't assess the changes [on Capitol Hill] yet. I don't even have information yet about who will replace what people. And there's no indication [yet] that a less senior member may also be in consideration.

Judiciary's subcommittee on intellectual property protection, previously chaired by retiring Rep. William J. Hughes of New Jersey, will probably be chaired by Rep. J. Howard Cobble of North Carolina. Hughes was an important industry ally on copyright issues.

House Energy and Commerce Committee chairman John Dingell could be replaced by Moorhead or Thomas Bliley Jr. of Virginia, insiders say.

That committee's Telecommunications and Finance Subcommittee, under whose jurisdiction music falls, could replace Joseph Biden of Delaware.

Judiciary's Patents, Copyrights & Trademarks subcommittee may go to the hands of a recently appointed Democrat who would replace retiring Sen. Dennis DeConcini, of Arizona.

Sources say that Sen. Larry Craig of Idaho, who has the best shot for the chairmanship of the communications-oriented Commerce, Science & Transportation Committee, would replace retiring Sen. Ernest Hollings of South Carolina; Sen. John McCain of Arizona is seen as the new chairman of that committee. Subcommittee chairmanship, too, is expected to change.

"There will be new chairmen of the Senate and House Judiciary Committees, Hatch and Moorhead, are supporters of that legislation, but they also support a carve-out [exemption] for broadcasters," says NAB spokesman Doug Wills.

In the Music Industry Assn., of America, chairman Jay Berman says there "isn't going to be much of a change" in the way industry issues are dealt with, becauseassage of legislation, regardless of who is in power, is part of the fabric of the economy. We were going to get two new judiciary committee chairman anyway; it just happened that they're going to be Republican."

Commenting on changes in state and local governments, Tim Sites, the RIAA's VP of communications, plays down an assessment of the Republican victories as a mandate for conserva-tive "family values."

"The results of the midterm elections may prove problematic for some cutting-edge music," Sites says. "I think people are concerned that both parties heard the call by voters for less government, and hopefully that will be reflected in greater tolerance for all artistic expression."

Sites backs up his remarks by citing two immediate examples of how First Amendment protections can survive the public's shift to the right: the election day defeat of two worrisome propositions at a special election in Washington state, and Amendment 16 in Colorado, which would have broadened and toughened obscenity measures in those states.

The measures would have allowed local cities and towns in those states to regulate how and when certain adult-oriented materials were sold. Sites has been very active in the obscenity on a community-by-community basis, potentially creating hundreds of differing and conflicting obscenity definitions.

For several years, conservative groups have been trying to shift obscenity statutes from state to local control. Colin Sullivan, an attorney representing the group, said federal defendants "will view the decision as a victory by community-standard advocates for breaking down First Amendment legal precedents."

"What would seem to violate a community standard in, say, a suburb of Denver might not be seen as violating a community standard in Boulder," says Paul Ruinson, the RIAA's director of state relations. "Retailers would have been forced to basically self-censor to avoid a suit."

Ruinson chalks up the victories to lobbying by local citizen-action groups—the RIAA and the National Association of Recording Merchandisers, which contributed to the groups—and the success of pre-election day radio spots, which the RIAA and recording artists' groups, through Mike Mills of R.E.M., that explained how the initiatives would stifle free expression.

"They came at the right time," Ruinson said. "We have been told that the spots had a major impact."

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EMI INT'L COMPLETES EXECUTIVE SHUFFLE

(Continued from page 10)

nies," says Berry. "He's a good all-rounder. You think about the limits of some other Virgin's territory okay, but that's where EMI's international range begins. In countries where Virgin doesn't have a company, EMI handles [the record company]."

Berry declined to discuss Stockley's departure. Stockley could not be reached for comment.

One key difference under the new regime in that EMI's Japanese joint venture, Toshiba/EMI, which previously was controlled by Toshiba's responsibility, now reports directly to Berry, Toshiba/EMI president Tony Bates, who was appointed chairman and director for Japan, Peter Buckley, now reports to Berry.

Stockley was instrumental in the acquisition of the British National Drums, the first in Toshiba, giving EMI a 55% controlling majority on the board. He also traveled to India in October with Thames Media's Southgate to investigate opportunities for expanding the company's presence in the subcontinent.

Berry says he intends this latest move to be the final change at Glouchester Place.

Berry was also rules out the idea of a wholesale change of the guard in EMI's national companies, "There's no plot to go anywhere people out," he says. "I don't want change for the sake of change. You have to remember that I have taken a role in a company where change is the name of the game with me."

The team is complete, and EMI is not looking to appoint an A&R or creative and marketing position to the company's London office, according to Berry. "It's fairly unusual for the international side of things to have an A&R function," he says. "Most of the creative work to do with making individual records takes place in the individual companies. The greatest exper-

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BY GEOFF MAIFIELD

OPEN THE FLOODGATES: Four titles invade the top 10 of The Billboard 200, led, as expected, by Nirvana's "MTV Unplugged in New York" (No. 1, with more than 310,000 units). The other trump cards in the deck are No. 4's Michael Jackson's "HIStory" (compiles), the No. 6's greatest hits set from Aerosmith (90,000 units), and, at No. 8, the Warner Bros. debut by Tom Petty (84,000 units). Missing the top 10 by a little more than 5,000 units is the new Black Crowes (73,000 units). This is the third time in 1994 that we've seen four new entries among the top 10. In the current issue, Stone Temple Pilots ran at No. 1, ahead of Warren G, Bostom and Vince Gill, and just a couple of weeks ago (Billboard, Nov. 1, "Snoopy Dogg Dog and Dr. Dre's "Murde-

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YELLOW FLAG: The good news for music merchants is that the hot new title boost unit sales on The Billboard 200 by about 8%. Be careful, though, not to overestimate the impact of this week's numbers on the overall fourth quarter picture. As was true of most superstar titles that have hit in the last two months, this new hatch of heavyweight did little to stir sales of albums that were already in stores. On The Billboard 200, a majority of titles—136, including 33 of the top 50—sold fewer units than they did last week. If you back out the units represented by the five new top 15 entries, the chart shows an 8% decline from the previous week. Note, too, that with the exception of But It's a Boy II Men (No. 2 on the chart) and the "Men's" soundtrack (No. 3, 143,500 units), R.E.M. (No. 9, 79,000 units), and Eric Clapton (No. 10, 76,500 units), few of this quarter's big bangers have been able to maintain any kind of sales momentum in the face of such heavy traffic.

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HOLLYWOOD: Mariah Carey (No. 30, with 45,000 units) and Kenny G (No. 38, with 32,000 units) hang the first. 1994 Christmas ornaments on The Billboard 200, in both cases marking new year's records. The biggest year-end sales boosters suggests that some dealers have already encountered tough sledding. Don't be surprised if the "For Sale" sign that Miami-based Spe's Music has hung out (see story, page 10) shows up at other chains.

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PRICE POINTS: Of the 497 albums that have debuted on The Billboard 200 this year, eight (about 2%) had CD list or equivalent prices above $16.98. On next week's chart, the Eagles, who should bow at No. 1, sport an $18.98, while Jimmy Page/Robert Plant is a $19.98er.

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MARKET WATCH

ALBUM SALES

THIS WEEK

YTD (1993)

CHANGE

CHANGE

12/9/94

12/26/93

12/26/93

UP 2.0%"
This year’s Billboard Music Video Conference featured the magazine’s first MultiMedia Expo, which attracted a variety of software and hardware developers. In the photo above, Carter Technology sales representative Brian Zisk, right, introduces two new multimedia products, the Cranberry project for Motown Records. "Then there are interactive records (or enhanced CDs), which I am really bullish on," he added. "Labels are going to contract for that with interactive producers in a work-for-hire arrangement. I don’t see them giving away royalties.

Challenged on that point, Bell said, “These are music products. People are buying them for the music, not for the extra stuff.”

The third business model, truly interactive entertainment products, will spawn entirely new relationships between the record labels and multimedia developers, he said.

As to how that will shake out, McGeve said, “We just don’t have the answers yet, because all the elements aren’t there to have the answer yet... Our job is to fill the needs of the market at this point in time.”

**MOTOWN DEBUTS INTERACTIVE DIVISION**

**(Continued from page 44)**

spots promoting the game, Busby says, and will be featured prominently in all marketing efforts, from in-store standups to posters. Radio contests, a promotional press tour, and ad campaigns in game magazines also are part of the attack plan for the product.

Busby company PolyGram will handle distribution, Busby says.

“We’ve assembled an exciting lineup of young, contemporary artists that will appeal to both game fans and music fans,” he says. “I think the artists are very comfortable with Motown’s approach to this marketplace, as well as our handling of their involvement in it. We understand the integrity of their image and music, and we want to complement that. They don’t want to come off looking cheapy.”

It is the integrity—and value—associated with the Motown name that spurred the launch of the new division and its game imprint, Busby says.

“When we first prepared ourselves to become a part of the PolyGram family, we brought [director of new business development] Eddie Brown and his team to evaluate what kinds of businesses Motown should be associated with,” Busby says.

“We found that the Motown name was one of the most recognized in the entertainment business, it made sense for us to develop a long-term association with that in other ventures,” says Brown. “And interactive was a logical first step.”

Although the games division will focus on developing more traditional gaming products, only some of which will be music-based, Brown says that a variety of Motown CD-ROM projects also are in the works for release next year, and that other projects will focus on markets including children’s projects and educational titles. Children’s books also are in the works.

As for the games, Busby is bullish on the prospects brought to the market by PolyGram’s concepts. “They will bring a whole new dimension to the merchandising and marketing of the gaming world,” he says. “PolyGram is already taking a leadership role in the emergence of the single entertainment superstores, where you can buy albums and games and CD-ROMs.”

Motown’s interactive division will work with sister company Philips Media, as well as outside developers, on CD-ROM project development, Busby says.
**Another Lucky 13 For Boyz II Men**

**BOYZ II MEN MAKE CHART HISTORY on 11 fronts,** as “I’ll Make Love To You” holds at No. 1 on the Hot 100 for the 15th week and its follow-up, “On Bended Knee,” makes a spectacular debut at No. 14.

“Make Love To You” is one of only three singles in the rock era to remain No. 1 for 13 weeks or longer. As everyone on earth must know by now, Whitney Houston holds the record with the 14-week run of “I Will Always Love You.” What’s truly amazing is that both of the 13-week No. 1 singles are by Boyz II Men. “I Will Make Love To You” has equaled the reign of “End Of The Road,” giving the Boys 26 weeks atop the Hot 100 with just two singles.

By entering at No. 14, “On Bended Knee” ties Janet Jackson’s “That’s The Way Love Goes” as the seventh-highest debuting single in the history of the Hot 100. The top three debuts all belong to the Beatles: “Let It Be” checked in at No. 6 in 1970, “Hey Jude” and “Get Back” both entered at No. 10, in 1968 and 1969, respectively.

In fourth place is Herman’s Hermits’ “Mrs. Brown You’ve Got A Lovely Daughter,” No. 12 its first week out in 1966. Also in May are Madonna’s “Like A Virgin” and Mariah Carey’s “I’ll Be There,” which both debuted at No. 13.

“I’m Gonna Love You” is the second Boyz II Men single to debut in the top 15. The group’s remake of the Fat Boys’ “In The Sum Of The Nite (I’ll Remember),” from the soundtrack to the TV miniseries “The Jacksons: An American Dream,” debuted at No. 15 in November 1987 with “I’ll Be There.”

If “On Bended Knee” hits No. 1, it will have a lot to live up to. After all, the Motown quartet has never had a No. 1 single that stayed on top less than 13 weeks.

Chart watchers will be anxiously awaiting next week’s Hot 100. If Boyz II Men are still on top, “I’ll Make Love To You” will tie “I Will Always Love You.” But look out—here comes Ina Kamoze, who could be a heartbeat if he garners a No. 1 single his first time out.

**AS THE CROW CHARTS:** Sheryl Crow’s “All I Wanna Do” slips one place from No. 2 after six weeks as runner-up to Boyz II Men. William Simpson of Los Angeles points out that it’s the longest run at No. 2 since Tag Team spent seven weeks in that position with “Whoops! (There It Is).” Simpson also notes that Crow could organize a support group with Patty Smyth, who spent six weeks at No. 2 with “Sometimes Love Just Ain’t Enough” during the reign of “End Of The Road.”

**Pucker UP:** After charting the progress of Mary Chapin Carpenter the last two weeks, I’d be remiss not to mention that “Shut Up And Kiss Me” is the new No. 1 title on Hot Country Singles & Tracks. That gives Carpenter her first chart-topper, an honor well deserved.

**PRACTICE MAKES PERFECT:** While Carpenter celebrates her victory on the country chart, Barry White should be jumping for joy at the news on the R&B side. “Practice Makes Perfect” is his sixth solo No. 1 single and his first since October 1977, when “Let’s Stay Down” went to No. 1. White first charted in 1967 with “I’m Gonna Love You Just A Little More Baby.” He last visited the summit in 1990, when he was featured on Quincy Jones’s “The Secret Garden (Sweet Seduction Suite)” along with Al B. Sure!, James Ingram, and El DeBarge.
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