GOIN’ GLOBAL: THE EXPLOSION OF ACID JAZZ

EastWest’s Heavies, Capitol’s US3 Reach Beyond Core Fans At Retail

BY LARRY FICK

NEW YORK—After nearly four years of building a loyal following as a component of the international dance music scene, the acid-jazz movement has blossomed into a sturdy, full-fledged genre that is rich with creative diversity and fueled by growing commercial clout.

In the past year, major labels have begun to explore this area in an effort to cultivate a stylistic alternative to the rap and new-jack swing sounds that dominate R&B and top 40 radio airwaves (Billboard, April 30). Impressive threads made by up-and-coming acts like the Brand New Heavies, US3, Incognito, Galliano, Ronny Jordan, and Carleen Anderson—all of which have garnered varying degrees of interest that transcend the genre’s core club base—prove that both mainstream programmers and consumers have begun to embrace acid jazz as a viable and durable entity.

To date, the Brand New Heavies and US3 rule as the genre’s top-selling acts, with the former’s Delicious Vinyl/EastWest opus “Brother Sister” moving 157,000 units and the latter’s Blue Note/Impressive inroads that the acid-jazz scene, the original acid-jazz movement lives on in the ’90s.

The term acid jazz stems from a (Continued on page 21)

Acid Jazz Thrives In Frisco, Even As Labels Ignore It

BY ANDREW JERVIS

SAN FRANCISCO—The acid-jazz scene here has managed to thrive with minimal interest or investment from major labels. Independent labels and a network of DJs, venues, and promoters here have kept acid jazz healthy, if not wealthy, in the last three years.

The eclectic styles of Pharaoh Sanders, Tower Of Power, Don Cherry, and Sly Stone live on in a new generation of San Franciscans musicians that includes Charlie Hunter, Slide 5, Human Flavor, Jungle Biskit, Alphabet Soup, the Brand Heavies, and TJ Kirk.

Two independent labels that have profited from the lack of local competition are Ubiquity and Prawn song. In 1993, Ubiquity Records was formed by Mike and Jody McFadin, who had pre-

(Continued on page 21)

NEC Sees Chip As Form Of Future

BY STEVE McCULLE

TOKYO—NEC Corp. has developed a new digital audio format that it hopes will do to CDs what CDs did to vinyl LPs.

Called Silicon Audio, the new format uses computer cards equipped with memory chips instead of tapes or

(Continued on page ??)
Just in time for the holidays and for a limited time only, the new album includes these 18 smash hits:

Ain't Going Down % Friends In Low Places % Callin' Baton Rouge % The River % Much Too Young

The Thunder Rolls % American Honky-Tonk Bar Association % If Tomorrow Never Comes

Unanswered Prayers % Standing Outside The Fire % Rodeo % What She's Doing Now % We Shall Be Free

Papa Loved Mama % Shameless % Two Of A Kind, Workin' On A Full House % That Summer % The Dance

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Offer expires February 28, 1995. Allow 6-8 weeks for delivery. Offer valid only in USA. Offer subject to change without notice. Not valid with any other offer. Void where prohibited by law. The Dance
No. 1 in BILLBOARD
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BILLBOARD DECEMBER 17, 1994

VAN HALEN AIMS FOR ‘BALANCE’
Due Jan. 24, Van Halen’s “Balance” will be the first release by a platinum-certified act on Warner Bros. after Danny Goldberg steps in as chairman/CEO. It also will be the band’s first album since the death of its longtime manager, Craig Rosen. Page 10

RHINO LOOKS TO REAP R&B DIVIDENDS
With almost 150 R&B titles, Rhino Records decided it had to increase the reissues’ sales potential, particularly among black consumers. To achieve that goal, it has formed an urban music department. Page 14

Bettie Serveert’s Brave ‘Lamprey’

The brave but emotionallybuttoned music of Dutch band Bettie Serveert has the proletarian edge of a traders guild that has banded together for mutual protection. It searches everywhere for new areas of interest and a recombination of resources. “I can’t trust the things I see; I can only trust in me.” And if the whole world should drop dead, “I’ll build my own inside my head,” sings Cana-loan-born, Netherlands-raised singer/guitarist Marjuk van Dijk on “D. Festher,” one of the adament yet imploring tracks on the group’s second album, “Lamprey” (Matador/Atlantic), due Jan 24.

Those beguiled by the moody, post-psychedelic wiles of Bettie Serveert might be encouraged to check out the previous 1992-issued “Palomino” album as well as Die Harder’s rock Please Believe that “Gero” (Matador/Atlantic), due Jan 24.

The jangle’n’him of Peter Visser’s guitar has grown in its exploratory melodicism, and the observed rhythmic loose lute of Herbertten for de Liefde (the Doctors), a celebrated underground band that released two locally respected albums. Visser and hiscope were in de Arten, Duvall’s house, and a musical basis for one of the most novel emergent voices in rock.

She describes “Ray Ray Rain,” the record’s chosen first single, as having been inspired by “the excitement of a car engine on a rainy night” during a recent Holland road trip in which she sat huddled before a windscreen. As recounted in the story, the drivers of the car and passenger were both “occupied by memories,” and each phrase passage resounds from within a personal sphere of tentative trust and improvised security.

As such attitudes traces with uncertainty were also the iconic building blocks of Dutch society, as well as its modern rock manifestations—among the backgrounds of Bettie Serveert. A semicircle membership en route to their current association. Born April 22, 1962, to photographer Henk van Dijk and wife Caroline, Carol van Dijk possesses the first seven years of her life in Vancouver before her family returned to Holland and took up residence in the ancient country town of Duvall, in the province of Gelderland. The first river, called a “Gero” (Matador/Atlantic), due Jan 24.

“Lamprey,” released on Deventer, was an important trading city as early as the sixth century. By the 18th century it was a member of the pirate/foreign competition-fighting 1567 city Hanseatic League of medieval Flemish-German city-states.

The rise of the merchant class in Flemish towns signaled a new freedom from the feudal power of local royalty, whose words frequently did not extend to such economically independent communities. Serfs could even gain their freedom in some towns if they lived in them for a year and a day. “The air of the town makes for free,” an old Dutch folk saying goes, and so town-dwellers (i.e., burghers) were in demand elsewhere as entrepreneurs, eager for contracts to develop new trade routes, and subside into lucrative opportunities. Like Deventer, became living symbols of a previously undreamt-of independence.

“Duvall” was newly created swimming against the current.

Since Deventer was the former home of 12th-century thinker Gerri Groot and Renaissance theologian Erasmus, any music heard there besides the classics was expected to emanate from the 47 bell carillon of the towering St. Léonards Church that remains its focal point. “My teacher always said I didn’t know about pop music, or ignored it,” says van Dijk, who studied flute and guitar. “But my influence was the music of Elvis Costello and also of Joni Mitchell—she makes music seem so clean and tidy, but she wrote great songs.”

Van Dijk’s initial songwriting attempt at 16, titled “White Tales,” was dismissed by friends as—she laughsa “a Velvet Underground rip-off,” although she had no idea of that group. The desire for exposure to rock’s more impressionistic heritage led her to the larger city of Arnhem (population 125,000), where she fell in with a clique of rock-loving Arnhem Art Academy students and was hired as assistant visual coordinator for de Liefde (the Doctors), a celebrated underground band that released two locally respected albums. Visser and Bunkouke were in de Arten, Duvall’s house, and a musical basis for one of the most novel emergent voices in rock.

Dissolved only after one 1986 gig, Bettie Serveert reunited in Amsterdam in 1990, where Barbara was attaining the Kielved Academy. “A number of famous Dutch bands came from this academy,” the drummer notes proudly—and those acts included the Talking Heads-inspired Blue Murder, singer/audiovisual artist Fay Lacki, and the fabled Nita, an avant-garde Beulke band on Holland’s CIS/Columbia affiliates that defined “Dutch Beat” in the early 70s and continues to exel at surrealistic, contrapuntal pop, and even some quasi-symphonic works.

If Bettie Serveert possesses pop credentials similar to those of Holland’s earlier avant-garde, the group also seems stung by the same clashing intersections of art and commerce, theology and technology. Atrobed in a sea of suspicion by legal vicissitudes but wary of confusion, Bettie Serveert is moving nervousl through a world without sure senses of emotional or moral moorings.

The band collaborates on its music, but its lyrics are by van Dijk, and Deventer professes profound admiration for her vision, but without a formal artistic viewpoint. “Her words have the feeling of someone who’s looking from high up at something happening to someone else below, but not judging.”

Simultaneously electrifying and languorous, Bettie Serveert’s songs crest and subside on the maces of van Dijk’s asthmatic-belcanto cries, powered by a band attuned to every change in her inner and outer weather. “Lamprey” is named for an old folk saying, but wish of caution but want of connection, Bettie Serveert is moving nervously through a world without sure sense of emotional or moral moorings.

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**Commentary**

**How To Fend Off An Infringement Suit**

**By ALAN R. FRIEDMAN**

Copyright lawsuits are more common now than ever. No song and no artist is immune. Grammy and Tony Award winners, including the famous rhythm and blues/rock musicians, Michael Jackson, and the Rolling Stones, have all recently been the targets of copyright lawsuits.

Even when these cases are successfully defended, as was true with the lawsuits brought against all of the above artists, they are nearly always expensive, time-consuming, and damaging to the artist's reputation. Further, early settlements are not the norm in music copyright cases. Courts are less receptive to claims for summary judgment than in infringement cases, so a copyright copyright defendant must be vigilant in his or her use of all available litigation weapons to successfully resolve claims without incurring the time, cost, and drain of other resources that a full blown trial requires.

Fortunately, a variety of these weapons are available to a copyright plaintiff at the very beginning, if the artist wants to ensure that the defendant does not have to show for the applicable local court rules, the requirement that a plaintiff must to cover the defendant's costs (including attorneys' fees) in the event that the plaintiff does not prevail on his copyright claim.

A copyright plaintiff must show that he own a valid copyright and that defendants have infringed it without authorization. To prove this, the plaintiff frequently must in order to access his copyright work and that substantial similarities exist between the defendant's work and the plaintiff's copyright work. While courts have ruled that proof of access is not required if the defendant demonstrates that the defendant's work is "strikingly similar" to the plaintiff's work, in most cases a failure to prove access is fatal.

Once the copyright defendant has been sued, the defendant should aggressively investigate the plaintiff's claims. Because copyright cases frequently are brought by individuals who are beyond the fringe of the music industry, their claims frequently are dismantled during the pre-trial stages.

In addition to challenging a plaintiff's access evidence, one of the most important steps that a music copyright defendant should take is to assist in rebuffing the plaintiff's claim that the defendant's work is substantially (or strikingly) similar to the plaintiff's copyright work. Through analysis, a musicologist can show that the two works are not similar, or that the claimed similarities concern only the public domain or which are otherwise not protected under the copyright law.

Additionally, a musicologist should be directed to grounds upon which the copyright defendant can assert his or her own infringement claims against the plaintiff. Courts have held that plaintiff claims can be brought after the suit is brought against the defendant and can recommend that their client withdraw their claims, or to cease representing the plaintiff if the court dismisses such claims.

Finally, local court rules—such as Rule 39—against plaintiff and his attorneys, and where provided for by the applicable local court rules, the requirement that a plaintiff must to cover the defendant's costs (including attorneys' fees) in the event that the plaintiff does not prevail on his copyright claim.

The Supreme Court's 1994 decision in *Fogerty v. Fantasy Inc.* has sharpened the teeth of the Copyright Act provision authorizing courts to award attorneys' fees to the prevailing party. Prior to *Fogerty,* many courts applied a "dual standard" with respect to applications for attorneys' fees. Under this approach, prevailing copyright defendant were not awarded attorneys' fees unless the plaintiff's infringement claims were "frivolous" or brought in "bad faith." In contrast, courts could award "frivolous" attorneys' fees to prevailing plaintiffs virtually as a matter of course.

The Supreme Court in *Fogerty,* ruling that the same standard for awarding attorneys' fees under the Copyright Act must be applied regardless of which party prevails. Although *Fogerty* does not establish what those standards are, among the factors the Court identified are whether the factual and legal components of the plaintiff's claims were objectively reasonable.

The sanctions provision of the Federal Rules of Civil Procedure provides a parallel means of protecting a music copyright plaintiff to withdraw his lawsuit prior to trial. Rule 11 provides a defendant with the opportunity to recover monetary and other sanctions if, for example, the plaintiff's claims were either asserted before a reasonable investigation of the legal and factual basis was made, or were continued after discovery showed that their factual or legal underpinnings were unfounded.

There are under Rule 11 may be assessed against both the plaintiff and his attorney, the pressure of potential Rule 11 sanctions can lead the plaintiff's attorney to recommend that his client withdraw his claims, or to cease representing the plaintiff if the court dismisses such claims. Because under Rule 11 sanctions may be assessed against both the plaintiff and his attorney, the pressure of potential Rule 11 sanctions can lead the plaintiff's attorney to recommend that his client withdraw his claims, or to cease representing the plaintiff if the court dismisses such claims.

The following attorney representing a plaintiff in an infringement suit is entitled to recover attorney's fees in opposing the plaintiff's copyright claims.

**Decisions under Rule 39 are valuable precedents for defendants who face a plaintiff's copyright claims at an early stage without moving for summary judgment. Moreover, at least one court has ordered a copyright plaintiff to post a bond that included an amount for attorneys' fees after finding that there was a "likelihood" that the plaintiff would successfully recover attorneys' fees. This standard—unless the summary judgment standard—does not require a defendant to show that no material issues of fact are in dispute in order to succeed. Thus, a copyright copyright defendant can obtain a ruling prior to trial that reflects a lack of merit in the plaintiff's claims even when a favorable summary judgment decision would be impossible.

Songwriters, music publishers, record companies, and others are at risk of being sued for infringement. Therefore, using all available weapons, they may be able to highlight weaknesses in the plaintiff's claims at an early stage and thereby encourage the plaintiff to withdraw his lawsuit well before trial. Such an outcome not only saves time, money, and minimizes undeserved injury to an artist's reputation, but it also allows artists to take time creating content instead of litigating.
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Epic’s Pearl Jam Races Capitol’s Beatles To Top

BY ED CHRISTMAN

WASHINGTON, D.C.—Officials of U.S. sound recording, music publishing, and film companies are applauding the Senate’s Dec. 1 approval of the General Agreement On Tariffs and Trade, the largest and most comprehensive world trade pact ever negotiated.

“We’re very pleased,” says Jay Berman, chairman and CEO of the Recording Industry Assn. of America. “It’s been a long road. Ratification of GATT means that the creativity of American music and recording artists will be better protected abroad now with the greater legal protections.”

In its intellectual property section, the European-nation GATT treaty offers a world court for copyright grievances, pledges greater worldwide anti-piracy and bootlegging protections, brings new countries into the Berne Copyright Convention, and gives longer copyright terms and stronger legal mechanisms to back up Berne provisions.

“Without question, it’s of huge significance,” says Neal Turkewitz, BMI’s VP international. “We lost some major items, but after the emotional atmosphere had calmed down, it was clear how much we’d won. It’s a lot.”

Industry officials now point to GATT’s Trade Related Intellectual Property Rights provisions as major victories.

For example, under the GATT TRIPS agreement, all 124 member nations will be required to provide protection for sound recordings for at least 70 years. (Continued on page 85)

Biz Pleased With Senate Passage Of Gatt Bill

BY BILL HOLLAND

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Thanks For The Memories. MCA Music Entertainment Group chairman/CEO Al Teler hosted a party in New York honoring Larry Rosen and Dave Grusin, co-founders of GRP Records, who recently stepped down as the label’s president and CEO. The party, held at the Rainbow Room, featured a GRP reunion, with many of the label’s current and former artists and staff. Ron Berger, the label’s new president, was on hand.

GRP has had 89 Top 40 hits, with 13 platinum and more than 10 million albums sold. (Continued on page 85)

Disney Buys Vid Distribs SuperComm

Move Brings Mickey Into Revenue-Sharing Biz

BY SETH GOLSTEIN

NEW YORK—Disney has released its ante in revenue-sharing, polishing the credentials of a frequently criticized home-video concept, and enriched a veteran entrepreneur.

On Dec. 7, the studio announced the under-$10 million cash purchase of 3-year-old SuperComm from founder-Jack Silverman. SuperComm is one of two companies specializing in pay-per-transmission video rental services.

The deal is Silverman’s third pot of gold: He previously sold a record distribution company to ABC, and video distributor Conmtron to drug wholesaler Bergen-Brunswig.

Disney now has a foothold in both camps: Its Buena Vista Home Video division struck a deal in mid-summer that provides rental titles to the 3,200 stores participating in Rentak’s pay-per-transmission service. Rentak has pioneered PPT for more than a decade, signing a flock of Hollywood independents and three majors, MCA/Universal Home Video, Fox, and Turner.

Rentak and SuperComm act as middlemen, splitting videocassette rental income between retailers and independent producers.

Ron Berger, Rentak president, describes the SuperComm purchase as “a bold stroke” and a “momentous day” for revenue sharing, which enables retailers to lease many copies of hit titles that they might not otherwise buy. “If you think of the last few months, Disney has seen first-hand that better-satisfied consumers rent more,” Berger says.

Rentak focuses on video specialty stores, and thus won’t be affected by the purchase, says Buena Vista president Ann Daly. Dallas-based SuperComm is at home in supermarkets, she notes. “This deal complements our current output agreement with Rentak.”

Nonetheless, there’s no guarantee that the SuperComm deal won’t venture into the video outlets. “Short-term, Disney’s move will help promote revenue sharing among retailers and the studio holdouts like Paramount, Warnar, and Columbia TriStar, says Stanford, Conn.-based consultant Richard Kelly. “But long term, Rentak has got to be concerned.”

For now, supermarkets will be getting all the attention, SuperComm services 24 chains, including Pathmark, King Sooper, and Fiesta, with 1,211 locations. Kelly estimates that another $200 million in revenue, coming in 1995, could double total revenue.

Another deal to be watched is its Hollywood competitors that SuperComm holds the key to shoppers’ hearts and increased rental income. SuperComm has bad numerous conferences, and also will be able to make new product announcements. (Continued on page 85)

Disney Forms Interactive Unit To Develop Line Of Games

BY EILEEN FITZPATRICK

LOS ANGELES—Prompted by the successes of ’The Lion King” video and CD-ROM, Walt Disney Co., will exclusively develop, market, and distribute its own releases under the Disney Interactive banner beginning next year.

“The business is big enough worldwide” for the company to take a more active role, said Disney chairman/CEO Michael D. Eisner, announcing the official formation of the division at a Dec. 5 press conference.

Although the studio has produced interactive products since 1988, many of the titles have been distributed and co-produced by outside partners, including Virgin Interactive and Sony Imagesoft.

Steve McBeth, former Disney Consumer Products executive VP and a 14-year Disney veteran, has been named president of the new division, which will be run jointly by the Consumer Products arm and Walt Disney Television and Telecommunications.

McBeth reports to Disney TV channels chairman, Richard H. Mulkern, who leads Consumer Products president Barton K. Boyd.

The new unit will rely heavily on existing in-house expertise in the film and animation departments for spin-off products and will acquire outside property, as well.

It will initially create product for cartridge games and CD-ROM, although other formats such as DVD and CD-A are possible.

Disney has spent 10 years developing the exec-utive team assemblage for the division, new product announcements won’t come until the upcoming Consumer Electronics Show in Las Vegas Jan. 6-9.

McBeth said the first project would most likely be based on the classic “Pinocchio.” Initial titles won’t be available in stores until the summer of 1996.

All cartridge-based video games produced by Disney Interactive will be distributed by Buena Vista Home Video, while CD-ROM and home computer software products will be sold.

(Conginued on page 85)

BMG Plans To Be ‘Firm’ With Fitness Line

BY SETH GOLSTEIN


GM Joe Shulis, who says he’s seeking more exposure for BMG Video—until now a music and children’s label—expects “Firm” to become a franchise similar to A’Vision Entertainment’s “Bushido Of Steel” titles and PolyGram Video’s recently introduced Reebok exercise line. There is “absolutely” room for more in an increasingly crowded market, Shulits maintains.

Meridian, which has been selling “Firm” tapes since 1985, says it has been getting “notice, if not critical response” since 1986, also has two fitness books and related interactive projects that would fit parent Bertelsmann’s book and multimedia initiatives, says consultant Ahmed Tahir, who anticipates further deals. Calwood-Tahir Multimedia has represented Meridian during negotiations.

Meridian has 18 “Firm” releases that have sold more than 600,000 (Continued on page 85)

Jessen To Run Billboard Country Chart

NASHVILLE—Billboard and Country Airplay Monitor will start 1995 with a new country charts manager, as Wade Jessen, award-winning music director at WSM-AM-FM Nashville, joins BPI’s Nashville bureau.

Beginning Dec. 27, Jessen will oversee all country charts in Billboard and Country Airplay Monitor. In this role, he will author two weekly columns, Billboard’s Country Corner and Airplay Monitor’s Country Confidential.

“Wade’s appointment drew immediate applause from many of Music Row’s major players,” says Geoff Mayfield, Billboard’s director of charts.

“His experience as music director gives him firsthand knowledge of the issues that face country programmers and promotion staffs, and he is the ideal person to strengthen our bonds with the country radio community. He also brings to the position the enthusiasm of a genuine music lover,” Jessen says.

Jessen will assist with development of the annual Billboard/Airplay Monitor Radio Seminar and explore the possible implementation of new country charts. When Billboard begins using point-of-sale data from SoundScan and member stores of the Nashville-based Christian Music Assn., targeted for February, management of the Top Contemporary Christian albums chart will move from the New York office to Jessen’s desk in Nashville.

Jessen will report to Mayfield for Billboard and to Michael Ellis, publisher of Country Airplay Monitor, for Monitor.

Jessen, who was named top music director in the country field at this year’s Billboard/Airplay Monitor Radio Awards, has worked at WSM since 1987. From 1979 through September 1987 he was an air boss and music director at KSOP Salt Lake City; he started his radio career in 1978 at KJUE Roosevelt, Utah. (Continued on page 85)
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**Dixon’s Widow Wins Back Pub Royalties**

**BY DEBORAH RUSSELL**

LOS ANGELES—Marie Dixon, the widow and heir of Willie Dixon, has won back the publishing royalties to her husband’s catalog from the late bluesman’s former manager, Scott Cameron.

On Dec. 2, after a two-week jury trial in Los Angeles Superior Court, Dixon was awarded a $6,500 settlement and the rights to one-third of the interest in her husband’s publishing royalties, which the blues artist allegedly decreed to be his in a 1977 will. A formal judgment is expected within weeks.

The jury agreed with claims by Dixon’s attorney, Joseph Hart, that Cameron used undue influence and did not give sufficient consideration to Dixon when he obtained two 1977 agreements pertaining to his services as the artist’s publishing administrator and manager.

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**Radical’ To Be Rancid’s Indie Epitaph Punk Act Plotting Move To Majors With Epic**

**BY CHRIS MORRIS**

LOS ANGELES—Following in the footsteps of its label mate Offspring, Epitaph punk act Rancid appears to be on the verge of a major commercial breakout with its radio-friendly single, “let’s Go,” the surging, Clash-styled rocker “Roots Radical.”

But any success the band sees with the track may be its last hurrah for the L.A.-based indie label, as the Berkeley, Calif.-based quartet intends to sign with Epic within the week, ending a hotly contested bidding war. While “Roots Radical” was not included on Rancid’s second Epitaph album, “let’s Go,” released June 14, the track could help add to the album’s already formidable sales.

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**Motown’s Eley Leaves To Form D.C.-Based Label**

**BY J.R. REYNOLDS**

LOS ANGELES—Paris Eley has left his position as senior VP of marketing for Motown to form Washington, D.C.-based D.C. Bridge Records Music Entertainment, set up partly to be a training ground for minority music executives.

D.C. Bridge’s main goal will be finding and developing artists from the Washington, D.C., Virginia, and Maryland region. Recordings initially will be test-marketed in that area before decisions are made whether to issue the titles nationally.

Says Eley, “We’re not trying to compete with the majors; look at this operation as sort of a farm system from which record executives can be developed.”

Replacing Eley at Motown as VP of marketing is former Uni VP of marketing executive Eddie Gilreath. Eley, who held his Motown post for the past four years, says he is in talks with several companies, including Motown, regarding distribution.

“The company that is most in line” (Continued on page 84).

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**Stein Takes Sire To Elektra, Leaving Top Acts Behind**

**BY CRAIG ROSEN**

LOS ANGELES—Although the Sire Records imprint will make the move to Elektra Entertainment with newly named Elektra president Seymour Stein, the label’s established artists, including Madonna, the Pretenders, and Depeche Mode, will remain with Warner Bros., according to Stein.

Following Stein’s move to Elektra in January 1993, veteran Sire acts will eventually be absorbed by the new Warner Bros. or Reprise, depending on which label previously handled the recording and promotional duties for the acts, Stein says. (Reprise is likely to become a free-standing label, with its own president and staff [Billboard, Nov. 12].)

However, Stein will take some new and developing Sire acts with him. “There will probably be a number of recent and newly signed artists that will be allowed to move over, if they want to,” he says. “The final determination will be made by the artist.”

Sire’s other top executives, VP/managing director Howie Klein and A&R VP Joe McEwen, will remain at Warner Bros., Stein says.

Elektra Entertainment Group chief Sylvia Rhone, says Stein will be “a very active president in terms of running the company on the day-to-day level. . . . His track record speaks for itself. Together, we will be plotting Elektra’s future.”

While the move to Elektra presents “a great challenge,” the change is bittersweet, says Stein. “I’d be a liar if I (Continued on page 75).

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**DG Forecasts Exposure For Classical Video**

**BY HEIDI WALESON**

NEW YORK—The Weather Channel is warming to music video. The cable channel has made a deal with Deutsche Grammophon to co-promote the label’s new recording of Vivaldi’s “The Four Seasons,” performed by violinist Gil Shaham and the Orpheus Chamber Orchestra. The prime tool is DG’s new seven-minute video of Shahan and Orpheus playing a movement from the “Winter” concerto [Billboard, Nov. 5].

The video debuts Dec. 21, the first day of winter, and will be played on the channel six times during that week, including a showing on “The Weather Classroom,” an educational program. The Weather Channel also will run 30-second promo spots featuring Shahan at the weather map, and later will tag advertising for the recording, which will be released Feb. 7. Other promotional activities are still being developed.

Unlike the usual pastoral (or concert hall) visual interpretations of classical music, the video for “The Four Seasons” is a stark and urban view of winter. Bundled-up people on the streets of New York recite the poem on which Vivaldi based his music (Continued on page 84).

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**Kudos For k.d.**

Grammy-winning singer/songwriter k.d. lang, right, and her longtime collaborator, producer, and songwriter Ben Mink were honored by Canada’s Society of Composers, Authors, and Music Publishers at the fifth annual SOCAN Awards in Toronto. The pair received the Harold Moon Award for original songs receiving the most Canadian airplay during 1994.
Taco Bell Launches Charity Audio Tie-In
Sales Of Alternative Sampler To Benefit DO Something Inc.

Los Angeles—Taco Bell has added music to its menu, as the fast-food chain embarks on its first audio product tie-in campaign to benefit the nonprofit organization DO Something Inc.

More than 1 million units of an exclusive modern rock sampler are expected to be sold to consumers during the promotion, which runs through Dec. 31.

Taco Bell has guaranteed a minimum donation of $200,000 to the New York-based DO Something Inc., which seeks to inspire people under 30 to solve problems in their communities.

The 10-track compilation, also titled "DO Something," features previous singles from hit songs by a variety of modern rock artists, including the Spin Doctors, Cracker, Enigma, and The Corrs.

Taco Bell collaboration may spawn follow-up discs featuring other music genres if the initial promotion is a success.

The fast-food music campaign comes on the heels of the highly publicized McDonald's promotion in late September, which upset some retailers who complained about the budget price and the lack of a retail equivalent for some of the audio products (Billboard, Sept. 24).

The McDonald's promotion was different because they were selling single-artist albums, says Steve Nol- lau, VP of field marketing and sales for the Irvine, Calif.-based chain. "You could go into retail and purchase similar products. You can't get anything like this anywhere else."

Another key difference between the two campaigns is that the Taco Bell disc contains songs that have been previously released. The McDonald's promotion included the early release of tracks from the Roxette album "Crash! Boom! Bang!".

Sarah McLauchlan. The product is available at 4,500 Taco Bell restaurants nationwide.

"We're excited by this promotion and are eager to continue building connections within the music industry," says DO Something president Michael Sanchez, who says that the 10-track compilation represents a number of firsts for the retail chain, even as it angers smaller retailers who have been accusing Target and other large chains of low-balling and underpricing the record retail business.

The 10-cut compilation, which features artists from RCA, Curb, MCA, and Interscope, was created for the retail chain by the Los Angeles-based Focus Media. Track selection, licensing, and manufacturing chores were handled by Warner Bros.' Special Products Division, whose logo appears on the package along with Target's.

"In this particular case, the deal was right, the money was good, and the guarantee was strong," says a spokeswoman for MCA, which has two artists, George Strait and Vince Gill, on the sampler.

Other acts on the sampler are Dwight Yoakam, Emmylous Harris, Kenny Rogers, Travis Tritt, Lorrie Morgan, Randy Travis, the Judds, and Sawyer Brown.

"Target has been very aggressive (Continued on page 70)

Executive Turntable

Record Companies. Keichi Ishizaka is named president of PolyGram KK in Tokyo. He was managing director of Toshiba-EMI.

Epic Records appoints Steve Ren- nie senior VP, West Coast, in Los Angeles, and Andy Schwartz, national director, editorial services, press, and publicity in New York. They were respectively, president ofREN Management and associate director, editorial services, Epic.

Kevin Carroll is named VP of promotion at Relativity Recordings in Los Angeles. He was VP of promotion at EastWest Records.

Tom Noonan is named VP of facilities at Sony Music International in New York. He was manager of engineering and construction, North America, GE Co.

Jodi Hurwitz is promoted to director of programming at Sony Music in New York. She was manager of television programming.

Eileen Thompson is appointed director of marketing relations, West Coast, for Atlantic Records in Los Angeles. She was director of publicity at Rogers & Conan.

Paul Bishow is appointed director of artist development at Priority Records in Los Angeles. He was senior director of artist development at Capitol.

Sony Music Nashville names John Hawn Southeast and Mid-Atlantic regional sales director in Atlanta and Ed Gertler Western regional sales director in San Francisco. They were, respectively, sales representative at Sony Music and sales representative at Sony Music Distribution.

Bruce Pollock is named producer, A&R, RCA Special Products in New York. He was a consultant at EMI Music Publishing Co.

Irene Rivera-Gandia is promoted to manager, special projects, black music promotion at Columbia Records in New York. She was coordinator of East Coast promotions.

Zomba Recording Corp. in New York names Marsa Tarnapel manager of licensing, business affairs, and Tracy Falk manager of copyright/licensing, business affairs. They were, respectively, manager of copyright/licensing at Zomba and royalty account- ing at Arista.

Rozu Braunstein is appointed manager of national radio promotion for Muse Records in New York. She was promotion/publicity manager at Real World Records/Caroline Records.

PUBLISHING: John Baldi is promoted to VP of A&R at PolyGram Music Publishing in Los Angeles. He was creative director.

Ann Booth is promoted to assistant VP of executive administration at BM in New York. She was executive assist- ant to the president.

Kenneth Higney is appointed director of copyright administration at Zomba Music Publishing in New York. He was copyright supervisor at EMI Music Publishing.

RELATED FIELDS. Hugh Miller is named VP of finance for MCA Concerts Inc. in Los Angeles. He was a CPA in the management consulting services division of Coopers & Lybrand.

LIVE Must Take Track Off Vid Of ‘Bad Lieutenant’

New York—Jimmy Page and Robert Plant have won a longstanding suit over the use of a sample from the Led Zeppelin song “ Kashmir” in the violent independent film “The Bad Lieutenant.”

A federal judge ordered the domestic video distributor of the movie, LIVE Home Video, and the film company, Aries Film Releasing, to destroy unsold copies of the movie and videocassette, whose soundtrack contains “Signifying Rapper,” a rap by Schoolly D whose sample from “Kashmir” was judged to infringe the copyright on that song.

The judgment, filed Dec. 1 in U.S.
Van Halen Strikes A ‘Balance’
New Warner Album Reflects Changes

BY CRAIG ROSEN

LOS ANGELES—Van Halen’s “Balance,” due Jan. 24 on Warner Bros., marks a few firsts for both the band and the record company. It will be the first release by a platinum-certified act on the label after Danny Goldberg officially stepped in as chairman/CEO at the turn of the year. It also marks the band’s first album since the loss of longtime manager Ed Leffler, who died of thyroid cancer in October 1993.

Says vocalist Sammy Hagar, “With Ed dying last year, it was the first time that we have had a reality check in the nine years I’ve been with the band.”

Following Leffler’s death, Van Halen had a quick meeting. “At least 50,000 managers had called, offering them millions and putting in their bid, but we just told our offices, Warner Bros., and our agent, ‘We’re not signing to anyone about management. We are going to let the dust settle. We need some time.’”

Hagar headed to Maui, Hawaii, for a three-weekR&R. Upon his return in early 1994, the band started to work on new material.

Without Leffler around as the band’s fearless leader and protector, guitarist Eddie Van Halen’s 510 studio became “a sanctuary” for the band, says Hagar. “Just the four of us would get together, turn the phones off and jam.”

As a result, “Balance,” produced by Bruce Fairbairn, is the most serious album the band has recorded. Says Hagar, “Not only did we take it seriously, but it’s a serious record, with no filler.”

While the band was in the middle of recording “Balance,” it decided to sign with Ray Daniels, drummer Alex Van Halen’s brother-in-law, as its new manager. Daniels is the longtime manager of Rush.

“What Ed Leffler was to me, Ray has been to Alex,” says Hagar. “If Alex wasn’t sure about some deal that came down, he would always call Ray for his sounding board... Ray was always there for Alex, but after Ed died, Alex started turning to Ray more and more.”

“He was the obvious guy,” adds Hagar, “also because he had the track record of staying with a band for so long without having to change managers.”

The changes at Warner Bros. aren’t likely to slow Van Halen down. Says Hagar, “I’m sure it will be fine. They’re all big boys, and it’s a big company that’s been around forever...”

Van Halen (Outsid) called us all personally and told us he was going to step down. It was kind of a shock at first... Not the kind of shock you’d expect at the first of the year, and they’ll show us what they can do.”

Van Halen certainly has a proven track record—solid platinum, in fact. Its last three studio albums—1991’s “For Unlawful Carnal Knowledge,” 1984’s “1984,” and 1980’s “Fair Warning” topped The Billboard 200 and have been certified multiplumin. “Live: Right Here, Right Now,” the band’s 1982-83 tour double live set, peaked at No. 5 on The Billboard 200 and has been certified double-platinum.

Anticipation is high at retail for “Balance.” Says Bob Bell, new-release buyer for the 500-store Torrance, Calif.-based “homebase chain,” “I expect it to be huge. They have just about the most dependable fan base out there. Even though a lot of hard-rock bands aren’t selling as well as they used to, Van Halen has proven to be an exception to that.”

Warner Bros. is also betting that early 1995 will be the right time to unlease a new Van Halen album. “It seems like we’ve always had success with big acts right after the first of the year,” says Warner Bros. VP of merchandising and advertising Jim Wagner.

In fact, Wagner points to the successes of the pre-Hagar Van Halen album “1984,” which was released in January of that year and went on to become one of the band’s biggest-selling albums.

“Don’t Tell Me,” the first single from “Balance,” will be shipped to top 40 and album rock radio Dec. 28. A videoclip for the song, directed by Peter Christophers, is expected to debut on MTV around the same time.

At the retail level, the label is planning to do an in-store stand-up featuring all four band members. Also available will be a pre-release window hanger, posters, and flaps.

Also on tap is a TV advertising campaign featuring the band’s hit single “Panama,” which local retailers, as well as radio spots. “We’re going to have multiple radio spots that will feature a minute of a song,” says Wagner. “We’ve got some tagged to local retailers and will rotate a number of different tracks on the album.”

In addition, the band will be featured on a number of syndicated radio specials, including interview programs with Westwood One and Premiere Radio Network. Album Network will produce a Jan. 17 world premiere special from London on album rock music, and top 40 stations. Eddie Van Halen is scheduled to be the guest on special editions of Global Satellite Network’s 50/50 and Full Force.

The band is set to kick off its U.S. tour March 11 in Pensacola, Fla. “It’s a Last Chance Tour,” says Hagar. “All four of us are looking forward to hanging with Eddie.”

The lineup to tape Warner Bros.’ online links. Two of the group’s members will be guests on a two-hour special edition of the label’s “Cyber-Talk,” which will be held around the time of the album’s release.

The band’s other two members will guest on a second “Cyber-Talk” special from the road after Van Halen begins its tour.

The label is also working to create a dedicated site on the Internet for the album, which should be up and running when “Balance” is released, says Wagner.

All of the promotion is fine by Hagar, who is pleased with his performance on “Balance.” Says Hagar, “This is the best thing I’ve ever done in my life. I’m at a whole other place vocally and lyrically. And this album has shown that I can sing with dignity for the rest of my life.”

Mary Karlzen’s ‘Yelling’ And ‘Lying’
Atlantic Singer/Songwriter Uses Her Retail Roots

BY JIM BESSMAN

NEW YORK—Mary Karlzen jokingly labeled her Atlantic Records debut “Yelling At Mary” because that’s what producer Kevin McCor- mick spent much of his time doing during the recording of the album. Then there was Karlzen’s artistic vi- sion of the Virgin Mary, “and how ab- out it would be raising your voice at her.” A third factor was the South Florida-based singer/song- writer’s reflection on past parental reactions to some of her actions.

“The photo on the front cover shows a smirk like I just ate the castle, or the title just seemed to fit,” she says.

That title aside, the album, to be released Jan. 24, is an appropriate next step for Karlzen, who has immersed herself in music since before she was 14, when she first came to local record stores. She was used to having local music bands tag her. For Karlzen’s next album, Karlzen is the second per- former on her fledgling, alternative- oriented Y&T Music label. His first signing was the Mavericks.


“I’d Be Lying,” a track on “Hide,” garnered national attention for Karl- zen via video play on TNN, CMT, or even VH1.

“At that time, I was listening to a lot of country because of country’s resur- rection then, and people were doing a lot of things that weren’t mainstream country,” Karlzen says. “The ‘I’d Be Lying’ video was very low-budget.”

Kitchens Of Distinction Cook Up Release For A&M

BY THOM DUFFY

LONDON—You might say the members of the Scottish rock trio Kitchens Of Distinction met some inspiring peo- ple during their past visits to America. The title track of the band’s new album “Cowboys And Aliens” comes from “an experience meeting this woman in New Jersey,” says singer and bassist Patrick Fitzgerald. “She had all these wind chimes on her veranda. She said, ‘That’s to call the al- liums down, because I think my journey here is over.’”

Signed in Britain to One Little Indian Records (home to the likes of Bjork and the Shamen), the trio is set to continue its own unique musical journey with the Jan. 24 U.S. release of “Cowboys And Aliens” on A&M Records.

A&M will set up the album by pro- moting the breakthrough-paced title track to college radio, then will target album alternative stations early next year with the lush and lyrical “Now It’s Time To Say Goodbye.”

Thanks to the otherworldly noises of Julian Swales’ guitar, the propul- sion of Dan Goodwin’s drums, and Fitzgerald’s dry yet driven vocal delivery, Kitchens Of Distinction has al- ways distinguished itself from the raft of U.K. indie rock bands. The three- some’s collective work is pub- licized by Chrysalis Music, made its debut in 1989 with an EP, “Elephan- tine,” on One Little Indian, followed a few months later by the album “Love.”

The title track of the band’s new album “Cowboys And Aliens” comes from “an experience meeting this woman in New Jersey,” says singer and bassist Patrick Fitzgerald.
Virgin's Massive Attack Mines New Turf

BY LARRY FLYCK

NEW YORK—In approaching its second Virgin album, “Protection,” Massive Attack was faced with the daunting task of following up the success of their first, “Blue Lines,” that helped redefine the parameters of dance-oriented urban music. While such a challenge may have stymied the creative juices of lesser bands, it was an obstacle that the trio casually shrugged off.

After having started working on this album, we were far more concerned with avoiding repetition and making music that reflected where our respective heads were musically,” says group member 3-D. “There was no room for outside pressure or influence. We just got on with it.”

Hitting retail racks Jan. 24, roughly three years after the release of “Blue Lines” and its international hit “Unfinished Sympathy,” Massive Attack’s new release, “Protection,” is being labeled as a “concept album,” which comprises sculptures, slides, and video pieces. “We’re hoping to have a little bit of the theater, the experience,” she says. The CD-5 includes remixes of “Sleep” by Underdog. Massive Attack has just kicked off a tour of clubs and mid-sized venues that will cover most of Europe and the U.S. The gigs will be complemented by a series of fan club culture events, which includes video, radio, and press pieces. “We’re trying to do something that has never been done before,” she says. “We have an idea for an expansion of the protection album that will be used as an ambient soundtrack for the exhibition.”

MARY KARLENZ’S ‘YELLING’ AND ‘LYING’ ON NEW A&M SET

(Continued from preceding page)

and give it back and take stuff home—so it wasn’t very lucrative.”

Karlenz also learned how to play the guitar and began writing songs and performing them at coffeehouses. And she stayed in retail, moving on to a Rolling Stone record store in Chicago, then, after moving to Fort Lauderdale, Fla., with her family in 1982, working for such major chains as Sunoco and the “very-cold-with-women” Spee’s, which made Karlenz a manager at age 19.

KITCHENS OF DISTINCTION COOK UP RELEASE

(Continued from preceding page)

That set the stage for the 1992 release of “The Death Of Cool,” supported by the band with several U.S. tours, including opening dates for label mate Suzanne Vega.

However, when it came time to record its next collection, Fitzgerald says the band took stock and retreated to the Caledonian mountains of Scotland to record.

“‘This was very much an album we had control over,’ says Fitzgerald, explaining how the group recruited its live band, which included Peter Gimmick on keyboards, to come to a studio in Kippford, Scotland, in the summer and fall of 1993 to record “Tramps And Aliens.”

The resulting collection of songs is as delightfully melodic and cacophonous as anything the Kitchens have cooked up previously. “We spent over half the time in the studio on guitar sounds,” says Fitzgerald. But, he adds, “the result was very soul-searching, very reflective.”

“It’s so easy to just plug in your guitar and jump up and down,” Fitzgerald says wryly, explaining how the band felt it had outgrown some of the youthful pretensions of rock’n’roll.

“When we were young—We were careful and prudish,” Fitzgerald sings on “Sand On Fire,” which opens the new album, “Now we are creased/We’re trivial and foolish.”

A&M has recognized the changes in the group and its music, says product manager Beth Tallman.

“The band has grown up in their style, their music, and their lyrics,” she says. “They’ve delivered such a band that we’ve had to redefine what the Kitchens are.”

However, changes in the radio and video climate, she says, may be playing in favor of the group, which has enjoyed strong video play in the past on local video outlets in the U.S. Now fits the demographic and revamped programming style of VH1. Similarly, says Tallman, “I think that Triple-A radio is capable of playing anything that’s this credible and has insightful lyrics.”

And despite the resistance to U.K. bands in the U.S. in recent years, Fitzgerald believes Kitchens Of Distinction stands apart from the pack. “We’re not part of any scam coming from England,” he says. “There’s no hype here; we’ve been doing this too long.”

Music’s The Message For Copyright ’Lobbyist’

COPYRIGHT PATRIOT: Leon Brettler, who runs—or, as he would put it, “ruins”—great old-line publisher Shapiro-Bernstein, is fond of banding about a phrase, “The only music he is particularly fond of. More recently, he has been making cautious music with the Ivor Novello awards and alternative/dance radio stations here since Nov. 8. “It’s something we put out to start spreading the word to the band’s core fans that an album is on the way,” she says. The CD-5 includes remixes of “Sleep” by Underdog. Massive Attack has just kicked off a tour of clubs and mid-sized venues that will cover most of Europe and the U.S. The gigs will be complemented by a series of fan club culture events, which includes video, radio, and press pieces. “We’re trying to do something that has never been done before,” she says. “We have an idea for an expansion of the protection album that will be used as an ambient soundtrack for the exhibition.”

BY IRV LICHTMAN

“Protection,” released with retail, has further cemented the band’s name as an entertainment company.

“We’ve delivered our first commercial package,” online. “We’ll continue to work exclusively for EMI, as the company has an idea for an expansion of the protection album that will be used as an ambient soundtrack for the exhibition.”

run in 1983, and five years later, became one of the great film musicals.

Never again achieving the success of “Oliver!” and further burdened by minor box office results, “Oliver!” was finally brought to New York City in 1976 starring the Broadway veteran William Tabbert. The event was a success, and the musical gained new life. The story is told well in “Bart!” by David Roper, who has just been published by London-based Pavilion, just as a new Cameron Mackintosh production of “Oliver!” is set to open in London. Just as you can’t keep a good musical down, one hopes that it’s true of a songwriter with a great sense of melody and artfully simple wit and wisdom in his lyrics.

STEPS IN TIME: Ervin Litkei, the music wholesaler/record company/publisher/entrepreneur, has been writing this column for nearly three years, with his third column appearing later this week.

He was born in Hungary in 1940 and has been a significant figure in the music industry since FDR. Now his music has moved to the bal-

let stage in a video presentation performed by the Bol-shoi Ballet and the Ballet Of Russia, directed and choreographed by Boris Miagkov.

Actually, the work, produced by Litkei’s Jade Panther Corp., is an adaptation and is titled after his “Peace And Rememberance”/“The Atlantic & Pacific Suite.” The music is supplied by the London Sympho-

ny Orchestra and the London Philharmonic Orchestra, conducted by Bernard Ebbsinghue.

The same group made a recording of the works, now available on Litkei’s Aurora label.

The ballet, like the music that preceded it, parallels Litkei’s own life in Hungary before and after World War II, when he immigrated to the U.S. In his own musical ways, he honors this country as Irving Berlin, another grateful immigrant, did in song.

THE REP: Warner-Chappell senior VP Frank Military will represent the publisher in making the publishing deals for many of these musicals.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. ZZ Top, The Division Bell
2. The Piano, Music From The Film
3. Stone Temple Pilots, Purple
4. Tori Amos, Under The Pink
5. Stone Temple Pilots, Core,
McMahon's Nothing Set Pricks Interest

BY DAVID SPRAGUE

NEW YORK—Depending on his frame of mind, Kevin McMahon may define Prick as the name of his band or merely as the title of his first widely available album. The Cleveland native even waffles a bit when asked to characterize the word as a noun or verb.

"I made 'Prick' the title of this collection of songs because you have to have a title," he says. "Whether it's the name of the band or not almost doesn't matter to me, but for now it seems to fit—it's irreverent, it's hard—and it's open for interpretation."

There's nothing remotely equivocal about the occasionally harsh, mostly foreboding sounds that emanate from "Prick," set for a Jan. 24 release on Nothing/Interscope, a venture run by Nine Inch Nails' Trent Reznor and that band's manager, John A. Malm Jr.

The singer/multi-instrumentalist has been linked with both of Nothing's principals: Reznor played keyboards in a mid-'80s lineup of Lucky Pierre, a somber Euro-pop band led by McMahon and managed by Malm.

"Kevin has one of the most unique and distinctive visions of any artist I've been associated with," says Malm. "Both of those qualities come through on the album strongly enough that people's preconceptions will certainly be challenged."

In order to help circumvent those preconceptions, Nothing recently serviced college radio with an unmarked 7-inch teaser single spotlighting the song "Communique." Although the track appears on "Prick," the first "official" single (due just after Christmas) will be the more visceral "Animals."

"More than anything else, we wanted to get the band's name out there without any of the attendant hype," says Malm. "With Nails broke on a couple of that; they broke almost exclusively on the strength of the live show. I'm confident that [Prick] can do the same thing."

Much like Reznor (who lent a hand on the album's production), McMahon recorded alone, assembling a touring band which will select dates in February—after the fact. "I'm not a virtuoso—all I can really play are the songs that I write," he says. "Maybe because of that, sometimes I think I'm the only one who can play those songs the way I want to hear them."

McMahon began performing in the late 70s at the height of a vaunted northern Ohio post-punk scene that also spawned bands like Pere Ubu and Devo. While Lucky Pierre—the longest-lasting of his previous bands—garnered some critical success, lack of distribution kept it from reaching beyond a small cult audience.

"It was frustrating to put so much work into something, only to see it disappear," he says. "But it was too much of a passion on my part to give up on."

After leaving Cleveland for Los Angeles, McMahon began composing through his back catalog of songs, gleaming compositions that span the better part of a decade. Ten of them were waxed in sessions that took place in London, New Orleans, and at Reznor's Pig Studios in Los Angeles. That temporal spread is matched by a stylistic diversity that allows for the inclusion of both industrial-strength thrashfests (the tongue-in-cheek "Tough") and glossey meditations (the surreal, understated "No Fair Fights") that recall David Bowie's "Low" period.

"I didn't pick a date, a dated-sounding record, but I like things to sound like they're not situated in the right time," McMahon says. "These songs weren't comfortable when I wrote them, they're not comfortable now, and they probably won't be comfortable tomorrow. That's my reality."
The charts describe the best-selling titles by new and developing artists.
Rhino Looks To Bring Higher Visibility To R&B Reissues

BY DAVID NATHAN

LOS ANGELES—Rhino Records hopes to gain a greater portion of the black retail and consumer market through its creation of an urban music department.

The label has been a leader in reissuing R&B titles, but Rhino executives say many of its almost 150 titles have not reached their sales potential, particularly among black consumers.

"In looking at the catalog we've compiled over the last 16 years, it's obvious that its appeal goes beyond a traditional white, suburban audience," says Neil Werde, Rhino's senior VP of marketing.

"We became aware that a lot of black consumers didn't even know [our] product existed, and if they did, they might not have been able to find it," he says. "The urban area hasn't been a focus for us until now. That was an oversight. It's now a much bigger priority for us, which is why we created this new department."

The urban department was formed in November and has a staff of two: Shannon Williams, urban marketing/AR & sales manager, and Ron Wiggins, national manager, sales and marketing.

Williams previously worked as national sales and marketing development manager for the label. She began working for Rhino in 1990.

Wiggins' industry credits include three years as the urban marketing manager for Epic and stints with Rusty B Lead Records and Orpheus Records.

Williams conceived the idea of an urban department while working with the company's president, Paul Franklin. She determined that independent retailers were not aware of the extent of the Rhino product.

"I put together a proposal last year and presented it to [Rhino president/co-founder] Richard Foos. The idea was basically to create a department to specifically work the R&B catalog we have," Williams says.

Rhino executives say that since the label's creation in 1979, black music has played an important role in the company's growth. Its original catalog included titles by Curtis Mayfield, James Brown, Jerry Butler, Tyrone Davis, Dionne Warwick, the Isley Brothers, and Jackie Wilson.

Rhino's R&B catalog increased significantly in 1991, when the label began mining the vaults of Atlantic Records. The result was Rhino-issued titles featuring artists such as Aretha Franklin, Otis Redding, Donny Hathaway, and Ray Charles.

Rhino has released several R&B compilations, including the eight-volume "Street Jams," the five-volume "R&B: The Best Of Old School," and the five-CD "In Yo Face! The History Of Funk."

There also is a five-CD collection, "Billboard Top 100 R&B Hits 1945-1983."

The label recently issued "30 Years Of Rhythm & Blues (1945-1972)," a six-CD boxed set.

According to Keith Altmare, VP of sales, Rhino sees its R&B catalog as a key growth area. "There are a number of titles—like, Aretha Franklin's 'Sparkle'—which I've been given the kind of attention they should have," he says.

"We know that a lot of times, when someone buys a Rhino reissue, it's not a consumer's primary purchase; it's something they see when they're in the store. We want to educate both retailers and the public about the product."

In tandem with the creation of the urban department, Rhino is beginning a campaign under the banner "Deep In The Grove/Share Your Soul." The kickoff date is Jan. 15. Andrea Kinloch, senior product manager, says the campaign is designed to help increase consumer and retailer awareness of Rhino's R&B product.

Rhino is issuing bin cards, posters, and a sales brochure to retail accounts.

"There's a limited-edition, 15-track sampler which will be distributed to radio and used by our sales and publicity staffs, and a version with modified packaging which will be sent out for in-store play," Williams says.

In addition to co-op advertising, the campaign will include a number of radio-related contests in key markets, with a specific focus on 16 artists, including Franklin, Redding, Hathaway, and Charles, as well as Carla Thomas, Sister Sledge, Slave, the Bar-Kays, Betty Wright, Percy Sledge, Tyrene Davis, and the Isley Brothers, the Spinners, and War.

"We're creating banners for retail that can be customized to feature specific artists among the 16 we've targeted for the campaign," says Kinloch.

A Rhino consumer catalog of 35 R&B titles was developed by Wiggins and was made available to retailers once the "Deep In The Grove/Share Your Soul" campaign kicks in.

While many Rhino R&B titles have sold well, such as those featuring Franklin and Redding, other catalog items haven't met sales expectations. According to Wiggins, "My goal is to increase sales on everything in the catalog."

(Continued on next page)

Slick Rick Can't Enjoy Set 'Behind Bars'; Violator's Warren G To Start Own Label

BY BRETT ATWOOD

Los Angeles—Keia-Elektra is inarguing in the established clout of Keith Sweat to draw extra attention to the winter 1995 debut of R&B female trio Kut Klose.

Establishing the energetic threesome, Swet featured Kut Klose on his current single, "Get Up On It," which peaked at No. 14 on the Hot R&B Sin-

Keia/Elektra Kuts It Klose With Debut Album From Female Trio

gles chart.

"I deliberately wanted to introduce Kut Klose to the public this way," says Varrell Johnson, Elektra Entertainment Group executive VP of urban music. "Keith has a sensational track record, and we want to use that as an advantage. The plan is to make Kut Klose familiar out-of-the-box from their appearance on both the video and single artwork from "Get Up On It."

Kei Records, owned by Swet, made a splash late last year with its platinum-certified debut release, "Love Control" by the male R&B act Silk. The label aims to repeat that feat with "Surrender," the debut long-player from Kut Klose.

Tight-knot harmonies, steamy vocals, and intimate lyrics characterize the sensuous-yet-innocent recording.

The debut single, "I Like," will be shipped initially to R&B and top 40 rhythm-crossover radio Feb. 6, but Johnson says the goal is to cross Kut Klose over to top 40 mainstream radio as well.

"We have no predetermined base," says Johnson. "Obviously, this is an urban act, but we hope to expand to wider audiences."

Kut Klose hopes to break from the crowded pack of R&B girl groups already-ra-dying with a simple, time-tested philosophy.

"There are no gimmicks," says Johnson. "This is straightforward soul with strong storm material. At the end of the day, that is what these ladies will be judged by."

The label plans a Valentine's Day-themed promotional mailing that ties in to the album's Feb. 28 release. Johnson

by J. R. Reynolds

The Rhythm and the Blues

Slick Rick Can't Enjoy Set 'Behind Bars'; Violator's Warren G To Start Own Label

Keia/Elektra Kuts It Klose With Debut Album From Female Trio

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Slick Rick Can't Enjoy Set 'Behind Bars'; Violator's Warren G To Start Own Label
### Billboard Hot R&B Airplay

**FOR WEEK ENDING DECEMBER 17, 1994**

**R&B SINGLES A-Z**

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**FOR WEEK ENDING DECEMBER 17, 1994**

**Hot R&B Singles Sales**

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**Notes:**

- Billboard's Hot R&B Airplay chart is based on national sample of airplay, not national sub-sample of POS (point of sale) reports.
- Billboard's Hot R&B Singles Sales chart is based on retail sales.
- Both charts are compiled from data supplied by Broadcast Data Systems Radio Data Service, Billboard, and other industry sources.
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LOU LETS LOOSE: It takes a brave person to step forward and be counted among the world's queer brothers and sisters on the smallest level. Imagine choosing your record- ing debut as a forum for coming out, with those finding out including many members of your family. That is exactly what 19-year-old Lippy Lou is doing on her first More Protein U.K. 12-inch, "Liberation," an aggressive club storm that blends rave-drenched keyboards with blustery raaga chanting extolling the joys of lesbian life—both in and out of the bedroom.

"I first thought of making this record to save on all the stuff I'd have to buy to tell everyone back home about my sexual preferences," the Bedford, England, native says about the track's no-holds-barred lyrical content. "I had a moment of worry, but it disappeared pretty quickly. I'm proud of this record. It makes an important statement about freedom and access..."

It also speaks of Lou's bashful tempt for clever phrasing and interpreting the influence of countless reggae legends. Stated for commercial ship- ment next month, "Liberation" has been pleasing discerning twirlers overseas on a white-label release for a few weeks and is and is ripe for signing in the U.S. It comes after a successful run of performances with several rave sound systems and crews, including the Stallion, Culture Roots, and Young General. She grabbed the attention of More Protein honcho Boy George after approaching him at Bang!, a trendy London nightclub, last summer.

"Just from that conversation, I could feel that passion and charisma that was truly irresistible," George says. As she awaits the release of the single, Lippy Lou is plotting subsequent records that will further show-case her talent as well as explore her skills as a soul stylist. "This is just the first step," she says with a youthful, intriguing giggle. She certainly has captured our attention.

SIDEWALK TALK: Depressing news of the moment is that Juliet Roberts is now sans a major-label deal in the U.S. Less than a year ago, the British songstress turned punt- ers throughout much of the world in- side out with "Natural Thing," a Danny D.-helmed album that was issued on Reprise/WB domestically. The album's single, "Caught In The Middle" both topped Billboard's Club Play chart, with the former making a respectable dent on the Hot 100. The most glaring aspect of the label's faux pas is that the richly diverse "Natural Thing" never had its multiformat commercial po- tential fully explored. However, we are quite confident that Roberts will be snapped by another stateside la- bel pronto. In the meantime, she re- mains connected with the ever-fab Cootemptum Records in the U.K. ... More juice from the Warner Bros. grapevine: While radio program- mers continue to nosh on "Take A Bowl" from Madonna's glorious "Bedtime Stories" collection on Max- erick, club denizens will be served re- constructions of the intense, Bjork- panned ambient-house "Bedtime Story" pending approval from La M, post-productions by Orbital and Junior Vasquez should begin to circu- late toward the end of January. We are lathered in anticipation. Until then, DJs who occasionally choose to chill their crowds down with down- tempo grooves may want to check out the sleek, hip-hop-derived re- mixes of "Take A Bowl" recently de- livered by HaflaSoul and Steve "Silk" Hurley ... The wise folks at deConstruction in the U.K. are fol- lowing a similar line of promotional attack with Kylie Minogue's latest single, "Put Yourself In My Place," a cracker of a hip-hop ballad masterminded by RaPaul pal/collaborator Jimmy Harry. Seductive down- tempo interpretations of the song by Danny D. and All-Star are comple- mented by David Morales' enticing disko-soaked remix of "Where Is The Feeling," an album cut helmed by Brothers In Rhythm. That should keep die-harders from her PWL ten- ure happy, while the single nicely showcases Minogue's mature voice and accessibility to the unacquainted U.S. market. Look for the Imago Records state-side campaign for her fierce self-titled new album to hit full steam early next year ... Although the fine folks at EightBall Records deserve applause for successfully marking a marketable image for Joi Cardwell and the Mack Vibe's Jac- queline, there is way more to the la- bel's roster than divas. "The differ- ence" by Lectroluv is another of producer/composer Fred Jorio's genius house musings, benefiting from break-away remixes by Onester and Steven C. The label's budding Empire State subsidiary is starting to gain a distinctive under- ground profile, thanks in part to "The Chronic EP," a smokin' mix of house duhs by Mood II Swing's evanescence..."

TURN THE BEAT AROUND: Shortly after Apple Computers forced System 7 to change its name to System G, the dance act is about to resurface with an essential double-CD, "System 7: Fire + Water," on the Caroline-distributed Astral- works Records. Previously available overseas under two separate head- lines, the "Fire" disc is roughly 75 minutes of spine-crawling grooves, while the "Water" portion of the set is 75 minutes of lush ambient sound- scapes. Group members Steve Hille- age and Miquette Gehrke have such elegance and rhythmic coolness that it is easy to see why they have shelled such cup European club celebs as Laurent Garnier, Young, and DJ Lewis Krough to contribute to the project's writing and production. Suscance for the brain and body ... U.K.-headquartered indie Millen- ium Records caps its first year in operation with "Eternally Alive: An Analogue & Digital Mindfield Voyage," a album that compiles previously released and forthcoming sin- gles. Headman's hypnotic "Work My Mind" is a staple among trance worshipers, while recent signings Love Groove proves its mettle as a competitive electro-pop entity with "Fantasmas de Escobar," a dubby ex- ecution that bends around thumping compu-beats. A fine way to explore the artistic direc- tion of a promising new label. Fur- ther disciples should seek out the European import pressings of "I Love Saturday," the latest single from the duo's current "I Say, I Say, I Say" epic. Spread out over three CDs or two 12-inch records, Martyn Ware's original glossy pop production has been pumped onto a trance- conscious hi-NRG stomper by the Beatmasters, with front man Andy Bell having a stab at remixing several imaginative versions that are true to the song while impressively taking it in an intriguing (and but- wigglin') direction. Those of you fending for new material will be happy to discover three previously unheard tid-bits..."

A Dee-Delightful Gathering. Dee-Lite's Lady Kid and Super DJ Dmitry stopped backstage to visit Tribal America artist Candy Jaye after a recent gig in New York. The Chicago-rooted club veteran is currently stomping along the promotional trail in support of her single "Shoulda Known Better." She will enter the studio shortly to record a follow-up. Meanwhile, Dee-Lite is getting behind "Call Me," the latest single from its Elektra opus "Dewdrops In The Garden."
There are nuances and differences in the music, which is very healthy.

As is the case with popular musical forms, clearly identifying an acid-jazz record has become increasingly difficult. The basic concept is to merge elements of traditional hip-hop with "90s and acid-funk beats. Unlike other forms of dance music that are heavily rooted in electronic instruments, sampling, and studio wizardry, the primary emphasis here is placed on live, often acoustic instrumentation, which is especially common for acid-jazz groups to use. This has resulted in a unique sound that is hard to categorize.

In Detroit, "I Globe," an underground club, has been building acid jazz to a crossover audience since 1995. The group "J.D.M." has been gaining momentum, and acid jazz groups have recently been attracting more and more people to the club scene.

In New York City, acid jazz has emerged as a major force in the music scene. The acid jazz group "Giant Step" has been gaining significant attention, and their album "The Rhythm of the 90s" features a mix of jazz, hip-hop, and electronic dance music.

The acid jazz scene has also been gaining attention in other parts of the country, with groups like "The Groove Collective" and "The Acid Jazz Project" gaining popularity.

In conclusion, the acid jazz scene is thriving, and it's evident that this genre has a bright future ahead of it.
IN S.F., ACID JAZZ SURVIVES INATTENTIVE LABELS
(Continued from page 1)

viously devoted their efforts to re-
leasing rare jazz, soul, Latin, and funk
records as well as occasional acid-
jazz classics, from their Luv N' Haight label. Extremely popular on
the underground scene, Luv N' Haight
products were snapped up by spe-
cially stores and DJs around the
world, but largely ignored by U.S.
mainstream media and chain stores.
The two labels have a combined
catalog of more than 40 titles, ac-
cording to the McFadins, who claim
total sales of more than 100,000 units
per year.

“When the new acid-jazz sound
first started happening over here,
we thought it was OK, but the old
tunes were still better,” says Mike
McFadin. “That has changed, and
new music has evolved to have a lot
more substance. We wanted to be
involved in exposing that—espe-
cially as the West Coast scene was
exploding.”

At the forefront of the U.S. acid-
jazz sound, the McFadins’ labels
were the first to release a record from
the U.K. with “Spoken Word” by Yvone Alive on Luv N’ Haight in
1990. Since then, Ubiquity has re-
leased the “Home Cooking” compila-
tion trilogy, which features mostly
West Coast acts, and “Explorations,”
which includes music licensed
from around the world. Porthoming projects include a series
titled “Is This Jazz?”

BAY AREA’S PRAWNSONG
Primus bass player Les Claypool
and longtime band manager Dave
LeFkovitz founded Prawnsong Re-
cords in order to help San Francisco
bands get the same kind of exposure
that Primus had achieved. “We
wanted to give us Bay Area groups
the ability to tour, record, and the
chance to step up to a major label,” says
LeFkovitz. “It wasn’t an intentional
desire to concentrate on one genre,
but it happened that most of the
bands were playing jazz-oriented
material.”

In November, Prawnsong re-
 leased the first single from one of
San Francisco’s longest-running live
jazz and experiments, Alphabet
Soup. The collection “Take A Ride”
will be followed by “Layin’ Low In
San Francisco-based On The One
magazine premiered in summer 1994
to document the burgeoning acid-jazz
scene.

U.K. FOUNDERS NURTURE ACID JAZZ SCENE
(Continued from page 1)

The Cut” next month. The label is
also home to the Mo’ Fessentials, and
Sam Peterson, who has compiled
bands that regularly play at Christie
Turlington’s chic jazz spot, the Up
Anarchy in N’ Haight.

To date, the biggest success
story for Prawnsong has been gui-
tarist Charlie Hunter. His trio was
initially discovered by Peterson in
1993. Since then, Hunter has mo-
ved up to Blue Note Records and has
started a new project called
Klips, which has been signed to
Warner Bros.

“I just happen to have an interest-
ging guitar technique,” says Hunter.
“There are San Francisco musicians
who regularly run rings around me.
There is such a massive blend of
people here that it is a progression of
jazz. It is just a mat-
ter of time before it all blows up.”

Brothers John and Dave Warren,
along with drummer Tony Palmer,
and are the core members of funky
San Francisco combo Slide 5. Moving
from house-orientated to jazz, Slide 5
has adopted a jazzier sound over the
past couple of years and plays regularly with guest horns and
vocals. According to John, San Francisco has the best live scene in America,”
says John Warren. “It is really healthy, but, unlike L.A. and New York, it is
not that expensive. There are more
labels looking to sign another mu-
sician than a producer (in San Francisco).”

Jocy, left, and Michael McFadin
founded San Francisco’s Ubiquity
Records in 1993 to focus local acts.

Slide 5 has released three tracks
through Ubiquity and another cour-
tesy of the German label Soulciety,
and is looking to release an al-
bum soon.

Major labels appear to be watch-
ing the local acts closely and have
yet to act on any large scale. Mi-
ichael Motta, promotion and market-
 ing director with Capitol Records in
San Francisco, says “A lot of
labels are very interested in this ec-
lectic scene and want to sign local
acts.”

Motta says major-label support
for acid jazz is minimal because
there is simply not enough interest in the Midwest, South, and
Southwest is minimal. “This music
hasn’t found a niche yet, and there’s
no kind of organized support,” says
Motta. “A lot of people think it’s a fad; they’re
scared to sign bands.”

CLUBS SUPPORT ACTS
Enabling bands like Slide 5 to make
“a living” from live appear-
ances in satellite clubs that have
rejected the traditional jazz club
format for showcasing live jazz and
opted for more dance-oriented
nightlife.

The Elbo Room hosts six nights
of jazz-based music every week,
and frequently entertains crowds
of 400-plus. On a larger scale,
Berimbau’s 365 club has hosted Jamiro-
qui, Galliano, Incognito, and the
New Heavies. Other clubs support-
ing the jazz dance in-
clude Nickies BBQ, Deco, and the
Sound Factory.

“(Acid jazz) has its own niche,”
says Alan Vensterman, “A lot
of people who do not know what
it really is— but they don’t mind
using the phrase and mimicking it.”

Following in the footsteps of Talkin’
Loud and Acid Jazz, a second genera-
tion of innovators and followers
has emerged in the U.K. with most
major projects based in London.

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Andrea Jerreis is editor of On The
One magazine in San Francisco
and is a local club and radio DJ. He
features acid jazz on his Friday-night
radio shows on KUSF-FM.

Jocy, left, and Michael McFadin
founded San Francisco’s Ubiquity
Records in 1993 to focus local acts.

ubiquity has released the “Home Cooking” compilation trilogy, which features mostly West Coast acts, and “Explorations,” which includes music licensed from around the world. Porthoming projects include a series titled “Is This Jazz?”

BAY AREA’S PRAWNSONG
Primus bass player Les Claypool
and longtime band manager Dave
LeFkovitz founded Prawnsong Records in order to help San Francisco bands get the same kind of exposure that Primus had achieved. “We wanted to give us Bay Area groups the ability to tour, record, and the chance to step up to a major label,” says LeFkovitz. “It wasn’t an intentional desire to concentrate on one genre, but it happened that most of the bands were playing jazz-oriented material.”

In November, Prawnsong released the first single from one of San Francisco’s longest-running live jazz and experiments, Alphabet Soup. The collection “Take A Ride” will be followed by “Layin’ Low In San Francisco-based On The One magazine premiered in summer 1994 to document the burgeoning acid-jazz scene.

U.K. FOUNDERS NURTURE ACID JAZZ SCENE
(Continued from page 1)

The label was also home to the Mo’ Fessentials, and Sam Peterson, who has compiled bands that regularly play at Christie Turlington’s chic jazz spot, the Up Anarchy in N’ Haight.

To date, the biggest success story for Prawnsong has been guitarist Charlie Hunter. His trio was initially discovered by Peterson in 1993. Since then, Hunter has moved up to Blue Note Records and has started a new project called Klips, which has been signed to Warner Bros.

“I just happen to have an interesting guitar technique,” says Hunter. “There are San Francisco musicians who regularly run rings around me. There is such a massive blend of people here that it is a progression of jazz. It is just a matter of time before it all blows up.”

Brothers John and Dave Warren, along with drummer Tony Palmer, and are the core members of funky San Francisco combo Slide 5. Moving from house-orientated to jazz, Slide 5 has adopted a jazzier sound over the past couple of years and plays regularly with guest horns and vocals. According to John, San Francisco has the best live scene in America,” says John Warren. “It is really healthy, but, unlike L.A. and New York, it is not that expensive. There are more labels looking to sign another musician than a producer (in San Francisco).”

Jocy, left, and Michael McFadin founded San Francisco’s Ubiquity Records in 1993 to focus local acts.

Slide 5 has released three tracks through Ubiquity and another courtesy of the German label Soulciety, and is looking to release an album soon.

Major labels appear to be watching the local acts closely and have yet to act on any large scale. Michael Motta, promotion and marketing director with Capitol Records in San Francisco, says “A lot of labels are very interested in this eclectic scene and want to sign local acts.”

Motta says major-label support for acid jazz is minimal because there is simply not enough interest in the Midwest, South, and Southwest is minimal. “This music hasn’t found a niche yet, and there’s no kind of organized support,” says Motta. “A lot of people think it’s a fad; they’re scared to sign bands.”

CLUBS SUPPORT ACTS
Enabling bands like Slide 5 to make “a living” from live appearances in satellite clubs that have rejected the traditional jazz club format for showcasing live jazz and opted for more dance-oriented nightlife.

The Elbo Room hosts six nights of jazz-based music every week, and frequently entertains crowds of 400-plus. On a larger scale, Berimbau’s 365 club has hosted Jamiroqui, Galliano, Incognito, and the New Heavies. Other clubs supporting the jazz dance include Nickies BBQ, Deco, and the Sound Factory.

“(Acid jazz) has its own niche,” says Alan Vensterman, “A lot of people who do not know what it really is—but they don’t mind using the phrase and mimicking it.”

Following in the footsteps of Talkin’ Loud and Acid Jazz, a second generation of innovators and followers has emerged in the U.K. with most major projects based in London.

Most of Dorado’s acts are local, and have built a following in the U.K. with a series of local club and radio DJ. He features acid jazz on his Friday-night radio shows on KUSF-FM.

Andrea Jerreis is editor of On The One magazine in San Francisco and is a local club and radio DJ. He features acid jazz on his Friday-night radio shows on KUSF-FM.
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Love & Desire
Argopect

Burning With Fire
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Lips, Inc.
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Labels Cool On Winter Releases

Only 11 Albums Scheduled In Jan. & Feb.

by Edward Morris

NASHVILLE—Country music will tip toe rather than charge into 1990. A survey of the major labels shows that only 11 new albums are scheduled to be released during January and February. And of these, only two are projects that have scored golden or better.

Three albums are debut projects; two are by townspeople coming to country from other formations, and three are by established acts who have recently switched from other labels.


Gospel singer Russ Tafl, a Grammy and Dove winner and former member of the Imperials, tries his hand at country with the Feb. 28 release of “Wind Of Change” on Reprise. Yearwood will release “Puppet” on Epic, Feb. 28. The Wynonna project, “Makin’ A Mess: Bob Gib-3373

storylines and profiles lawyers by state and city, and indexes them by law school, foreign language capabilities, areas of concentration, types of clients, firms, and organizations.

 MORNINGSTAR HOPES U.S. ‘CAN’T RESIST’ WEA CANADA’S CONROY

by Larry LeBlanc

TORONTO—Patricia Conroy’s third WEA album, “You Can’t Resist,” got a boost before it was even released here. In September, the artist won top female vocalist at the Canadian Country Music Awards in Calgary.

“It was the springboard I needed to launch the album,” Conroy says. “I had lost several people and a lot of publishing houses in Nashville, met the publisher people, and got to know them. I went back many times to get material they might not have sent me.”

After winning album of the year honors for 1992’s “Bad Day For Trains” at last year’s CCMA awards, and following her signing with MorningStar, Conroy decided to leave her Toronto home and relocate to Nashville.

“I had read about her in a trade magazine, and she was published there,” says MorningStar’s Rethart. “She’s got an incredibly interesting voice, which we thought hadn’t been captured on tape yet.”

Conroy says being in Nashville helped her discover what was unique about her performance and vocal style. “It’s a style I never knew was a real [career] turning point,” she says. “I found myself. I found what I wanted to be, rather than blending in orCopy condensed from text
### HOT COUNTRY SINGLES & TRACKS

**COMPILED FROM A SAMPLE OF NATIONAL AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 135 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.**

#### HOT COUNTRY RECURRENTS

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHISPER MY NAME</td>
<td>RANDY TRAVIS</td>
</tr>
<tr>
<td>3</td>
<td>NATIONAL WORKING WOMAN'S HOLIDAY</td>
<td>BILL AND DAVE</td>
</tr>
<tr>
<td>6</td>
<td>HANGIN' IN</td>
<td>TONY KEITH</td>
</tr>
<tr>
<td>10</td>
<td>WISH I HADN'T DONE</td>
<td>BILL AND DAVE</td>
</tr>
<tr>
<td>13</td>
<td>INDEPENDENCE DAY</td>
<td>BING CROSBY</td>
</tr>
<tr>
<td>15</td>
<td>BOY HOWDY</td>
<td>JOHN MICHAEL MONTGOMERY</td>
</tr>
<tr>
<td>16</td>
<td>THAT'S WHAT I CALL</td>
<td>FREDERICK CHOPIN</td>
</tr>
<tr>
<td>17</td>
<td>SHE'S IN THE BEDROOM CRYING</td>
<td>JOHN &amp; KYM</td>
</tr>
<tr>
<td>18</td>
<td>SOUTHBOUND</td>
<td>PHIL VANCE</td>
</tr>
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#### Hot Country Chart Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Title and Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OLD ENOUGH TO KNOW BETTER</td>
</tr>
<tr>
<td>2</td>
<td>MY KIND OF GIRL</td>
</tr>
<tr>
<td>3</td>
<td>THE CITY PUT THE COUNTRY BACK IN ME</td>
</tr>
<tr>
<td>4</td>
<td>MAYBE SHE'S HUMAN</td>
</tr>
<tr>
<td>5</td>
<td>LONG LEGGED HANNAH (FROM BUTTE, MONTANA)</td>
</tr>
<tr>
<td>6</td>
<td>BETWEEN AN OLD MEMORY AND ME</td>
</tr>
<tr>
<td>7</td>
<td>WHEN YOU WALK IN THE ROOM</td>
</tr>
<tr>
<td>8</td>
<td>TENDER WHEN I WANT TO BE</td>
</tr>
<tr>
<td>9</td>
<td>WATERMELON CRAWL</td>
</tr>
<tr>
<td>10</td>
<td>GOIN' THROUGH THE MOMENT TO SMELL THE RAIND</td>
</tr>
<tr>
<td>11</td>
<td>THIS IS ME</td>
</tr>
<tr>
<td>12</td>
<td>IF YOU'VE GOTTEN LOVE</td>
</tr>
<tr>
<td>13</td>
<td>WE CAN'T LIE ANYMORE</td>
</tr>
<tr>
<td>14</td>
<td>I'M NEVER GONNA FORGET MY HEART</td>
</tr>
<tr>
<td>15</td>
<td>THE TRUCKER</td>
</tr>
<tr>
<td>16</td>
<td>I'M GONNA MAKE YOU BURN</td>
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<tr>
<td>17</td>
<td>I'M GONNA MAKE YOU BURN</td>
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<td>18</td>
<td>I'M GONNA MAKE YOU BURN</td>
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<td>I'M GONNA MAKE YOU BURN</td>
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<td>25</td>
<td>I'M GONNA MAKE YOU BURN</td>
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#### Billboard Hot Country Songs

<table>
<thead>
<tr>
<th>No.</th>
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<tbody>
<tr>
<td>1</td>
<td>I'M GONNA MAKE YOU BURN</td>
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<tr>
<td>2</td>
<td>I'M GONNA MAKE YOU BURN</td>
</tr>
<tr>
<td>3</td>
<td>I'M GONNA MAKE YOU BURN</td>
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#### Videoclip Availability

Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is indicated on the recurrent chart.
New American Music Tour Aims To Attract Younger Fans

[Image of a magazine cover with text about the tour]

**WEA CANADA'S CONROY WOOS U.S.** (Continued from page 28)

want to be part of what's going on in country music, but I'm determined to be unique."

Last month, Conroy returned to Canada to shoot three videos in a one-week period with director Stephen Goldberg. The clips include the album's lead-off single, "Somebody's Leaving," and the follow-up "What Else Can I Do," and "What Do You Care," one of the four Canadian hits on "Bad Day For Trains." The latter clip was re-requested by the New Country Network.

With few video airplay opportunities in Canada, sales for domestic country acts—excepting Michelle Wright, Rita MacNeil, the Rankin Family, Charlie Major, George Fox, Prairie Oyster, and Ian Tyson—have lagged far behind American-based artists for years. Conroy's "Bad Day For Trains," for example, has sold only 14,000 units in Canada and 240,000 in the U.S., according to his manager, Edward Morris, president of Warner Music Canada.

But it is hoped that the Jan. 1 debut of Maclean Hunter Broadcast/Wawio Communications' New Country Network video channel will spur sales of Canadian country. Video play for its artists so far has been limited to country-based programs as MuchMusic's "Outlaws And Heroes," CBC-TV's "Country Beat," the syndicated "Country Top 10," and the U.S.-based Country Music Television.

"Hopefully the New Country Network channel will alleviate some of the problems we are having in selling Canadian country music," says Conroy. In granting the license to the New Country Network, the Canadian Radio-televison and Telecommunications Commission concurred with Maclean Hunter/Rawio's decision to delete CMT from Canadian cable, now making it the center of a Canadian court appeal by CMT.

Conroy argues that exposure on CMT, which could be limited if the service is terminated here, is important to those Canadian artists seeking careers outside Canada. "I'm really happy there's a new channel coming on in Canada, but until what CMT has done in Canada and can do for Canadians—not only in North America, but in Europe," Conroy says. "I plan on touring Europe in April, and I need CMT. I also need CMT to break into the States." For now, moving to Nashville is a first step in that direction.

CROWELL HARRIS

A spokeswoman for CMT says, "We've already committed to do on-air spots supporting the tour, but we're looking at a lot of other things."

Watson declines to specify how much money General Motors Entertainment is putting into the tour. "I can tell you," he says, "that tours of this nature—with the artists involved and a travel party from the United States, plus 200 people, plus additional sound and lights and 10 tour management people from London—[makes] 50 people on the road. [There will be] essence of cost for tour buses, hotel rooms, transatlantic flights, per diems, equip, rental, venue hire, et cetera—it's a substantial subsidy.

Given the corporate largesse, Watson confirms that the artists will use their own bands on the tour, rather than employing a common one.

March, March International plans to release the first volume of a compilation CD, "New American Music." Additionally, the label will publish a special edition of its promotional magazine, also titled New American Music. Currently, the publication is circulated to approximately 250,000 country fans through mailings, retail outlets, clubs, and concert venues. Circulation for the stamps are between 600,000 and 700,000 people, plus additional sound and lights and 10 tour management people from London—approximately 50 people on the road. [There will be] essence of cost for tour buses, hotel rooms, transatlantic flights, per diems, equip, rental, venue hire, et cetera—it's a substantial subsidy."

Watson notes that two major European retailers are considering ranking country music under the heading "New American Music," already in place, he says, at HMV in Japan.

There are the cities and dates for the April tour: Dublin (7), Belfast (8), Brussels (10), Paris (11), the Hague (12), Glasgow (14), Birmingham (15), Singapore (16), Hamburg (19), Zurich (22), Milan (24), Madrid (26), and Lisbon (27).
### Billboard Top Country Album Catalogs

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>First Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec 17, 1994</td>
<td>1</td>
<td>Peace Setter</td>
<td>Greatest Hits Volume 2</td>
</tr>
<tr>
<td>Dec 24, 1994</td>
<td>2</td>
<td>Alan Jackson</td>
<td>A Lot About Livin' (And a Little 'bout Lovin')</td>
</tr>
<tr>
<td>Dec 31, 1994</td>
<td>3</td>
<td>Garth Brooks</td>
<td>The Ultimate Garth Brooks Collection</td>
</tr>
<tr>
<td>Jan 7, 1995</td>
<td>4</td>
<td>Alabama</td>
<td>Christmas With The Juds and Alabamas</td>
</tr>
</tbody>
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### Billboard Top Country Albums

<table>
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<td>A Lot About Livin' (And a Little 'bout Lovin')</td>
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### Billboard Top Country Albums Complied From A National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan

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</table>

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**Note:** The above text is a snapshot of the Billboard Top Country Albums chart from the week ending December 17, 1994. The chart lists the top country albums and includes information about artists, titles, and positions. The text is formatted to reflect the typical layout and style of the chart, including tables and bullet points. The chart is sourced from Billboard and is compiled from a national sample of retail store and rack sales reports.
Can Rod Help Pepsi Drink In New Fans?

Pepsi + Rod = Brasil! Or so the thinking goes among company brass at Pepsi-Cola International, who reckon that global superstar Rod Stewart can help bring in millions of new Brazilian customers via a national television ad campaign, a free New Year's Eve show at Rio de Janeiro's Copacabana beach, plus millions of Latin-American television viewers.

Rod certainly could use a new generation or two of soft-drink consumers in Brazil, where rival Coca-Cola holds a seemingly insurmountable 64% share of the soda market, compared to Pepsi's 6%. On Dec. 1, Rod and its bottling partner, Buenos Aires Embotelladora S.A. (BAESA), announced that they will invest more than $400 million in 1995 toward the expansion of manufacturing, distribution, and marketing activities in Brazil.

Stewart's participation in this venture will account for only several million dollars of the overall thrust. However, his New Year's Eve blast at Copacabana beach is expected to draw 1 million spectators, believed to be a worldwide attendance record for a live concert. Millions more TV viewers in Latin America will be able to pick up the show via a satellite network being assembled by Pepsi, especially for the event. So, Stewart's high-profile set should at least garner a few new customers for Pepsi, which views Brazil and South America as virgin territory for soft-drink firms.

Best of all, Stewart's one-night stand in Rio allows Pepsi to gain a splashy public relations head start in 1995 over Coke, which is a sponsor of the Rolling Stones' Brazilian shows in January. Stewart performed in Latin America whose previous shows in the region were sponsored by Pepsi, Stewart looks to profit from his Copa gig as well. He not only picks up a reported seven-figure check for his effort, but also lays the groundwork for a probable 1996 tour in the area. It is unknown whether the exact number in Stewart's seven-figure payout begins with a 1, 2, or 3, but it is likely that his tab will approach the $2.3 million-per-show guarantee that the Stones are set to receive for their Brazilian dates.

The Pepsi-Stewart linkup was orchestrated by Jay Coleman, president/CEO of marketing firm EMI, whose company paired Pepsi with Michael Jackson and Tina Turner for their Latin American treks. Coleman says Stewart was selected for the Pepsi campaign because of his five-year absence from a market where he has been popular as a live act in the past.

"When we were looking to do something in Brazil," says Coleman, "Rod was obviously tops on the list, because five years earlier he went to Latin America and it was a hugely successful tour. Pepsi was looking to kick off the new year bigger than life, and do something from the consumer standpoint that would really capture the imagination of literally millions of people.

"New Year's Eve is a huge celebration in Rio anyway, where traditionally millions of people go to the beach at Copacabana to watch the fireworks. So the idea was to tie in with that and just make it bigger."

Coleman points out that Stewart will perform on oldies set in Rio and will not preview material from his forthcoming album, due early next year. "A huge stage will be constructed in front of the Copacabana Palace hotel," Coleman adds, "and there will be video screens up and down the whole strip."

Ocesa "phantom"-izes Mexico City: Ocesa Presents Inc. is bringing "Phantom Of The Opera" to Mexico City's 10,000-seat Auditorio Nacional for a six-week engagement in October 1995. New York-based promotion company Pace Theatrical Group is producing the show, along with Ocesa president Bruce Moran, who adds that ticket prices for the performances will be as affordable to Broadway as "an event to see in the States." Moran also says that the "phantom" will be presented in Mexico City, and will be on par with the Broadway version. "The pace is official Broadway touring company of Phantom," says Moran, "so this will be the real deal."

In other performance news, Moran has confirmed that Bmg su-ergroup Caifanes is opening for the Rolling Stones' three Mexico City dates in February. Caifanes performed before a sold-out audience Dec. 8 at the Auditorio Nacional.

(Continued on next page)
**Latin Notas**

Continued from preceding page

OCESA, incidentally, owns the semipro Mexico City Aztecas basketball team, which began its season last month in the Continental Basketball Assn. The Aztecas play their home games at the 20,000-seat Palacio de Los Deportes.

Mexico-Notas: If there were any doubts about the popularity of New Age sounds in Mexico, they were dispelled Nov. 17-18 when 11anni played two sold-out shows at the Auditorio Nacional in Mexico City... Aria supergroup Maldira

Videncia is due to ship its next album, in February or March. Versatile U.S. producer Bill Laswell is helming the project... EMi Mexico honcho Mario Ruiz is high on a Guadalajara rock quintet Azul Vuelta, now recording in London with producer Richard Blair (Peter Gabriel, Sinead O"Connor). The band's label bow is scheduled for January. EMi veteran acts set to release product in January are Paulina Rubio ("El Tiempo Es Oro") and Rocio Banquells ("La Fuerza Del Amor"). Warner Mexico has shipped another 60,000 units of Cafe Tacuba's splendid "Re." By curious coincidence, "Re" and Joaquin Sabina's "Esta Boca Es Mia" (Arsenal/BMG) feature tribute songs to legendary Mexican diva Chavela Vargas.

Getting caught up: Tower Records is opening a store in Sao Paulo next year, its first outpost in South America... Grupo Radio Centro, which owns or operates 10 radio stations in Mexico City, has purchased Radiodifusión RED for $184.9 million. Radiodifusión owns three stations in Mexico City and one in Guadalajara... Leo "En Stereo" Vela, former DJ at WQBA-FM Miami in the early '80s, returns as the station's PD. Vela most recently was the midday jock at WPOW-FM Miami. Newly appointed MD Raymond Hernandez says the WQBA's current appellation, "La Exotica," will be augmented by "Super Q," the station's longtime moniker in the '80s and early '90s. Hernandez says WQBA's format will mix old and new pop and tropical material, "along with ballads and lunchtime disco mix and one-hour, evening mix shows of Euro dance songs"... Hernandez, president of the Majestique Sound Enterprises record pool, also is planning to buy out Record Pool Latino of the Florida. Hernandez anticipated purchase of Latino would make EMi the largest Latin record pool in the U.S., with an expected membership of 100 club DJs... Enthral tropical outlet WCMQ-FM Miami has reverted back to its pop ballad format and now is known once again as "FM 92."

Chart Notes: After playing bridesmaid the past two weeks to Luis Miguel's "La Media Vuelta" (WEA Latina), Selena's "No Me Queda Mas" (EMi Latin) steps up to No. 1 this week on the Hot Latin Tracks chart... "No Me Queda Mas" is the third chart-topping track from Selena's top five album "Amor Prohibido," and her fourth No. 1 hit overall.

Meanwhile, Los Mier and Fito Olivares are two veteran acts who finally made their debuts this week in the top 10 on Hot Latin Tracks. Los Mier's "Te Amo" (Fonovisa), a romantic pop/cumbia ballad, moves 12-7 with a bullet, while Fito Olivaress' breakout cumbia hit "El Colesteral" (Fonovisa) makes the highest chart bow of the year at No. 9.
LUDWIG ON DECK: Is Beethoven going to follow Mozart into movie celebrity? On Dec. 16, the great man's birthday, Columbia Pictures opens "Immortal Beethoven," a film by Bernard Rose (creator of the horror film "Candyman") and starring Gary Oldman (best known for title roles in "Brum Stoker's Dracula" and "Sid and Nancy") and Isabella Rossellini. Movies being what they are, Rose's "historical fiction" has a love interest: an offering solution to the riddle of Beethoven's Immortal Beloved. All its Beethoven soundtrack, on Columbia's sister label Sony Classical, is directed by Sir Georg Solti and beasts an all star cast that includes the London Symphony for the many symphonic excerpts; Emmanuel Ax, Pamela Frank, and Yo-Yo Ma playing a trio; Murray Perahia performing part of the "Moonlight" and "Pathetique" sonatas, the "Emperor" Concerto, and kiddie favorite "Fur Elise"; and Gidon Kremer, Renée Fleming, and Bryn Terfel on other tracks.

Sir Georg, who was Rose's choice, usually records for Decca/London, so that label too is getting in on the fun with its own compilation, "Immortal Beethoven," starring Sir Georg and pianist Vladimir Ashkenazy. Stuckert's "The movie lover's guide to Beethoven's greatest hits," the CD includes seven cuts of the same repertoire used on the "Immortal Beloved" soundtrack, but also points to other films, such as "A Clockwork Orange" and "Force of Evil," have used Beethoven to build atmosphere. The tiny print on the back of the box tells the consumer that these are "Not original soundtrack recordings," but the booklet copy is a tad ambiguous. Delos has jumped on the movie bandwagon as well, with "The Immortal Beethoven: Highlights Of His Most Beloved Music," a collection of 10 performances featuring conductor Gerard Schwarz, pianist Carol Rosenberger, the Orford Quartet, and others. Delos claims no association with the movie, but the timing of the release is deliberate.

MEMORIAL: Family, friends, and colleagues gathered at Juilliard Dec. 2 to remember the pianist Rudolf Firkusny, who died last July at age 92. A courtly, charming man and a transcendent musician, Firkusny studied with Janáček during his childhood, and as an adult championed the music of his fellow Czech, particularly Janáček, Dvořák, and Martinů. His participation was the heart of the 1966 Bard Dvorak Festival, and BMG Classics has just released his recordings of Martinů's Piano Concertos Nos. 2, 3, and 4. Other recent, especially memorable recordings from BMG include his collaboration with soprano Gabriela Beňačková for songs by Czech composers, a disk of Janáček's piano music, and a 1963 recording of Dvořák's Piano Concerto with the Czech Philharmonic, made after he returned to his homeland after 45 years in exile.

Speakers including the conductor Kurt Masur, the translator Robert T. Jones, and the pianist's son Igor movingly recalled Firkusny's warmth and artistry. The composer Philip Glass told the gathering of another side of the pianist: It was Firkusny who taught Glass in the mid-'50s, when the composer was a "musical renegade," asked him to write a cadenza for a Mozart piano concerto; studied a piece of Glass's music for a performance that, alas, never took place, and became his friend.

IN THE STUDIO: If you loved the Stephen Albert cello concerto on Yo-Yo Ma's New York Album from Sony Classical (still on the billboard Classical Chart), there's now a new cello repertoire on the way. Ma and the Philadelphia Orchestra under David Zinman have just recorded a concerto by Leon Kirchner (the piece that won the 1984 Kennedy Center Friedheim Competition), Richard Danielpour, and Christopher Rouse, also for Sony.

by Heidi Waleson

Classical KEEPING Score

by Jeff Levenson

Jazz BLUE Notes

ANYONE CAN WHISTLE: Sony Classical (as reported and suggested in last week's Billboard) isn't the only label to turn a jazz ear toward Stephen Sondheim. Varese Sarabande Records, which just created a new division named SCORE, is releasing Tony Bennett, with Phillips, among them. But the period's jazz, hasn't "fused it. . . . In Jazz" by the Trotter Trio. The album, which features the Tony Award-winning score of the hit musical "Passion," is the brainchild of producer Bruce Kimmel; the artistic director is pianist Terry Trotter, whose credits include recordings with Frank Sinatra, Tony Bennett, and Ella Fitzgerald.

An Xmas Gift Idea (Before It’s Too Late): Verve just released an album titled "The Jazz Scene," which originally hailed from 1960 as a numbered, limited-edition set. At that time, Downbeat magazine called it "the most remarkable album ever issued." Why? Because it was an ambitious Norman Granz project intended to be a snapshot of contemporary jazz, circa the late '40s. Many of the period's stars were represented: Duke Ellington, Ralph Burns, Charlie Parker, Lester Young, Bud Powell, Coleman Hawkins, and Flip Phillips among them. But also included in the package were photographs by famed lensman Gjon Mili (yes, he of "Jammin' The Blues" fame). Verve's current issue is a masterful piece of packaging (the label is getting quite a reputation for that kind of thing), with discs, notes, and pictures set in a spiral notebook roughly the size of a jewel box. Is it "the most remarkable album ever issued?" Nope, merely great. (Listen for Hawkins' unaccompanied solo on "Please," one of jazz saxophone's most influential moments. And look for Mili's picture of bassist John Simmons—four sensuous fingers set against the instrument's heavenly rays of strings.)

Another Xmas Gift Idea (And It's Still Not Too Late): For the literary types among us (no, not just readers of liner notes), jazz scribe Gene Lees has suggested "The Best of World Christmas," with seven cuts of Beethoven soundtrack, and "Pascale," with Murray Perahia playing part of the "Moonlight." Along with the other noted cuts, this "Jazz Christmas in Dixie" has C. D. Childs, Tony Bennett, Ella Fitzgerald, Lena Horne, and others.

by Jeff Levenson

Top Contemporary Jazz ALBUMS

Top Artists & Music

by Jeff Levenson

Billboard DECEMBER 17, 1994

www.americanradiohistory.com
Satellite Films Honored For ‘Closer’

Clip Nails Five Music Video Production Awards

BY DEBORAH RUSSELL

LOS ANGELES—The creative crew behind Nine Inch Nails’ controversial video “Closer” swept the 1994 Music Video Production Awards with five victories, including nods for best art direction, cinematography, and styling. The Nothing/TVT/Interscope clip, directed by Mark Romanek of Satellite Films, also was named best video of the year and best alternative video of the year.

In addition, fellow Satellite Films director Spike Jonze was named best director for the Beastie Boys clip “Sabotage.” The Capitol clip also was cited for best editing.

Oddly, Jonze even was nominated in the best choreography category for the Beastie Boys’ video, but that award went to choreographer Tina Landon for Janet Jackson’s “If.”

Original MTV VJ Mark Goodman and Martha Quinn hosted the MVPA awards, which were held Nov. 30 at the Beverly Hills restaurant Tatou. The event attracted a number of the industry’s most creative and post-production personnel.

“When MTV first came on the air,” Goodman said to the audience, “we were attacking for corrupting the morals of the nation’s youth and shortening their attention span. But that was actually your fault! And that’s what we’re here to celebrate tonight.

In fact, an MVPA jury presented its 1994 Outstanding Achievement Award to MTV itself, Goodman, Quinn, and awards attendees (a fellow original VJ) Nina Blackwood accepted the award on the music video network’s behalf. Prominent names have included Propaganda Films co-founder Joni Sighvatsson, video director Russell Mulcahy, and music industry veteran Jeff Ayeroff.

A complete list of the 1994 MVPA awards winners follows:

**Video of the year:** Nine Inch Nails, “Closer” (Nothing/TVT/Interscope)

**Adult contemporary:** Sheryl Crow, “Leaving via the Garage” (A&M)

**Alternative:** Nine Inch Nails, “Closer” (Nothing/TVT/Interscope)

**Country:** Travis Tritt & the Eagles, “Take It Easy” (Giant)

**Jazz/New Age:** Tony Bennett, “Steppin’ Out (With My Baby)” (Columbia)

**Pop:** Bjork, “Violently Happy” (Electra)

**Rock:** Rage Against the Machine, “Freedom” (Epic)

**Urban/R&B:** Sisqo, “Pull Up/Purple Haze” (Virgin)

**Video from a feature film:** (tied) Living Colour, “Sunshine Of Your Love” from “True Lies” (Epic Soundtrack); the Backbeat Band, “Money” from “Backbeat” (Virgin) Art direction: Tom Foden for Nine Inch Nails, “Closer” (Nothing/TVT/Interscope)

**Choreography:** Tina Landon for Janet Jackson, “If” (Notting Hill)

**Cinematography:** Harris Savides for Nine Inch Nails, “Closer” (Nothing/TVT/Interscope)

**Direction:** Spike Jonze for the Beastie Boys, “Sabotage” (Capitol)

**Editing:** Eric Zurnhennen for the Beastie Boys, “Sabotage” (Capitol)

**Special effects:** Ian Byrd, John Wake, Kent Feeler, and Stan Kellogg, “Black Hole Sun” (A&M)

**Styling:** April Najer for Nine Inch Nails, “Closer” (Nothing/TVT/Interscope)

**Directorial debut of the year:** Kevin Lofton for Adam Sandler, “Mom” (Warner Bros./Atlantic)

**Longform music video of the year:** Tina Turner, “What’s Love Got To Do With It” (Warner Bros.)

**Longform music video of the year (tie):** (tied) Thai Dang Thoi Son, “La Grande Valse Brilliant” (Les Disques Analekta); Jon Jovi, “I Believe” (Mercury)

**New York**


**Classic Concepts Inc. director Lionel Martin is the eye behind Silk’s “I Can Go Deep” video, which comes from the movie soundtrack to “A Low Down Dirty Shame.” Keith Miller produced Erik G and Riva Records video.

**Los Angeles**

**Jada Pinkett directed the new YNWee video “I’m Going Down” for Def Jam. Troy Smith directed photography on the shoot. Pinkett also is the eye behind Shag N’ Dups’ giant video “Ancho Man.” Ericson Core directed photography, Craig Fanning executive produced both videos for F.M. Rock.

**Funkoholics’ “Lock On” video is an Eastside Entertainment/Claven Knife Productions clip directed by Rinky Harris. Bill Dill directed photography; Rae Huan and Brian Per- man produced. The same crew is behind Thug Life’s new Interscope clip “Crude To The Grave” and Cedric Ce- biallos’ Immoral/Epic Video “Flow On.”

**New York**


**Classic Concepts Inc. director Lionel Martin is the eye behind Silk’s “I Can Go Deep” video, which comes from the movie soundtrack to “A Low Down Dirty Shame.” Keith Miller produced Erik G and Riva Records video.

**Other cities**

**India,** Spain, is the backdrop to Madonna’s latest Maverick/Sire/ Warner Bros. video, “Take A Bow.” The A+ Group production directed by Paul McPadden.

**Squash director Carlos Grasso recently reteamed a pair of Grant Lee Buffalo clips: “Honey Don’t Think” and “Lonely Star Song.” Adam Stern directed the Warner Brothers videos, shoots on location in France and Texas.

**II-GUN Labs director Benjamín Stolken is the eye behind Dink’s new Capitol video “Green Mind.” Barbara Schwarz produced the Cleveland-based show.

Two So Cal Confab's Offer Disparate Views of Industry

RUNNING THE GAMUT: The Eye in the grand vistas of music videos this month as we cut from one scene in the company of the creative commun- icators to a wide shot along the corpo- rate landscape of network and cable relations.

On Nov. 30, we joined members of the Music Video Production Awards jury and the organization’s annual awards at a swank Beverly Hills restaurant (see story, this page), then headed south to Anaheim Dec. 1 for the National Cable TV Asso.’s Western Show.

The MVPA awards are a refreshing conglomeration to Satellite Films cere- monies and Billboard’s own Music Video Awards. The list of nominees embodies the creative perspective of their own industry: Nominees in the pop category included clips by Sam Phillips, the Ramones, Bjork, and Edie Brickell; the best direction nominees included videos for Nine Inch Nails, Rave Against The Machine, the Beastie Boys, and Stone Temple Pilots.

The choreography category was the most intriguing, as director Spike Jonze earned a nomination for his funky footage on the Beastie Boys’ “Sabotage,” while director Ondrej Rudlinsky and his collaborator, Zuzana Rud- linskova, were noted for their work on Dead Can Dance’s “The Carnival Is Over.”

A number of the nominated clips were not big airplay videos, particularly in the U.K. Bjork’s “Violently Happy” won the best pop video award despite its lack of airplay statistics. Other nominated clips that had a lim- ited run on the U.S. airwaves, but still impressed the industry, included Nine Inch Nails’ “Milk,” Jennifer Lopez’s “My Father’s Eyes” from Deep Forest’s “Sweet Lullaby,” and Body Count’s “From Dead.”

The MVPA Awards attract the industry’s most luminous directors, producers, cinematographers, editors, choreographers, and special effects experts. Congratulations to John Bennett, VP of affiliate relations, Paul Romanek for Nine Inch Nails, Paul Romanek and Spike Jonze, who dominated the slate of nominees and picked up awards for video of the year and best direction, respectively.

WITHIN HOUSES OF having the tortured-atartistic types, we joined the three-piece suit crowd on a conven- tion floor crammed with every con- ceivable cable network. We received a lesson in the latest network regulations that will affect distribution of music videos brewed by the MVPA.

The Western Show of the NCTA attracted some 2,567 attendees, including 550 VP of sales, marketing, and special effects experts.

The music networks came out in full force: CMT, TNN, MTV, VH1, the Box, BET, MOH Music TV, MusicMuzic, and ZTV competed with the 40-50 new services vying for the attention of cable operators nationwide.

Thanks to a recent ruling by the Federal Communications Commis- sion, cable operators are allowed to sell upwards of new channels in the next two years. It’s the first time in a while that cable operators have gotten the FCC to increase their rates accordingly.

While most of the music networks seemed bullied on the positive impact of their networks, industry consultants warned that cable opera- tors are more likely to add such “pol- itically correct” networks as the Learning Channel and C-Span 2 before they pick up a new music video service.

It seems that the cable oper- ator will pass the cost along to the consumers when they can’t argue about the quality of the product. Larry Gerbrandt, VP at Paul Kagin & Associates. "How can you say anything had about the Learning Channel?"

Regardless, competition for the attention of cable operators was fierce. The Box brought Tom Brixton in to sign autographs, while HET entertained the crowd with the live music of Mo- Jazz’ J. Spencer. The MuchMusic booth served as a stage for such acts as Doo Johnson, India’s Net, Sacred Mirror, and Juize infusing Byron Hodson, MOH Music TV, introduced pianist Raul DiLuison, and VH1 wowed passersby with the talents of painter Denny Dent, an artist capa- ble of producing a rock star’s portrait within mere minutes.

REEL NEWS: Notorious Pictures has moved to 245 E. 88th St., Suite 3C, New York, N.Y. 10028. The new phone number is 212-249-8330. . . . Di- rector Michael Martin has signed to the roster of Visual Artists in North Hollywood, Calif. . . . Lloyd Werner is now vice president of sales at Interscope Records. . . . Director Greg Sterry is now senior VP of sales at GSWE, while Stephen Savile is now senior VP of affiliate relations . . . ZTV has added three staff- ers to its affiliate relations depart- ment in Dallas. Jacyn Meyer Cline is VP of affiliate relations, Western region; Sherry Wilson is VP of affiliate relations, Eastern region; and Cath- een Whitesell is regional marketing manager, Eastern region.

WE’VE GATHERED as ourselves and admired last week when we reported that Geffen was servicing the live, long-form cable show “Die Cage” as an exclusive to regional program- mers. Geffen’s Diane Valensky informs us that while the archi- tectural clip presentation was live and the clip used for "Bobby Hollis" was set to expire, the label chose to service the regions with that video and not “In the Garage.”

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Frank Zappa's exuberant, genre-defying compositions came deeply emmeshed with absurdist iconography and his own satirical language and humor.

British rock critic Ben Watson analyzes Zappa's words, music, and images to "examine his art and see what it tells us about the larger context of the history of avant-garde art, its relationship to classical music, and the unconscious structures of his work."

"This seems like less fun than playing air guitar, or outright wallowing in The Pimp," you're right. Fans may grow weary of Watson's repeated citations of Wilhelm Reich, Theodor Adorno, or Jacques Attali, intellectuals with whom Zappa himself had little to do. With nearly every page filled with citations, "Poole's Play" suggests that scholarship is the surest way to take all the fun out of something.

"This Andrew Lloyd Webber musical (book and lyrics by Don Black and Christopher Hampton) remains remarkably true to the classic '30s film drama about a former starlet who made her way up to the screen in order to salvage her life of a shell. Confined to a young, wayward writer can help get her the attention of anti-Semitic Cecil B. DeMille, DeMille captures Desdemona's spirited flights, and in the process nearly single-handedly elevates "Sunset Boulevard.""

"With One Look" and "New Ways To Dream" are just two of the many close-ups to the vocal task at hand. Also up to the show's challenge is production designer John Naipat, who delivers opulent Hollywood, circa 1930, in lavish detail. And when Desdemona's sprawling, golden chateau, complete with its two-story-tall spiral staircase, rises 12 feet off the floor so simultaneous action can take place at an even some fans down the town—actually staged beneath the elevated mansion—eyes pop throughout the minsko.

In the end, Desdemona completely loses touch with reality and takes drastic action. With police following her to her death, she had no choice but to take her own life. To exorcize her own ghost, she tells the men are part of a film crew. Close, then, makes one wonder how the film's execution differs from its off-base. But Zappa also delighted in Watson's wild suppositions—like the chapter comparing the "Apostrophe (')" album to the 1967 film "She's Beautiful Again.

Sometimes Watson fails to make the right connections, having grown up removed from some of Zappa's very. At that source of "Paranoid Sex" a yarn of Yank and culture history can be tenuous. (He calls the 1989 single "I'm Wannna Get Drafted" a response to Ronald Reagan's Cold War stance, but it was prompted by Jimmy Carter's re-election.)

Yet Watson's research is extensive, revealing such fun Frank-facts as the source of the album title "Weasels Ripped My Flesh" (in 1965 Man's Life magazine cover) and that Tina Turner and the Ikeettes sang backup warts for Zappa. Of Zappa's more "controversial" attitudes, Watson says, "You mean I'm going to justify Zappa's worst excesses? Reckless, irresponsible, out of control.

Sure." While willing to justify those aspects of Zappa's work that even some fans have grown tired of, Watson never shirks from taking Zappa to task. And while Watson's curious criticism may recall a Monty Python skit, Zappa himself was glad to place "Poole's Play" alongside his uncategories body of work.
Irish Writers Declare Independence
IMRO Split From PRS Gets Major Approval

By Ken Stewart

Dublin—In a two-week postal ballot of the 1,000 members of the U.K.'s Performing Right Society (PRS), a number of its Irish members living in Ireland, 95% of the country's songwriters and composers voted in favor of an independent Irish rights-collecting body.

The PRS had agreed to allow the Irish Music Rights Organization (IMRO) to operate as an independent entity if two-thirds of its Irish members agreed (Billboard, Dec. 10). There were 670 votes for an autonomous Irish body, against just 35 against.

Brendhan Graham, chairman of the IMRO, greeted the decision as "a resounding victory for independence and a historic day for Irish songwriters, composers, and publishers," he says. "The massive yes vote was beyond my highest expectations, and shows how aware Irish songwriters and composers are of the issues affecting them."

IMRO held a Dec. 5 meeting "to sort out the mechanics of how the company should operate under its memorandum and articles," says IMRO director of services Eamon Shackleton. This will be followed by a general meeting Dec. 16 to incorporate those amendments into the company's documentation, he says.

The PRS general council was due to meet Dec. 14 to make a formal decision concerning IMRO's independence. Graham named Jan. 1, 1995, "independence day."

"The first crucial issue on the agenda for the new society will be to immediately apply to the Irish Competition Authority (ICA) to get a license to operate and begin the task of redressing the damage caused by the decision to refuse an operating license to the PRS earlier this year," he adds.

The society's agenda also will include a national campaign to recruit new members and establish worldwide contacts with other collection agencies.

"We have an opportunity to harness the entrepreneurial spirit of IMRO and become a blueprint for membership societies for the future," Graham says. "One of our first tasks will be to establish board and management structures and, more importantly, new distribution policies to ensure that royalty revenues flow quicker and more directly from the source of use to the creator of the music."

"We must identify the source of revenue of a particular piece of music and ensure that revenue flows quickly to the correct owners of the copyright, avoiding 'hold all' pools of money being distributed by data that is not relevant——e.g., money earned from live performances will be distributed by data from live performances, and not, as has happened in the past, by reference to radio logs and broadcasting data," Graham says.

"One key issue we must tackle is to protect the rights of the creators of music with the advances in technology and the easy access to download music from the superhighways to home computers."

German Indies Prove Winners With Singles
Zyx, Edel, EAMS Race Up Charts Faster Than Majors

By Wolfgang Saphir

Hamburg—Small is beautiful——that seems to be the motto of the German singles chart lately, as independent record companies score repeated success over their major-label counterparts.

The recent top 10 hits in Germany have included: Rednex's "Cotton Eye Joe" on Zyx; Scooter's "Hyper, Hyper" on Edel; Whigfield's "Saturday Night" on Zyx; the Kelly Family's "An Angel" on Edel; DJ Bobo's "Lett. The Dream Come True" on EAMS; K2's "Der Berg Ruft" (The Mountain Is Calling) on Koeh, and Mo-Do's "Eins, Zwei, Polizei" (One, Two, Police) on Zyx.

Alex Guder of Deggendorf's EAMS says that indie labels hold their own set of advantages, such as flexibility, speed, and aggressiveness. In addition, the policy of delivering goods directly to non-mainstream stores, and forging deals with major retailers that would put the independent retailers at a disadvantage, keeps the smaller labels competitive.

The focus of indies is on breaking new acts, on committing large sums of money and energy into establishing superstars. These labels concentrate on the singles market, while majors still dominate the album charts.

Guder says that German major labels have begun to adopt the working style of the independents, dividing small creative groups within the larger framework. "That is why I do not believe that Germany will see a similar trend to Austria, where the indie sales company Echo took over leadership of the singles market," he says.

Michael Haentjes, head of Edel in Hamburg, agrees. "Smaller units are more flexible and can react faster to market requirements," he says. "They can give creative talent——artists and company staff——more scope. But the majors have recovered this, too, and are growing smaller, creative work groups."

Sixtus Seelenmeyer of Koch in Munich says that an indie's success depends largely on its mentality and working methods. "On the one hand, the indies are known to have very small staffs," he says. "But this speeds up production and marketing, which means that information is passed on faster, and decisions are better implemented."

By contrast, at the majors, Seelenmeyer says, "too many potential decision makers must be consulted and, [because] this is perishable merchandise, the majors take far too long to move through the cycle of work processes."

Seelenmeyer maintains that the ideal independent player has "the talent of a Canadian gold digger, the heart of a boxer, and the conviction that where there's a will, there's a way," he says. "Add the courage to approach unpopular subjects with a mixture of relish and respect, and success is inevitable."

One of the most successful indie labels is Zyx Music in Frankfurt, which came up with its third No. 1 hit in a row, with Rednex's "Cotton Eye Joe" and has had 10 songs on the German singles charts simultaneously. Zyx head Bernhard Mikulski is not giving away any secrets. "Obviously, we're more creative and energetic, and react faster to trends," he says. "Success is sufficient proof of that. And as for sales and distribution, we're always been strong here at Zyx. That's common knowledge in the industry."

Sonets Sees Opportunity For Sweden's First Black Label

By Miranda Watson

Stockholm—Sonet Records is about to become the home of Sweden's first full-dledged black music label, Breaking Bread. PolyGram-owned Sonet has signed a licensing deal with the progressive black label, founded by Gordon Cyrus of the group Whale, whose single "Hobo Hummin' Slobbo Babe" gained international attention earlier this year.

The two companies are negotiating a full label deal, expected to be worked out by January. Breaking Bread's focus is on black music produced in Sweden and will showcase a stylish blend of hip-hop, rap, and jazz, genres largely neglected until now. Sweden has a sizable black population, largely as a result of American GIs settling there after the Vietnam War, as well as jazz musicians flocking to Stockholm in the '60s.

The cultural smorgasbord in Sweden's music industry has resulted in a rich, varied music scene that, until now, has not given blacks their rightful place.

Young black artists have had no real outlet, says Cyrus, adding that he set up Breaking Bread as a place where they can express themselves at last. "I saw an opportunity to concentrate the talents and dreams of young black kids in Sweden and to give them a chance of doing something. Breaking Bread will give people a chance to get their frustration out of the drawers and release it."

Cyrus rose to fame this year with the success of Whale's "Hobo Hummin' Slobbo Babe" and its innovative, offbeat video. The clip was upped by MTV Europe, prompting the single to chart top 10 in Denmark and Norway, top 20 in Holland and Austria, and top 40 in Sweden and the U.K. Whale's debut album will be released by Virgin Records in the U.K. next spring.

The aim of Breaking Bread, says Cyrus, will be to produce quality music from, and for, offbeat and black kids in Sweden and to give them a chance of doing something.

Cyrus, who has been interested in music from the age of six, says he began to think about how to launch a new label while he was at university.

Cyrus sees his label as a "place where you can have the time of your life."

France's SNEP Names New President

By Emmanuel Legrand

Paris——The French record industry's body SNEP has found a new president in Patrick Zelnik, chairman of Virgin Records France and president of Virgin Stores France.

Zelnik, 48, was unanimously elected by the SNEP board Nov. 24. He will serve until April 1996.

Zelnik replaces Bernard Carbonne, who resigned in October as president of BMI and also relinquished his duties as president of SNCF, a position he had held since April. Louis Briand, president of Ambidiva, served as interim president.

After the recent departures of both Caroline and Syg Music's Henri de Bodinat, and the fresh arrival of PolyGram president Alfredo Gangotena, SNCF had been in search of experienced professionals who could immediately assume duties for the industry body.

Zelnik, who had been president of SNCF from 1981 to 1990 and is reported by his peers, was the obvious choice. He will have to deal immediately with a conflict between producers and artist-musicians, which has delayed completion of a number of French albums.

He is known for his softspoken yet enigmatic style and his willingness to confront what he believes is necessary such as the ability of French retailers. He has also contributed to the creation of a new government-sponsored fund to help finance record production.
Singapore Music Market
Even Weaker Than Expected

By Philip Cheah

Singapore—Like most of Asia's music markets, Singapore is dealing with a period of sales readjustment that followed five years of high growth. But recent statistics show that the city-state is suffering much more than anyone expected.

During the first half of 1994, unit sales dropped 12% from 1993, according to the IFPI. But the real hit came in the third quarter, with a 25% decrease. Industry analysts say the fourth quarter will show another drop, and that the entire market could be down as much as 20% by year's end.

Virtually every record executive has a personal explanation for the slump, but the consistent theme is that the causes are all unique to Singapore.

Eric Yeo, PolyGram's local managing director, says the main problem continues to be parallel imports. "With the weakened U.S. dollar, it creates an incentive for [importers] to buy from U.S. wholesalers, who often have a ship-out date one week earlier than the Singapore release date. "[They] are also flooding the market with China-made CDs, which are obtained at nearly half the wholesale price," Yeo says. Many of these products turn out to be counterfeit copies.

Peter Lau, managing director of Warner Singapore, sees the depressed market as a result of "too many new shopping centers and a small population base. The same level of spending is now spread too thin."

"The introduction of a 3% goods and services tax in April was another factor," Lau says. "Consumers were more selective in what they bought. And with the full-day Area Licensing Scheme [where motorists had to pay to enter the central business district], it became more expensive to shop downtown, where most of the big record stores are located."

The sales tax has affected all consumer sectors. The government's Department of Statistics reported a 4.7% drop in retail sales in the third quarter.

Unacceptable Imports

Another obstacle is a crackdown on any imports that are deemed unacceptable by the Controller of Undesirable Publications (CUP). Last month, CUP stipulated that record companies had to submit all samples and advance copies for approval. This has meant a two-day delay before the products are returned.

"It makes it harder for us to decide about objectionable releases," says one marketing executive. "Already artists are not prompt in providing a clean version. It often takes three to four weeks to get a censored version to the shops, by which time the demand has cooled."

CUP scrutiny has also become harsher about what is acceptable. Several companies have seen potential hit albums banned. Prince's "Come," Snoop Doggy Dogg's "Doggy Style," and Keith Sweat's "Step On It" showed good initial sales, but were quickly taken off the shelves because of content.

Record companies have had to create novel promotional ideas to generate new sales. For Bon Jovi's "Cross Road" album, PolyGram's Singapore office added a leather friendship band as a giveaway to ensure that consumers didn't buy a parallel import instead.

Singapore Encore. The Labeque sisters, Katia and Marielle, visit Terence Phung, managing director of Sony Music Entertainment Singapore, and Ian Ng, the label's marketing manager. The French piano duo appeared in concert recently in the island republic. Pictured, from left, are Phung, Katia Labeque, Marielle Labeque, and Ng.
Spain's Rosario Launches New Epic Album

BY HOWELL LLEWELLYN

MADRID—Spain's most successful female singer of the 1990s, flamenco-pop artist Rosario, has finally launched her long-awaited new album this year. Her debut album in 1990, "Siento," two years after her hugely successful debut album "De Ley," which has sold more than 400,000 copies.

"Siento" (I Feel) was launched Oct. 24 in both Spain and in Latin America. Rosario has toured for much of the past couple of years. She has returned in the past few months to perform her version of flamenco, accompanied by several excellent musicians.

Half-gypsy Rosario and her feline voice are accompanied by a duet "Flamenco," such as guitarists Raimundo Amador and Vicente Amigo, percussionist Tino Di Geraldo, and flamenco-salsa group Ketama, considered to be one of the precursors of New Flamenco.

"Siento" was presented at an Oct. 25 showcase before 2,000 people in Madrid discotheque. Carlesa SER radio station Los 40 Principales gave away admission tickets to fans, and... (continued on next page)

Mega Records Acquires Dance Label Back Beat

LONDON—Mega Records, the independent Scandinavian company that launched Ace Of Base, has acquired the dance label Back Beat Records as an additional source of repertoire.

Back Beat Records has enjoyed success on the Danish charts with Sound Of Seduction, which subsequently was licensed internationally by the Sony/Philadecompagniet label. Label founder Jasper Wennick and A&R chief Steffen Kengen will remain with Back Beat. Mega will now handle marketing and distribution throughout Scandinavia and international markets.

"As Jasper apprenticed at Mega in the early days, showed that same go-for-it spirit as we grew on, and is even related to me, it only seemed natural to join forces," says Mega president Kjeld Wennick. "Back Beat have been consistently delivering top-notch productions, and are on the same dance vibe as ourselves at Mega."

Back Beat joins Smart Records, Funky Buddha Records, and YMODM as a repertoire source under the Mega Records umbrella.

Warner Merges Fazer Music With Its Finnish Label

LONDON—In the wake of its acquisition by Warner Music International in October 1993, Fazer Music in Finland has now been merged with Warner Music Finland. The merger was announced by Manfred Zumkeller, senior VP of Warner Music Europe, and took effect Dec. 1. Warner Music Finland Oy, as the new company is called, will continue to operate as a separate division, WEA Records and Fazer Records, under Marita Kaasalainen, WEA Records will continue to market repertoire from the Warner Music Group labels in the U.S. and Warner Music International affiliates, as well as selected local artists.

Fazer Records, under the direction of Jukko Karlulainen, is a major producer of Finnish repertoire. Among artists signed to Fazer are Katri Helen, Kero Bedford, Laura Voutilainen, Paola Koivunen, and Esa Wetter. Fazer is also a major producer in Scandinavia of classical music through its Finlandia label.

WEA and Fazer Records label chiefs will report to Hans Enghild, managing director of Warner Music Finland Oy, which also includes a direct mail and music club division, a music distribution company, a musical instrument distributor and record retailer, and the Fazer Music publishing company.
SPAIN’S ROSARIO Launches Epic Album

(Continued from preceding page)

the event was a major success for Rosario. She has sold more records than any other Spanish female artist this decade.

Before the showcase, the first single, “Esta yo Aquí” (“I Am Here”), was broadcast for the first time simultaneously on 440 FX stations, 388 XW stations, and 450 independent stations. Epic says a survey shows that 15,432,560 people heard the song, out of a population of 30 million.

One fan of Rosario is Teddy Bautista, vice president of the performing right society SGAE. “My friend Claudio Comel [president of Sony Spain] was the first to warn me, ‘Rosario has made a magical new record! I thought to myself, ‘Of course, what else would he say?’”

But Bautista says he played “Siento” a few times “and I had the same sensation of enchantment and surprise that I experienced the first time I heard ‘De Ley.’ Here is Rosario in her pure state, sensual and funky, singing better than ever, phrasing her words and freeing the sounds like a Southern rhythm and blues singer.”

Most of the 11 songs were written by Rosario’s singer-brother Antonio Flores, of whom she says, “Antonio and I are one energy: in two separated blocks, and when we get together it becomes one energy block. We have a very special relationship: We should have been born twins.”

Rosario’s sister Lolita sings backing harmonies on a couple of songs, and another time, “Sus Fantasias,” was partly penned by Lola Flores, the family matrarch and a star of stage and screen since the early 1940s.

BMA For Banton. Palo Banton, who recently topped the U.K. singles chart with “Baby Come Back” on Virgin Records, was among the artists who accepted honors at the third annual Black Music Awards, staged Nov. 26 in London (Billboard, Dec. 10). Shown, from left, are awards show co-host Normanski, Olympic athlete Linford Christie, Banton, and co-host Crystal Rose. (Photo: Kwaku)

newslne...

A BRIGHT CHRISTMAS in Britain is forecast by leading retailer HMV, which reported Dec. 7 that compact disc sales for the chain were up 50% over the holiday season a year ago. HMV has opened 10 new stores in Britain since October, including a new 20,000-square-foot superstore in Leeds.

DATEBOOK: The International Live Music Conference, an invitation-only gathering of key executives in the concert industry, is set for March 3-5 at the Regent Hotel in London. The event is organized by Primary Talent in the U.K.

BMA For Banton. Palo Banton, who recently topped the U.K. singles chart with “Baby Come Back” on Virgin Records, was among the artists who accepted honors at the third annual Black Music Awards, staged Nov. 26 in London (Billboard, Dec. 10). Shown, from left, are awards show co-host Normanski, Olympic athlete Linford Christie, Banton, and co-host Crystal Rose. (Photo: Kwaku)

Celebrate 100 Years Of Unparalleled Coverage.
<table>
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**NOTES:**
- This chart is from Billboard's World Music charts.
- The chart covers music sales worldwide, including physical and digital downloads.
- The chart is compiled based on sales data from various countries.
- The chart is published weekly, with new entries and album movements tracked.
- The chart includes songs, albums, and artists from around the world.
- The chart is updated regularly to reflect changes in the music industry.

**Source:** Billboard's World Music Charts.
### Global Radio News

**EPILOGUE:** An overview of recent events, including the Gold Lion Award, and reflections on the future of music in South America.

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**Belgium**
- **New Singles**
  - COTTON EYE JOE REDNECK
  - SUNDAY NIGHT WHIFFLER
  - SECRET MADONNA
  - LET ME BE YOUR FANTASY D2
  - HYPER, HYPER SCOOTER CLUB TOOLS SYSTEMATIC
  - BUY ME BACK PATO BANTON
  - ENDLESS LOVE TO OTHER VANDAGOS & MARILAN CAREY
  - 7 SECONDS YOUSOU N’DOUR & NEW CANYON
  - ALL I WANNA DO SHERRYL Crow
  - I’LL MAKE LOVE TO YOU 2X MEN
  - ENGLISH ROSES & MARILAN CAREY
  - 7 SECONDS YOUSOU N’DOUR & NEW CANYON
  - ALL I WANNA DO SHERRYL Crow

**New Albums**
- SOUNDBOOK FOREST GUMP
- NEW CANYON
- SOUNDBOOK FORREST GUMP

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**Finland**
- **New Singles**
  - COTTON EYE JOE REDNECK
  - YOU ME AND YOUR MONEY
  - LIFETMART   TONIGHT ELTON JOHN
  - COTTON EYE JOE REDNECK
  - KING OF YOUR HEART
  - CIRCLE OF LIFE ELTON JOHN
  - NEW CANYON
  - INXS THE GREATEST HITS
  - MADONNA BEDTIME SONGS
  - SOUNDBOOK FORREST GUMP

**New Albums**
- SOUNDBOOK FORREST GUMP
- NEW CANYON
- SOUNDBOOK FORREST GUMP

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**France**
- **New Singles**
  - MADONNA Bedtime
  - MADONNA BEDTIME
  - SADIE SADIE
  - MANIC Street Preachers
  - SOUNDBOOK FORREST GUMP

**New Albums**
- MADONNA BEDTIME
- SOUNDBOOK FORREST GUMP
- NEW CANYON

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**New Zealand**
- **New Singles**
  - COTTON EYE JOE REDNECK
  - SUNDAY NIGHT WHIFFLER
  - SECRET MADONNA
  - LET ME BE YOUR FANTASY D2
  - HYPER, HYPER SCOOTER CLUB TOOLS SYSTEMATIC
  - BUY ME BACK PATO BANTON
  - ENDLESS LOVE TO OTHER VANDAGOS & MARILAN CAREY
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**New Albums**
- SOUNDBOOK FORREST GUMP
- NEW CANYON
- SOUNDBOOK FORREST GUMP

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**Sweden**
- **New Singles**
  - OLD PUNK OR AN OAK REDNECK
  - ALWAYS BON Jovi
  - THIS IS THE WAY LOVE
  - FOUR FEATHERS LONELY TIMES ELTON JOHN
  - COTTON EYE JOE REDNECK
  - TELL THE WORLD PANODA
  - THE RHYTHM OF THE TRIBE COOL JAMES & BLACK TEACHER SUPERNOVA
  - NEW CANYON
  - INXS THE GREATEST HITS
  - MADONNA BEDTIME SONGS

**New Albums**
- SOUNDBOOK FORREST GUMP
- NEW CANYON
- SOUNDBOOK FORREST GUMP

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**United Kingdom**
- **New Singles**
  - SINGLES
  - NEW COTTON EYE JOE REDNECK
  - SUNDAY NIGHT WHIFFLER
  - SECRET MADONNA
  - LET ME BE YOUR FANTASY D2
  - HYPER, HYPER SCOOTER CLUB TOOLS SYSTEMATIC
  - BUY ME BACK PATO BANTON
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**New Albums**
- SOUNDBOOK FORREST GUMP
- NEW CANYON
- SOUNDBOOK FORREST GUMP

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**Argentina**
- **New Singles**
  - BON Jovi CROSS ROAD
  - VARIOUS SUPERCITY 96
  - 10 NEW MEDLEY MC (1)
  - MADREDES, O ESPIRITO DA PAZ
  - THE BEST OF THE BEATLES
  - VARIOUS POG PICAPEDRA MIX
  - VARIOUS PAOLADA PARADISE
  - VARIOUS GARCIA & THE MECatile
  - VARIOUS SOULFOOT FORREST GUMP
  - VARIOUS MADONNA UNPLUGGED
  - VARIOUS ALL YOU NEED IS LOVE

**New Albums**
- BON Jovi CROSS ROAD
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- MADREDES, O ESPIRITO DA PAZ
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- VARIOUS SOULFOOT FORREST GUMP
- VARIOUS MADONNA UNPLUGGED
- VARIOUS ALL YOU NEED IS LOVE

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**Belgium**

**Finland**

**France**

**New Zealand**

**Sweden**

**United Kingdom**

**Argentina**

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**Editor's Choice**

- **Global Hits**
  - BON Jovi CROSS ROAD
  - VARIOUS SUPERCITY 96
  - 10 NEW MEDLEY MC (1)
  - MADREDES, O ESPIRITO DA PAZ
  - THE BEST OF THE BEATLES
  - VARIOUS POG PICAPEDRA MIX
  - VARIOUS PAOLADA PARADISE
  - VARIOUS GARCIA & THE MECatile
  - VARIOUS SOULFOOT FORREST GUMP
  - VARIOUS MADONNA UNPLUGGED
  - VARIOUS ALL YOU NEED IS LOVE

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**Ensemble Legrand**

- **New Music**
  - BALKAN REGION: One of two winners of the Gold Lion Award at this year’s Venice Film Festival, “Before The Rain” by Macedonian director Mlece Mavevska tells of the personal tragedies of people living in war-torn former Yugoslavia. Among its many excellent qualities, the movie introduces the stunning music of a band called Anastasia from Skopje, the capital of Macedonia. “Songwriting For The Mule” (PolyGram) is an overdue acknowledgement of Anastasia’s work composing instrumental music based on this area’s rich folklore, which remains all but unknown to the rest of the world. Inspired by Bards of old, the band enjoys a country audience on old, authentic instruments. The ensemble members—Goran Trajkovski, Zoran Spasovski, and Zlatko Orlandič—are virtually folk legends themselves. Their work began 10 years ago in the band Padot Na Vizantija (The Fall Of The Byzantian), and continued in the groups Mizar and Lola V Stain before the lineup of Anastasia came together. Attempting to explain the concept of the group, Trajkovski says, “I don’t take it we’re making ethno music. We don’t go any further than this region. We don’t deal with African or Latino rhythms. We’re interested in the music of Macedonia and the Balkans—Byzantine music. I consider the Byzantian to be one of the greatest civilizations, and it was a multi-ethnic culture. What we do is an open process, pr...”

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**John Carr**

- **New Music**
  - FRANCE: One of the Pulse’s favorite rock bands, Kat Onoma, fronted by singer and guitarist Rodelophe Burger, has signed with EMI sublabel Chrysalis for four albums. A band known for its dark moods and slow-tempo tunes inspired by the West End underground, among other influences, Kat Onoma has regularly received rave reviews, but without reaching a lofty sales plateau. The group was freed by its former label, FNAC Music, and brings its back catalog to Chrysalis. A compilation will be released soon, and a new studio album is expected for release in spring 1995. Herve Depouxin, general manager of Chrysalis, says that one of his interests in signing Kat Onoma was its international potential, which he feels has never been fully exploited. He hopes to sell more than 100,000 copies of its forthcoming album in a country that is new to Chrysalis. His most recent album for Chrysalis, released at the beginning of the year, sold more than 100,000 copies in France.
ABSENT MINDED

SONET’S BLACK MUSIC LABEL
(Continued from page 2)

and release their music. Some of it might not sell, but it all needs to be documented. If we sell 500 copies of a release, then I’ll be happy.”

Breaking Bread may be a Swedish label, but Cyrus says Breaking Bread is by no means limiting itself to the Swedish market, “I don’t have the Swedish market in mind. The kids aren’t writing for the Swedish market. I want them to get out. They have dreams they’ve grown up with. They want to go international.”

Cyrus does hope that the music the artists produce inspires Swedes, “I hope to get young people in Sweden interested in black music. Things take time in Sweden though. It’s a small, conservative country, and people can’t really relate to black hip-hop music.”

The label’s first releases include the hip-hop act Addis Black Widow, whose debut single “Innocent” will be released after Christmas, followed early next year by debut album “The Battle Of Adwa.” Rap artist Absent Minded (aka ADL) releases his first single “Topics” in January, followed by an album in February, while retro jazz/tap band Bugaru step out with a debut album in March. Also signed is the ragga artist Leafnuts featuring Define.

Thomas Gustafson, international manager for Sonet, has high hopes for the Breaking Bread label, which he hopes will gain a reputation similar to that of Britain’s Talkin’ Loud. “I think black music is going to be the next big thing to export from Sweden,” he says. “The time feels right for introducing this sort of music.”

Gustafson says the Breaking Bread deal is likely to rejuvenate Casa Sonet. “Breaking Bread adds a different style of music to Sonet and makes us the first Swedish company to go into R&B, hip-hop, and black music,” he says. “No one has done this in a very big way in Sweden until now. Hopefully, it will also attract new talent to Sonet and show we are really on the ball.”

I.R.S. FIGURES OUT HOW TO GET A hHead ALTERNATIVE BAND BRINGING MAJOR-LABEL DUTY TO U.S.

BY LARRY LIEBLANC

TORONTO—Even some of the sharpest Canadian music industry figures are just now discovering hHead (pronounced head), the local alternative trio that released its major-label debut, “Jerk,” on I.R.S. Records in Canada Oct. 18. The album will be released in the United States Jan. 24.

Says Jack Ross, president of Jack’s Artist Management, “hHead is at the center of Canada’s alternative community, but the mainstream [music industry] community here doesn’t know about the band. [Canadian] kids who buy alternative records all know hHead, but people at [Canadian commercial] radio are only now hearing about the band for the first time.” Ross’ company manages hHead, Moxv Frunny, and Furmacafee.

Like such Canadian fringe or alternative bands as Burnexed Ladies, Moxv Frunny, the Walters, Moist, Tea Party, and Lowest Of The Low, hHead carved out its own fan base, particularly in southern Ontario, without major-label support. The band has toured nationally as a headliner, and has opened shows for Dinosaur Jr, the Lemonheads, Sloan, Furmacafee, and 54-40.

Comprising drummer Mark Bartkiw, bassist Brendan Canning, and singer/guitarist Noah Mintz, hHead’s debut album, “In Your Town,” followed its demo cassette tape “Potato,” which gained attention throughout Canada’s campus radio community.

The tape also caught the ears of John Jones, music director at Toronto alternative radio station CFNY. “Brendan began calling me when they were just demoing,” Jones says. “He’d call and send stuff, and I’d make suggestions. It’s been next seeing the band evolve, and seeing the audiences for them grow.”

When the track “Ohh” from “Potato” appeared on CFNY’s “Discovery To Disk” compilation, released in the summer of 1992, it greatly impressed Ross. He was then working as a booker at the Agency in Toronto, and was delib- erating about launching a management company to handle the promising acts he was hearing within Canada’s emerging grass-roots alternative scene.

“Ohh” was a real great rock’n’roll party song, and I thought the band sounded like a Teenage Head for the ’90s,” says Ross, referring to Canada’s legendary 1970s punk band. “After [entertainment lawyer] Len Glickman telephoned, saying the band needed a manager and an agent, I started helping them get gigs and introducing them to industry people.

In the fall of 1992, hHead followed up its demo with the independently re- leased cassette “Fireman,” recorded by the trio and Steve Fall in three days on money borrowed from Canning’s mother. Boosted by airplay on adult alternative CFNY and support from Toronto’s Yonge Street retail outlets, Sam The Record Man and HMV Canada, the cassette (which didn’t have a label) sold 1,500 copies, according to Ross.

By early 1993, when Ross began managing hHead officially, there were offers to sign the group from Canadian-based Attic Music Group and Mercury/Polydor. However, Ross ad- vised against the offers and suggested that the band should, instead, release a compact disc version of “Fireman” independently. The album, issued with new artwork on the band’s own label, In Your Head Records, went on to sell about 8,000 copies, according to Ross.

Canadian A&R interest in the band soared when the band won $100,000 [Canadian] in CFNY’s “Discovery To Disk” contest in October 1992. Ross sheepishly admits that the band almost failed to compete.

“Two days before the [contest] deadline, John Jones called to ask if hHead was submitting,” he says. “They had been featured on the 1992 [compilation] album, but he said they could still submit again. I called the guys at 10 a.m., and they went into the studio that afternoon and did the song ‘Happy.’”

After the CFNY win, Ross received several calls of interest from American labels, and several Canadian-based labels began courting the act in earnest. However, with the CFNY windfall Ross and the band decided to forge ahead and dropped an album with pro- ducer Dave Ogilvie at Philo’s Ranch in Mendocino, Calif., without committing to a record deal.

I.R.S.’ involvement with hHead began after A&R rep Brian Foster mentioned the band to Paul Orescan, VP of A&R and promotion at I.R.S. Orescan, who had headed I.R.S.’ Canadian operations in Toronto before moving to Los Angeles two years ago, was aware of the band from CFNY’s 1992 compilation. When he returned to Toronto for Christmas last year, Ores- can purchased “Fireman,” impressed with the album, he passed it on to Steve Glendinning, I.R.S.’ director of A&R.

Glendinning, also impressed with the album, flew to Vancouver last February to see hHead perform at the Pump Club, the band’s last per- formance before beginning sessions for the new album. The next day, following breakfast with the band and Ross, Glendinning proposed, “The band was great live, and I found [that the band members] have that drive to succeed,” says Glendinning. “I’m a strong believer that if bands want to make it happen, they’re the bands we should be trying to sign.”

By then, hHead was also considering a strong offer from Warner Music Can- ada. Ross says, “I was leaning toward that [Warner] deal because it was fi- nancially better in some respects, and it did have American and U.K. release commitments. The band, however, wanted to be with a smaller company.

We also felt I.R.S. is a company re- building itself, and [I.R.S. executives] told us we’d be a pillar of the company’s rebuilding. That went an awful long way with us.”

Since its release in Canada, “Jerk” has been received airplay on Canadian college and alternative radio outlets, while the video for the leadoff track, “Answers,” is in light rotation on MuchMusic, Canada’s national video station. Virgin Music Canada, which distributes I.R.S. in Canada, is optimis- tic that the band’s current 12-date na- tional tour with headliner Moist, run- ning Dec. 5-24, will kick-start mainstream music industry and con- sumer interest in hHead.

“There are probably a half-dozen major commercial AOR [radio stations] near committing to [the album], and the Moist tour is a great opportunity to go across the country and make a strong impression,” says Laura Bart- lett, GMAP at Virgin Records of Can- ada.

Gearing up for the American release of “Jerk,” I.R.S. has serviced alterna- tive press and college radio outlets there with advance copies of the album. “This is going to be a grass-roots campa- ign,” says Orescan. “We’ll be looking at opportunities on the street, whether they be at retail, college or commercial alternative radio, or through touring.”

Says Ross, “Our plans for the States is to do what we did in Canada, which includes the independent release, off, makes friends, and meet people.”

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The Swedish Snowball Effect

International Success Is Based On Ace Talent

BY MIRANDA WATSON

There's an atmosphere of growing confidence in the Swedish music business, and as the number of international successes grows so does the pressure to continue delivering the hits. This should be no problem, for Sweden is full of local successes — of which the rest of the world knows precious little.

For a country of just 8 million inhabitants, Sweden has produced an astounding number of internationally successful artists, from ABBA to Ace Of Base. The worldwide success of the latter, a pop foursome from Gothenburg, has given rise to a whole wave of new Swedish acts following in its wake.

Ace Of Base has sold a staggering 15 million copies worldwide of its debut album, "Happy Nation," which is vying for a place in the record books as the highest-selling debut album ever.

Hakan Krantz, managing director of Mega Records Sweden, says that the band's success has given enormous confidence to young artists: "Ace Of Base has proven that you don't need to write music for journalists in order to reach outside of Sweden," he says. "All you have to do is to make commercial pop music."

Language Of Success

But there's more behind the sudden surge in Swedish exports than the snowball effect of successful acts. There's the Swedes' prowess in using the English language — vital for such a small country if it is to communicate with the outside world, since Anglo-American music still dominates the airwaves. Then there's the unusually broad musical education in schools, with all children learning to play at least one instrument. Add to this Sweden's melting pot of cultures and musical influences.

Another key to the recent spate of Swedish successes is the close-knit nature of its music industry, in which there are no artist managers. "Artists here work directly with record companies," says Anders Hjelmqvist, managing director of Virgin Records Sweden, "which means we all work much closer together, but always with an international approach."

Ace Of Base might have focused international attention on Sweden, but Warner Music Sweden managing director Sanji Tandan thinks that the sudden wave of new Swedish acts is "a positive sign of how Sweden and its music are more and more being recognized around the world."

Continued on page 40

Publishers Expand Horizons To Include Other Duties And Territories

BY MIRANDA WATSON

The wave of Swedish successes has made an impact on the music-publishing industry there, leading to a proliferation of new writers and artists. While Swedish publishers in the past have concentrated on developing artists and music in Sweden, many are now expanding their activities internationally.

Dag Haeggqvist, managing director of Carré Music, says the success by local artists has led to a change of attitude within the publishing industry. "Some of the younger publishers are now concentrating more on the international side and less in the traditional sense," he says. "Many publishers in Sweden are seizing the opportunity to work closely with production teams. It's giving rise to a whole new breed of publisher."

Continued on page 42
Top Tips
Recent Local Signings Show Promise Of Breaking Big

Yaki-Ba
Label: Mega Records
Style: Europop with a touch of the exotic
Debut Album: "Pride"
Producer: Jonas Berggren
Notes: International crossover potential

Debut album, produced by Jonas Berggren of Ace Of Base, was released November 28, and Mega Sweden says a worldwide deal with PolyGram Germany has just been inked. Yaki-Da is already picking up playdates in Sweden with the debut single, "I Saw You Dancing."

Basic Element
Label: EMI
Style: Europop with lots of rap
Debut Album: "Basic Injection"
Notes: Europe-wide potential, especially in Germany and Benelux

This trio from south Sweden produces a hip blend of Europop somewhere between Culture Beat and 2 Unlimited. The first three singles charted in Sweden and Denmark. The first, "Move Me," reached No. 6 on the Swedish dance chart, and the follow-up, "The Promise Man," peaked at No. 10 on the Swedish singles chart. The latter has been released in most European territories and is performing well on the club scene. The third single, "Tooch Me," reached No. 3 in Sweden and is currently in the Danish Top 20. The album entered the Swedish charts at No. 5.

E-Type
Label: Stockholm Records
Style: Powerfull hard-edged Eurodance
Debut Album: "Made In Sweden"
Producer: Denniz Pop
Notes: Europe-wide crossover potential

E-Type, alias Martin Eriksson, started as a drummer in Swedish hard-rock band Hexen House. As E-Type, he teamed up with Stakka Bo and made the charts in 1991 with "We Got The Atmosphere." Credits include his own show on Swedish music channel ZTV and co-writing "Every Time You Lie" for ex-Army Of Lovers vamp La Camilla. The duo split up in 1992, and E-Type's first single, "Set The World On Fire," produced by Ace Of Base and Denniz Pop (Dr. Alban), spent 20 weeks on the sales chart, peaking at No. 2. The powerful follow-up single, "This Is The Way," is now No. 1 in Sweden and looks set to explode across Europe.

De Be
Label: unsigned at press time
Style: Soul/swingbeat
Debut Album: "De Be Knows"
Publisher: Air Music
Notes: A deal currently is being finalized with Sonny Music Sweden, and the album has not yet been released

Liscensed from Air Music Publishing, De Be is Sony's biggest hope for a real international breakthrough. This 22-year-old toured with Culture Beat as a dancer and backing singer, and her own musical style is very much American soul-oriented. One of her debut tracks, "Silly Games," incorporates some tough rapping and a Neneh Cherry. The first single is set for release in Sweden in spring, while the album is due in summer or autumn '95.

Mary Beats Jane
Label: MGV
Style: Hard rock
Debut album: "Mary Beats Jane"

MGV's newest international hope, Mary Beats Jane, hails from the home of Clawfinger, an isolated part of northern Sweden renowned for its suicide rates and obscure churches. This the Screech band's eponymous debut album was released in spring, and the group has been wowed in Sweden, performing at the Hultsfred festival aired on Swedish television. MCA Records released "Mary Beats Jane" across Europe in September, and it was released in the U.S. by Geffen last month. It took a year of working Clawfinger in Sweden before they finally broke and crossed over to Europe; next year should see things starting to happen for Mary Beats Jane.

Snowball Effect
Continued from page 30

of MTV has made a major difference. It was impossible to get on British radio before that. And, because the much-anticipated arrival of commercial radio has not given the Swedes the promotional outlet they were hoping for, MTV is vital for exposure of new artists locally, too.

Beyond The U.S. And U.K.
With increasing sales of Swedish artists in Asia, in particular Japan, record companies no longer place so much emphasis on a U.K. or U.S. breakthrough and now look to break an artist wherever they can. BMG's soul singer Jennifer Brown has sold 80,000 units of her debut album, "Giving You The Best," in Sweden—and more than 200,000 units in Japan. She is currently on an extended tour of Southeast Asia and is being released in the U.S. via RCA.

Says Virgin's Hjelmtorp, "We look at the international launch of our new acts from a practical point of view, it's nice if we get a U.K. hit, but we don't expect it. As an example, he cites hip-hop signing Melody MC, who was a Top 3 hit everywhere except the U.K., U.S. and Switzerland. Meanwhile, Warner Sweden is exploring new ground with hip-hop signing the Latin Kings, whose debut album, 'Valkommen Till Forotten (Welcome To The Suburbs),' shot into the Top 10 in Sweden. It's being recorded in Spanish for the Latin American market."

It Starts At Home
Most major record companies concentrate on their home territory before looking further afield. Says EMI Sweden managing director Rolf Nygren, "We record for Sweden, not for the rest of the world. If you can't sell your product here, how could you sell it anywhere else?"
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and effective way into the Scandinavian market! We do licensing as well as import of finished product. We place high priority to serious promotion and marketing. We build artists and labels and we look for long term relations. We are proud to say that we exclusively represents some of the world's most creative independent labels in Sweden and Scandinavia: ABBA, Acid Jazz, Antone's, Alligator, Beggars Banquet, Black Top, Demon, Greensleeves, Hot, Jungle, Mammoth, Matador, Mascot, Metalblade, Munich, Music For Nations, Nation, Pettibone, Pimlico, Play It Again Sam, Pusk, Profile, Provogue, Ras, Restless, Roadrunner, Rough Trade, Ryko/Dis, Rounder, Shanachie, Smithsonian/Folkways, Topic, Sugar Hill, Watermelon, Windsong, World Circuit, XL Recordings, Zappa Records and many others.

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- Licensing and/or import of finished products.
- We are always open for new high quality albums and labels!
East Of Sweden And Beyond

Indie Labels Are Right At Home With Taking Local Artists Global

BY MIRANDA WATSON

Swedish independent record companies, which have always had their fingers on the pulse when it comes to local AF&R, now are expanding internationally—and proving tough competition for the majors.

Having established their artists in Sweden first, many independents are successfully promoting their acts internationally. Launched just last year, Stockholm Records, a joint venture with PolyGram Sweden, found its first international breakthrough with Swedish rap/dance act Stakka Bo, whose debut single, “Here We Go,” charted across Europe, with heavy support from MTV Europe. The album, “Supermarket,” reached No. 4 on the Swedish charts.

Managing director Ola Hakansson says the label’s aim from the start was to sign “new Scandinavian acts with an eye on the international market.” At independent rock label MVG (owned by the country’s largest independent, MNW), head of promotion Nina Beckmann says the label signs only Swedish bands with international potential. “We always start with a release in Sweden and then look for a licensing deal straight away,” says Beckmann, who notes that MVG is actively involved with the licensees, too. “We don’t just lean back and let them release it. We get involved.”

MVG’s international success started with Clawfinger (licensed to Warner for the rest of the world), who has now sold 400,000 copies across Europe, mainly in Germany. The label is hoping to do it again with Mary Beats Man, a hardcore band from the north of Sweden whose album is being released by MCA across Europe and in the U.S. by Geffen.

Independents credit MTV Europe for promoting local Swedish acts internationally. Aralde Wax Sweden managing director Staffan Hjort says, “Ten years ago, no one cared about Swedish product, now it’s all changed. MTV has been a big help.”

The past 18 months, doing extensive licensing into Asia and opening new offices in China and Norway last year, Cloud says he is looking increasingly toward Asia for licensing deals. “It’s very much an open market, without the prejudices of the U.K. and U.S. markets,” he says. Swedish-language singer Peter Lamark, who had a No. 1 album in Sweden this year with “Dei Firme Inger Barre,” has been licensed in Asia to Pioneer.

Telegraph female singer Stina Nordenstam has been signed to EastWest UK outside of Scandinavia. Although the artist has achieved more minor sales in the U.K., she has sold 23,000 copies in Sweden and in Japan of her album “And She Closed Her Eyes,” which has just been released in the U.S.

Whether independents work inside or alongside the majors, their contribution to Sweden’s burgeoning AF&R scene is indisputable. Stakka Bo, Clawfinger, Army Of Lovers and Stina Nordenstam are proof enough.

Sweden’s ZTV Music Channel Is Growing Up—And Linking Up Across Europe

BY NICHOLAS GEORGE

After several years of teething problems, Sweden’s music-and-youth channel, ZTV, is set to expand across Scandinavia, with the station’s executives looking for pan-European linkups to compete with MTV.

ZTV was launched three years ago in Stockholm, where it was broadcast as a window on new commercial TV channel TV4. It has expanded slowly since then, moving into the country’s largest cities via cable.

Since August, the station has been on the Sirius satellite, and by the end of the year, it will be available in 40% to 50% of Swedish homes.

ZTV, which is part of the Kinnevik media group, has been criticized in the past for running a mishmash of music, black-and-white films and cheap American series. In the past year, however, it has established a firmer format.

“At the beginning of the evening, our audience is 12- to 15-year-olds, but as the evening goes on, it gets older. Before 6 p.m., you are likely to find New Kids On The Block, later on it will be Lou Reed,” says station controller Per Bystedt.

“We are aiming to be an MTV with a very Scandinavian profile. It’s not just music,” he continues. “One of our goals is to build Swedish TV stars. That means comedy, programs on sex and young people’s issues.”

One-third of the 10 hours of daily programming is music-based, including two chart shows, with one being hosted by Rob ‘n’ Rox. A third of the videos currently played are Swedish.

“We want to increase this to 50%, but we don’t have enough good videos at the moment,” says Bystedt. “Since we’ve made this known to the Swedish music industry, we’ve had a very positive response.”

But the record industry still needs more evidence that it’s worth investing in videos. The paradox is that while the station needs strong non-music programming to build the audience the record companies want, this leaves less time for playing the videos. According to record companies, this means a video in rotation on ZTV may be aired only four times a week.

Yet ZTV does have ambition expansion plans, hoping to become a comprehensive Scandinavian channel. By the end of 1993, it will be widely available in Denmark and Norway, with entertainment-news offices in Copenhagen and Oslo.

ZTV plans linkups with other European music and entertainment channels, such as Viva in Germany, MCM in France and Video Music in Italy. Initially, the hookup will be in advertising sales and in organizing such large-scale projects as coverage of concerts.

“We can’t be a great expensive European service like MTV, but we can attract Swedish viewers who want presentation in their own language,” says Bystedt.
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**SWEDEN**

**Swedish Dance Artists Leave Home In Search Of Stardom**

*By Miranda Watson*

From Dr. Alban to Stalika Bo, Swedish dance artists are hitting the club and mass-market European charts with new dance tracks. The Swedish Dance Music Awards have done much to promote the dance scene, launching new acts as Avicii. But lacking a real underground scene, many Swedish dance artists must seek other territories for success.

Ariola, whom Talomaa predicts Europe's number one record company, “Germany and France target. But they need more potential within the Euro-pop market.”

My Swedish dance scene doesn’t have the same level of creativity and drive as the U.K. or the U.S. I consider it quite limited. While majors limiting our success, there are some independent labels that do promote our music.

Dr. Alban, who has released singles like “Let’s Get Busy” and “Shake It,” has a dedicated following in Sweden. But his international success has been limited. He estimates that he has sold only 10,000 copies of his album outside of Sweden.

In the past year, the Swedish dance market has exploded into life. More than 30 new commercial stations are now operating, and another 20-plus are on their way.

But the thousands of extra hours of music airtime have done little to help the dance genre. Talomaa says that it’s even harder to break new acts, and the situation threatens to stifle the development of a fresh generation of Swedish artists.

The liberalization of the Swedish airwaves at the end of 1993 brought on intense competition, especially in the big cities. There are 10 new commercial stations in Stockholm alone.

Attempts in inventive propping are still dead due to the scramble for audience share and the advertising revenue that goes with it. The commercial stations are still playing “Hotel California.” They are only looking at each other and the U.K. chart. Talomaa says Jonas Holm, promotions manager of Stockholm-based Sonet Music.

Initially, there were attempts to base stations on more progressive principles, but most have adopted tight ACE, EHR, or Gold Formats. A good example of this is Stockholm’s Radio City, where station manager Per Sundin now sees his earlier, more diverse use of new music as a mistake.

Sundin says that the station now concentrates on specific pop acts as Phil Collins, Mariah Carey and Michael Bolton, rather than the dance-oriented tracks they played to begin with. Before, we played more new music; we were the friends of the record companies. We still are, of course, but we don’t play as much new material,”

Radio City is closing in on the market leader EHR Radio Energy, the Swedish arm of the French radio giant NRJ.

**Fear Of The Unknown**

City isn’t alone in its mainstream approach. The relaunch of another national network, Z Radio, has reenforced the trend. “Nothing unfamiliar will ever be heard on Z Radio,” pledged station chief Lof Ingvarsson.

Talomaas predicts that “the music will be in the same die-strains they are in the U.S.,” says Mats Wachtmeister of Warner Music Sweden. “Radio is not breaking any new things. They are not interested in trying anything new.”

Ironically, despite the breaking of Sweden’s public-service radio monopoly, the record industry is as reliant or even more on public broadcaster Sveriges Radio for introducing new artists. Praise for SR’s P3 youth-and-music channel is high throughout the record industry. The progressive attitude of the station and its policy of promoting Swedish artists is applauded. However, in the past year, its audience has decreased by one-third.

Some of this is due to P3’s renewed focus on news, but it also reflects its success in its attempts to draw away its listeners. This in itself means a smaller audience is being exposed to new music.

So far, P3 has resisted the temptation to follow the commercial stations in an outright battle for audience share. Instead it has tried to establish a clear identity, with evenings dedicated to particular music genres and a commitment to live performances.

For Wachtmeister, the consolidation of the new commercial stations is no surprise. “Radio across Europe isn’t very exciting. They don’t consider highlighting music a high priority,” he explains. “I didn’t expect the advent of commercial stations in Sweden to be beneficial.”

But he warns of the negative effect this could have on the Swedish music industry. “Obviously, Swedish artists have to start here, and if there isn’t a healthy climate for new music it is going to show.”

He says, “The development of the international market will be beneficial to Swedish artists of today, but the advent of commercial stations has made it more difficult to be a new artist.”

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**Out With The New?**

**Radio’s Intense Competition For Ratings May Stifle Creativity**

*By Nicholas George*

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EMI SWEDEN PROUDLY PRESENTS:

Roxette
The Swedish super-duo has been topping the charts in the world since 1989 and sold over 40 million records. Currently on a worldwide tour with their latest album "Crash! Boom! Bang!"

Rebecka Törnqvist
Her debut album "A Night Like This" sold close to 100,000 units in Sweden and Rebecka has received great response in Europe, Canada and Japan.

Basic Element
Their debut album "Basic Injection" made people move on the dancefloors in Europe, Japan and Canada. Their new album is out in February.

Wilmer X
Sweden's No. 1 rockband for several years. In February, Wilmer X will take their "Snakeshow" on tour in Germany.
Record Retailers Hope “More Music” Magazine Will Attract More Music Consumers

BY MIRANDA WATSON

The Swedish Record Dealers' Association is doing its bit to promote Swedish artists with a new music magazine, More Music, distributed throughout member retail outlets. With the emphasis firmly on new talent, the monthly magazine debuted in April and has been eagerly received in the industry as a valuable promotional tool.

International newcomers such as Suede (featured on the October cover) get their fair share of attention alongside such new Swedish artists as Ardis (Stockholm Records) and Look Twice (MNW).

Stefan Gustafsson, who became chairman of the Swedish retailers’ association two years ago, says his task was to reactivate a stagnant organization and to make the retailers more efficient. The association had been largely inactive during the 70s and much of the 80s, says Gustafsson, until one of the retailers got it going again in 1988.

One of the main reasons the organization was reactivated was to help combat a major problem facing Swedish record retailers. “The record industry has found new ways of distributing product in Sweden, selling records at gas stations and video retailers,” says Gustafsson.

“We have been competing with other retailers who do not depend on record sales to survive.” Working within the retailers’ organization, Gustafsson hopes to bring consumers back to the record stores.

He believes the launch of More Music magazine will raise the profile of record stores and show the consumer that “we are not trying to outdo each other.”

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SWEDISH DANCE MUSIC AWARDS 1995

Scandinavia’s most respected music event is taking place the 27th of March 1995 at Berns Salonger in Stockholm. For further information, contact:

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Joey Tempest Paulo Mendonça Skinträdé

New albums out first half 1995
Swedish Bulletin Board

MCA Sweden's first local signing, Sara Isaksson, is being handled by MCA U.K., as MCA Sweden didn't yet have a local A&R budget when the act was discovered. Isaksson's debut single, "The Jackal," has just been released in Scandinavia, while her debut album will be released Europe-wide in early '95.

Next year's Polar Music Prize award ceremony will take place on May 9, and the king and queen of Sweden will attend. The winners will be announced February 2 at MIDEM, at Xavier Roy's final press conference, and at the Royal Academy of Music in Stockholm.

The first single from Whale, "I Stole Humpin' Slobo Babe," released by Warner-Sveden, attracted attention from all across Europe, with very strong support from MTV Europe. The band's debut album is being released by Virgin U.K.

Smack is bound to attract international attention by striking a licensing deal with Gordon Cyrus' (of the group Whale) Breathing Bread label. International product manager Thomas Gustafsson hopes the deal will "revitalize" Smack.

U.K. punk founder Malcolm McClaren is working on a new Warner signing called ON. The band's sound is eclectic, with influences "from Woodstock to the KLF," and the first single will be released in January '93.

More Music
Continued from page 46

Retailers are an integral part of the music industry. "The magazine is part of a long-term effort to improve the image of the retail industry," says Gustafsson. "The aim is to show consumers that we are in tune with what's happening. We want to interest customers in music they wouldn't otherwise know about and try to persuade them to try other types of music.

Gustafsson says that initial research shows a good response from readers. And retailers are already noticing the results. "I have spoken to so many retailers who have seen an increase in sales," he says. "It's hard to see with big new releases, but with smaller, really new acts, retailers are noticing the effect of coverage in Top 40. Instead of selling one copy, they may sell 15.

This project is important because it proves that retailers "can sell records outside of the Top 40," says Gustafsson, who adds that the next step will be to establish nationwide in-store campaigns "The larger warehouse chains run in-store campaigns, but any other in-store activity is record-company driven. Through the Record Dealers Association, we can initiate campaigns ourselves."

Publishers
Continued from page 44

A good example of the possibilities of earning money by exploiting international rights within Scandinavia. The company represents such catalogs as Major Bob (Garth Brooks), Alabama, Goodman (including Kenny Goodman and Chuck Berry) and Rosset (Banks) - as well as the Elvis Presley catalog - for Scandinavia.

"It's difficult to compete with EMI or other large publishers, as they get their rights mainly through controlling the records," says managing director Hasse Stong. "I go to the U.S. and secure rights just for Scandinavia.

Stong says the company has signed nine local writers and is reaffirming its commitment to local productions with a new studio complex, organizing co-productions with its U.K. and Dutch companies.

The current publishing scene in Sweden is proof that a local presence is needed in a market as complex as Scandinavia.

Dance
Continued from page 44

1990 as a dance importer and now is moving into local dance A&R. The company has its own wholesale/export department specializing in DJ and dance music. Managing director Michel Pete says he initially will focus on the Swedish market. "We feel that if we sign an act, it should be for our territory first," he says. "The singles sales in Sweden are rather small, however, so we have to be careful with our production costs.

Pitch Control's first releases are due early next year, including a hip-hop act called Infinitivities.
LIFELINES

BIRTHS
Girl, Austin Laura, to Steve and Christie Schnurr, Oct. 31 in New York. He is VP of promotion at Aristra Records.

Boy, Adam, to Mark and Lauren Young, Nov. 22 in Los Angeles. He is senior director of West Coast publicity for Aristra Records.

Boy, Simon Lee, to Jon and Diane Klein, Nov. 30 in Los Angeles. He is senior director of video promotion for Aristra Records.

MARRIAGES
Douglas Seib to Robin Wernet, Oct. 15 in Cleveland. She is director of marketing for the Sound Solution Software at Cleveland Data Services Inc.

Paul McKibbins to Kerry Vachris, Oct. 22 in Roxy, N.Y. He is director of publishing for Stephen Sondheim's publishing company, Billing Music Inc., which is affiliated with Warner/Chappell Music Inc.

Dana Wilson to Stephanie Perry, Oct. 21 in Honolulu, Pa. He is sales manager at Major Music Inc., a retail music store there.

Darryl Shrock to Pamela Mandell, Nov. 12 in Livingston, N.J. He is senior manager of Gold Card Events at American Express, whose projects include the American Express Gold Card Grammy Festival.

Rob Carlton to Susan Roberts, Nov. 19 in Pasadena, Calif. He is VP of sales and marketing at Rykodisc. She is national accounts director of ABC Video.

Greg Still to Marsha Losey, Nov. 28 in Pacific Palisades, Calif. He is VP of music for Warner Bros. Television.

DEATHS
Irwin Kostal, 85, of a heart attack, Nov. 28 in Los Angeles. Kostal was an unannounced orchestra conductor and conductor. He won Academy Awards for orchestrating and supervising the Leonard Bernstein score for the 1961 film "West Side Story," and for orchestrating and conducting Richard Rodgers' music for 1965's "The Sound Of Music;" the soundtrack albums for the latter earned Kostal a Grammy. He received three more Oscar nominations for his musical adaptations, including "Chitty Chitty Bang Bang," "Half A Sixpence," (for a news anchor, political reporter, and "Peter's Dragon") (1977). His other musical films include "Charlies and the Chocolate Factory" and "Dick Van Dyke's "Mary Poppins" (1964), "Bedknobs And Broomsticks" (1971), and "Peter's Dragon." He also did stints at WOAC Pensacola, Fla., and WKRG Radio and Television in Mobile, Ala. He is survived by his wife, Sheila Sylvester; three sons, Artie, Nathan, and Kerritt; two daughters, Anna, Arnold and Angie Thevenot; and eight grandchildren. Donations in his memory may be made to St. Anne's Episcopal Church or to the Damascus Volunteer Fire Dept., 26334 Ridge Rd., Damascus, Md. 20872.

Leonard (Lenny) Adams, 53, of a stroke, Nov. 27 in Atlanta. Over the course of his career, Adams was a publicist, talk-show producer, and music publisher. At the time of his death he was the owner of Panoramic Records. He is survived by his wife, Chrysal; his mother, Elizabeth; and three children.

Woodruff, 57, of a heart attack, Nov. 26 in Gahumbers, Md. Woodruff was a correspondent for United Press Radio Stations News Service in Washington, D.C., a position he had held since 1980. He previously worked for 12 years at WEEI in Boston, formerly owned by CBS, as a news anchor, political reporter, and talk-show producer. He also did stints at WOCV Pensacola, Fla., and WKRG Radio and Television in Mobile, Ala. He is survived by his wife, Sheila Sylvester; three sons, Artie, Nathan, and Kerritt; two daughters, Anna, Arnold and Angie Thevenot; and eight grandchildren. Donations in his memory may be made to St. Anne's Episcopal Church or to the Damascus Volunteer Fire Dept., 26334 Ridge Rd., Damascus, Md. 20872.

Barry Goldberg, 56, of cancer, Dec. 1 in Chesterfield, Mo. Goldberg was national sales manager at KSHE St. Louis. He worked at the station for 17 years, holding the positions of account executive, local sales manager, and station manager before attaining his most recent position. He began his career in 1968 as air personality at KFRC-FM in Columbia, Mo. In the early '90s, he hosted late-night show "One At The Mike," using the stage name Barry Grafton at KCMF St. Louis (KQED-FM). In the mid-'90s, he was an air personality at WIRTH-AM St. Louis and, later, at KEZK-FM St. Louis. He was also an account executive. He joined KSHE in 1978. He is survived by his daughters, Cynsly and Laurie; his sister, Bernadine Smith; his aunt, Pauline Shillir; and six nieces and nephews. Donations in his memory can be made to the National Tinnitus Research Fund, 1900 South Kings Highway, St. Louis, Mo. 63110, or to the St. Louis chapter of the American Cancer Society.

Lesley Peacock, 55, of cancer, Dec. 3 in Largo, Fla. She was a producer, writer, publicist, photographer, and musician. Donations in her memory may be sent to the John F. Kennedy Performing Arts Center of the School of Music of the Florida State University, Tallahassee, Fla. 32306.

March
March 1, 37th Annual Grammy Awards, Shrine Auditorium, Los Angeles, 310-399-3177.
March 1-4, Country Radio Seminar, Opryland Hotel, Nashville, 615-337-6487.
March 16-18, New York Auto Show, featuring the Second Annual Interactive Media and Marketing Awards, Los Angeles Convention Center, Los Angeles, 617-479-6600.

FEBRUARY
February 11-14, 52nd National Religious Broadcasters Convention, Opryland Hotel, Nashville, 703-338-7000.

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DECEMBER
Benefit Concert. Artists paid tribute to Beach Boy Brian Wilson during a benefit concert at Los Angeles' Morgan-Wixom Theatre to raise funds for Victoria Williams' Sweet Relief Musicians Fund. Shown, from left, are Greg Snowdres, chairman of the grant committee for the Sweet Relief Musicians Fund; singer Carla Olson; Wilson; benefit organizer Paul Rock, and Williams.

NEW COMPANIES
Avark Marketing Communications, formed by Christopher Bultner. A public relations and marketing firm specializing in the professional music, film, video, and audio industries. Clients include the Emmy Award-winning sound design firm Jeff Ray Music Design, wholesale musical instrument distributor Music Industries Corp., and artist-management firm Integrity Entertainment Inc. Bultner has held marketing management positions with Music Industries Corp., Apogee Audio, Inc., and Are Products Enterprises Inc. P.O. Box 706096, Petaluma, Calif. 94975; 707-767-9548.

Williams Communications, formed by Percy Williams. Company produces Christian programming. First project is "Lifetimes—The Sound Of Gospel Today," a nationally syndicated gospel music program. Future plans include the production of Christian music video programming and Christian radio and television commercial services.

Sari Moore, 818-596-2078, 212-245-6813.

GOLDEN TROUBLED
Linda Gottlieb Enterprises, formed by Linda Gottlieb. Company will provide programming, marketing, and licensing opportunities, particularly in the interactive field. First client is ABC, which has hired Gottlieb to devise a strategic plan to grow ABC Daytime. Gottlieb is best known for producing the two soundtracks to the film "Dirty Dancing." Joining the company is Jennifer Rogers, former VP of electronic publishing for Time Warner Trade Publishing. 77 W 66th St., 5th floor, New York, N.Y. 10023; 212-456-8813.

GOLD WORKS
Performing Arts, sings Stevie Wonder's "One Little Christmas" joined by the Johnny Truell Band.

The release retails for $13.88 for the CD version, $8.88 for cassette. A special hotline, 800-715-XMAS, will take orders. For more info, contact Susan Murphy at 810-528-3075 or Brian Pasten at 910-965-4949.

BANKING ON "The Nastyn:"
Thanks to the generous contributions of KHS-FM Los Angeles listeners, a 20-foot van was filled with 12,519 pounds of food for the Los Angeles Regional Food Bank for delivery from Monday, Nov. 21, through early Wednesday, Nov. 23. Drive-time personality "The Nastyn:" will be aboard after spending 26 hours on the air calling listeners to make contributions. The food drive was sponsored by the Vons Companies Inc. and Growers-Mayflower Enterprises. For more info, call Lori Burstein at 213-234-3900, or fax 213-234-0943.
WEA leads distributor NEW results whose stock counted prices, "stronger Holiday retail prices squeezed promotions squeezed," says. "From the aggressive buying patterns we've seen and the optimism we're hearing, all signs point to a superb ending to what has been a great year for WEA Corp., and for the music industry as a whole."

Monitcor says he believes that retail music sales over the Thanksgiving weekend were up 5%-10% over last year. “We did a quick post-weekend survey of our major accounts. Some were flat; others were up even more.”

The music lines surveyed by Billboard reported mixed holiday results (Billboard, Dec. 10). Many posted increases under. For example, John Bryenton, retail operations director for 147-unit Disc Jockey Records, based in Owensboro, Ky., says that Thanksgiving sales were up only 3% over last year.

Nevertheless, most merchants remain cautiously optimistic about the rest of the holiday selling season. According to Mount, retailers are reporting sales increases from new releases and those that have been out a while. “We had a couple of restocking programs in the fall, and the reaction was even stronger than we had anticipated.

But many merchants were forced to boost sales through the use of promotions, especially discount prices, which hurt their bottom lines.

And among music retailers whose stock is publicly traded, many the CD price wars contributed to declines in the value of their securities.

Best Buy, which operates 185 stores and is based in Eden Prairie, Minn., saw its stock price fall 20% on Dec. 1, after it reported that it wouldn’t meet analysts’ expectations of quarterly earnings. Best Buy is mostly known as a consumer electronics retailer, but it has become a bigger player in the music business in the past year with its aggressive pricing policies.

Minneapolis-based Musicians Stores, the biggest music retailer in the U.S. with 975 stores selling CDs and tapes, has watched its share drop to a yearly low of $10.25 since analysts downgraded their ratings of the stock in late November. Wall Street believes that promotional pricing will negatively affect quarterly earnings.

And the stock of Albany, N.Y.-based Trans World Entertainment, operator of 600 music stores, was trading near its 52-week low of $8.25 on Nasdaq at press time.

Edward Morris in Nashville contributed to this report.

Suburban Conn. Retailer Keeps It In The Family

GREENWICH, Conn.—Bruce Franklin has fond memories of playing with his cousins as a child in Sam Goody’s back yard in Far Rockaway, N.Y. The kind of what was to become a major retail giant was his cousins’ grandfat- her.

Ironically, Sam Goody’s superstore legacy has now become Franklin’s nemesis. As the owner of Al Franklin’s Musical World, with two Connecticut stores—one in Hartford, the other in upscale, suburban Greenwich—Franklin now finds himself competing head- to-head with a Sam Goody’s that the three years ago just two doors down from his Greenwich store.

And while Franklin is no stranger to competitive pressure (his Hartford store is in an area heavily populated with record and audio stores), wealthy bedroom communities like Greenwich, with their close proximity to Manhattan, seemed immune to the big chain stores until recently.

What’s vexing about running a retail store in a town like Greenwich, says Franklin, “is that people look at the demographics and think this is the land of milk and honey, but it’s not that simple.”

Impressive, it is. With a median in- come of $60,568, a population just over 8,000, median age is 39.9, and its blend of small-town New England charm and metropolitan sophistication, it’s not surprising that Greenwich’s res- idents are very supportive of their local merchants.

The community appreciates its inde- pendent businesses, and Franklin says it’s that support and customer loyalty that has enabled him to overcome strong competition like Sam Goody.

In fact, the community spirit extends to family tradition. Franklin became a business partner with his father, Al (for whom the business is named), after gradu- ating from college in 1975.

The senior Franklin, who passed away three years ago, was director of the American Broadvision, a chain called Wide World of Music, and also served as Sam Goody’s senior VP. It was his corporate work that ultimately led to his founding his own chain of Franklin Music Stores, with five stores in Philadelphia and three in Atlanta. Today, all that remain are the Hartford store, which he opened in the Civic Center in 1975, and the Greenwich store, which opened in 1980.

Bruce had his own ideas for the stores, and was instrumental in adding electronics and an audio section, which today account for nearly 30% of the op- eration’s revenue. Franklin, who describes his Green- "Since Sam Goody entered the scene, Kendall says, is the growth in special orders. Until recently, all spe- cial requests were placed directly with the labels, along with regular orders. We decided that it was taking too long, given the problems with back orders, split shipments, and warehouse hopping that come with individual items,“ Kendall says.

Nearby CD One Stop in Bethel, Conn., changed all that, he says. Although special orders end up costing a bit more, the added expense is well worth it, he says, because 98% of the requests are filled within a day or two. "Sometimes being the cheapest isn’t the most important thing when a customer wants the product fast,” Franklin adds. Still, given the town’s high per-capita income, just how price-sensitive is the market for recorded music? "Granted, we didn’t feel the recession as much in our Greenwich store as we did in Hartford,” says Franklin. Kendall adds, “the fact is, you have to be priced right. After all, who wants to be thought of as expensive just because your store is in Greenwich?”

On the recorded-music side, Franklin reports that CDs account for 85% of sales, with cassette sales steadily di- minishing at 15%. The decline in case- sete sales, he notes, is being offset by higher CD sales, which have registered an 10% increase per year. Because Greenwich has always been inundated with print, radio, and TV ads from nearby New York rivals like No- body Beats The Wiz and J&R Music, the store’s CD pricing was already geared toward the $11.99 and $12.99 range, keeping it below its competitors, Kendall says.

To generate impulse purchases of midpriced $9.99 CDs, the retailer turned to strategically placed “bump bins.” We loaded them with hot sellers like PolyGram’s Verve jazzmaster se- ries, which includes names like Ella Fitzgerald and Billie Holiday, and the CBS Best Value CDs along with titles like ‘Bob Dylan’s Greatest Hits’ and Carrie King’s ‘Tapestry.’ Such qual- ity, he adds, “has done wonders for im- (Continued on next page)
Used CDs are another revenue enhancer that the retailer has been steadily expanding in the past two years. "For a while we were sidetracked by the big fracas that surrounded used sales," says Franklin, adding that at one point a number of the major labels refused him an advertising allowance unless he stopped selling used product. "But that's in the past, and our used sales are really growing."

Currently, the store's policy on used product is to offer credit against other CD purchases. "The really fun part about selling used discs is that they really encourage people to come in and shop," says Franklin.

Keith Kendall is the manager of the Al Franklin's Musical World store in Greenwich. (Photo: Frank DiCostanzo)

that link audio equipment purchases with CD discounts, an in-store "CD Bucks" program in which coupons are handed out with each CD purchase (buy 10, get one free), and a "Coupon Madness" direct mailer that reaches 26,000 homes and features a coupon for 20% off any CD.

For the coming year, the retailer is planning a database mailing targeted to individual segments of the store's customer base, according to consumers' musical purchases. "Greenwich isn't just a market to us, it's a home," Franklin says. "The level of support we've received from the community is more than I ever imagined."
A Few Words Of Caution About November Sales

Keep It In Perspective: Track is back from a two-week vacation and happy to find the heads of a number of labels ecstatically proclaiming November the best sales month in their companies’ histories. While Track doesn’t want to jinx the holiday selling season, I’d like to remind everyone that the sales data reflects something their sales and distribution executives already know: An incredible number of new superstores have opened this year, and those stores are making the pipeline that much bigger. So far this year, according to the SoundScan, sales have been running about 4% ahead of last year’s numbers, while shipments, according to the sales and distribution executives that Track talks to, are up anywhere from 10% to 20%.

But I Have Some Good News: Dec. 6 had the potential to be the biggest sales day of the year, with albums by both Pearl Jam and the Beatles off to a red-hot start. All day long, merchants reported to Track that they were ecstatic about the sales reports coming in from the field. As one buyer with a major chain put it, “The holiday selling season is really off to the races now.”

Speaking Of The Pearl Jam Album, Track received a number of phone calls with information about street date violations. The album, “Vitalogy,” had an official street date of Dec. 6, but Patrick Strauchota of the Record Rack in Pine Bluff, Ark., faxed Track a Dec. 5 receipt from Wal-Mart store No. 0628 in that town, showing the sale of two copies of the album. In Indianapolis, Steve Wolf of Music To Go says that on Dec. 5 his store was advertising a Monday midnight sale on the local radio station when he started getting random phone calls from customers telling him that a certain discount chain was already selling the album.

In the major cities like New York and Los Angeles, a good number of independent merchants like to stick to the chains and labels by jumping street dates. But in the secondary and tertiary markets, discount department stores are more often guilty of street date violations. In many such incidents, the violations come because new discount-store employees don’t understand the concept of street dates and put out product as soon as it is delivered to their stores. When that happens, the other chains in the area generally retaliate. (Of course in video, jumping street dates is the national pastime.)

In any event, Bob Schneiders, executive VP at Anderson Merchandising, says, “I am not aware of any violations at Wal-Mart. In general, if this kind of incident occurs, as soon as we are made aware of a violation, we inform Wal-Mart, who has the store immediately remove the product.”

Jim Scully, senior VP of sales at Epic, declined to identify any stores or accounts. But he adds that the violations that occurred were isolated, “and we got them on right away.”

He realizes the ephemerality of concerns by Sony Music Distribution is no consolation to accounts honoring the street date, but he says that distribution will take steps to ensure that the guilty accounts do not repeat their actions in the future.

Strachota argues that the guilty accounts should lose early-ship privileges and co-op advertising dollars for a year. Well, that is one solution, but so far every tactic tried over the last few years has failed to stop street date violations.

Mark Your Calendar: The National Assn. of Recording Merchandisers will hold its first-ever Technical Conference Jan. 9-10 at the Marriott Marquis Hotel in Fort Lauderdale, Fla. The conference will be co-sponsored by the NARM loss-prevention committee and the NARM/Video Software Dealers Assn. operations committee. Sessions include an electronic data interchange workshop, a loss-prevention business session; and product presentations from three different suppliers.

Hastings Books, Music & Video has elected two new members to its board of directors, bringing the total number of directors to nine. The two new members are Leonard L. Berry, who is the CEO at Greyhound, and Craig Lentz, who holds the J.C Penney chair in retailing studies at Texas A&M.

Making Tracks: Track hears that Jim Kelly, formerly head of sales and marketing at Imago, is about to climb aboard Uni Distribution as VP of marketing and distribution. . . Jim Chiado, formerly head of sales at Arista, has joined Eddy Gilreath, formerly at Uni Distribution, is en- gaged at Matown as senior VP of marketing. The move brings him back to the label where he started his music industry career back in 1967, and stayed there until 1972.

Phil Blume, formerly senior director of sales at EMI Records Group, has joined Edgerfield, who merged AEC Music as VP of sales and distribution . . . Alexis Matteo, formerly a regional label manager for Capitol, has joined Planet South Recordings as the national sales director . . . Bruce Jesse, VP of marketing at Blockbuster Music, phoned Track to say he has resigned from the chain. He can be reached at 305-589-3538.

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RETAIL TRACK
by Ed Christman

ABOUT THE CREATION

STREET DATE VIOLATIONS

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www.americanradiohistory.com
Icehouse Chills With Blues, Roots Acts
New Generation Of Phillipps Taps Memphis Talent

OPENING THE ICEHOUSE: DJ received a package of recent releases the other day from Memphis’ Icehouse Records, an outfit labeled with a distinguished pedigree.

Icehouse is a new endeavor for John Phillips, best known as the indie business head of the prominent, long-lived Memphis distributor Select-O-Hits. But, Phillips’ move into the label scene is completely unexpected: He’s the son of Sam Phillips, whose Sun Records catapulted a certain younger from Tupelo, Miss., (and a few other performers you may remember) to national fame in the ’50s.

Obviously, Icehouse isn’t the younger Phillips’ first encounter with the label side: During the ’70s, he worked on Sam’s Stax Records, a mostly R&B-oriented imprint.

But, Johnny says, “I’ve always wanted to do a label with blues and roots rock. It’s a labor of love.”

Thus, he began Icehouse earlier this year with releases by veteran Memphis rockers/songwriter Don Nix (who is best known for his composition “Goin’ Down,” made famous by the late Freddy King), the late bluesman Toler NJ (908), the late bluesman Toler NJ (908), and local instro combo Impala (whose debut album was produced by veteran Sun Records guitarist and Roland Janes).

The label’s most recent releases are a self-titled album by the Twiler Brothers (featuring ex-Allman Brothers member Dan Toler and his brother Frankie, both of whom have recently backed Gregg Allman) and “It Ain’t Easy” by the Boston blues combo the Radio Kings.

Some future projects will be albums by the soulful vocalist Bruce Channel of “Hey Baby” fame (to be produced by Nix featuring guest Delbert McClinton); Memphis rockabilly singer James Eddie Campbell, and Texas blues act Cold Iron Steel. Phillips says he plans perhaps six new releases in ’95.

“I’m realistic with everyone,” Phillips says of his contracts.

by Chris Morris

“They’re one-album deals. They’re not tied down for more than one year.”

Phillips, whose label is distributed by Select-O-Hits (naturally), M.S., Action, Great Bay, and Titus Oaks, says he has stepped back from the distribution side: His brother Skip is overseeing the lion’s share of Select-O-Hits’ day-to-day business now, so that Johnny can focus on the label. He defines his role with the distributor as “the schmoozer” who recruits new labels.

“They’re not looking to make a lot of money,” Johnny says about Icehouse. “I just do it because I enjoy it. If I can make enough off each record to put out another one, I’m happy.”

FESTIVE NEWS: Steve Bergman, who operates the Ann Arbor, Mich.-based retail outlet and label Schookids’ Records, called DJ to inform us that his imprint will be releasing a series of compilations featuring live performances from the historic Ann Arbor Blues & Jazz Festivals of the early ’70s.

Bergman has licensed the material from Big Chief Productions, a company operated by John Sinclair, one of the festival’s organizers.

Sinclar may be best remembered as the leader of the White Panther Party, a Michigan-based radical political organization of the late ’60s. Sinclair’s 1969 imprisonment on drug charges became a cause célèbre with such figures as John Lennon and Abbie Hoffman (who, as Bergman recalls, was booted from the stage at the first Woodstock festival by Pete Town-

shend for haranguing the crowd about Sinclair).

Schookids’ Ann Arbor series will run to seven volumes over the next 24 months. The first, devoted to blues numbers by such Detroit luminaries as Elvin King, String Sam, Boogie Woogie Red, and Bobo Jenkins, is due this month. Future releases will include a rock & roll compilation dedicated to veteran bluesman Little Sonny and one starring the late master of astral jazz Sun Ra.

These never-before-released sessions were originally produced by Fred Reif, who now serves as promotion and marketing director for Schookids. Sinclair will contribute liner notes: cover artwork is by Frank Bach, who designed the annual festival posters.

FLAG WAVING: Reeves Gabrels is best known for his waiving work with David Bowie’s hard rock outfit Tin Machine, but the guitarist is starting to make waves of his own with his recording band based on Boston-based unit Modern Farmer.

This straight-ahead rock band issued its debut album, “Hard Rockin’ Tin Foie,” earlier this year on Boston’s Monoloth Records. It’s been developing little by little, on what Gabrels says are some unexpected radio outlets.

“It’s showing up in the strangest places,” Gabrels says of its recent acceptance at album-oriented rock and classic rock stations.

The band—which also includes vocalist Jamie Rubin, bassist David Hull (an ex-member of the Joe Perry Project and Ted Nugent’s touring band), and drummer Billy Beard (former with the ’80s Boston act Face To Face)—features Gabrels’ own characteristically subdued guitar work by Gabrels.

“Immediately people see my name and say, ‘I’ll bet him between Adrian Belew and the late Fripp and Snakefinger,’” Gabrels says of hisFREEHOLDING style...”

I wanted to put away all the toys.

Modern Farmer, Gabrels says, has been on an old Les Paul Junior straight into the amp.

Thanks to Gabrels Tin Machine connection, Modern Farmer wound up entering the studio to record two tracks with Bowie earlier this year, after the star showed up at one of the band’s New York gigs. (Gabrels also has been working with Bowie and Brian Eno on some unreleased新材料.)

Beyond his commitment to Modern Farmer (which will tour the Midwest and East Coast after Christmas), Gabrels recently toured with Paul Rodgers. He also has been active in an all-instrumental quartet with former John Hiatt guitar sideman Dave Tronzo, playing what he calls “insane, improvised guitar music, but rootsy at the same time.”

The Tronzo-Gabrels unit will be heard on an album due from Cambridge, Mass.-based Upstart Records in April.
Album Reviews

Edited by Paul Verna, Marilyn A. Gilien, and Peter Cronin

VARIOUS ARTISTS

The Magnificent Collection, Volume One
PRODUCER: Amy Cetera
Warner Bros. 45757

Acoustic, sure. But listen to Stevie Ray Vaughan deliver an emotionally charged blues reading of "Pride Andjoy the semantics of whether or not this is electric. That 1999 performance is one of 16 included in this collection culled from MTV's "Unplugged" sets taped from 1990-99. Lineup also includes Eric Clapton, Lenny Kravitz (who says "Are You Gonna Go My Way?" is lead single), Saul Aoxtum (with guest Labi), b.d. lang, Paul Simon, Elton John, Neil Young, Rod Stewart, John Mellencamp, Paul McCartney, Elvis Costello, The Dire Straits, Henley, Anzo Letnes, Alan 10,000 Maniacs, and R.E.M. Twelve tracks are previously unreleased.

NICE LOW

The Impressionist Bird
PRODUCERS: Holt, Greg & Holt Backwoods

Unreleased demo

English country gentleman with an unfinished gift for penning perfect pop gems gets back to basics with a successful debut with supertight Little Village New album is a 40-minute masterpiece of pop-country sensibility. Despite an originality reminiscent of Wind, "The Beast In Me" (recently covered by Johnny Cash), and "I Live On A Banana," with Paul Carrack providing the main solo

GARRETT BROOKS

The Hits

PRODUCER: Allen Reynolds
Lyric 2946

This is quite the collection: 18 of Garth's group of guitar-band classics as well as a few

COME

Don't Ask Don't Tell

PRODUCERS: C. Pinnix, M. Melanson, B. Gagger, & Corne Maxwell

After fronting Live Skull, singer/guitarist Thalia Zedek has refined her brand of guitar-band ethos to include new elements, particularly "shoegaze". With its barbed hooks and dank, quirky melodies, the band conjures an atmospheric, "Don't Ask Don't Tell" romance. The dark side compellingly. Indicative of the album's grip, brooding tension and soulful storytelling, it's breathless opener "Final Line" and the eerie centerpieces "Let's Get Lost.

GERI ALLEN TRIO

Twenty One

PRODUCERS: Theresienstadt, Mark MacKenzie & Jerd
Blue Note 32028

Gert is one of the finest of the new generation jazz pianists, as well as the new wave. This trio date with one of Miles Davis' great rhythm sections, Ron Carter and Tony Williams, the title, the overworked "Overworked and Underpaid," and "Take Five," a nice touch of retro guitar rock.

GIRLS AGAINST BOYS

Cruise Yourself

PRODUCERS: Jack Tunes, Notch Touch and Go 134

Another reissue masterwork via Touch and Go. With an immaturity appropriate to this age, the music here is said to be the work of a group of saxophone players. Scott McCauley takes the tenor, delivering every word like the punch of an evil joker, all the current of arena rock pretenders.

SPOTLIGHT

garth brooks the hits

PRODUCER: Allen Reynolds

One of the year's quirkiest films yields one of its quirkiest soundtracks. The Howard Shore score leans heavily on the fantastical atmosphere of the Theremin and its keyboard derivative, the Ondes Martenot, to conjure a palpable sense of mood, from the spooky to the sublime. There's also a strong main tono to the proceedings, which gives its surest turn on a rendition of Pete's Prado's irrepressible "Koba Mambo," the group's most recognizable piece. The other non-show-off composition. The London Philharmonic delivers all this, with subdued passion, lifting it beyond the realm of kitsch.

BACHMAN

Any Road

PRODUCERS: Randy Bachman & Chris Waltman

Guitar Recordings 99400

Canadian guitarist Randy Bachman is still on solo set, inspired by contributions from Neil Young and Margo Timmins. The title track of this collection: "The Talkin' Cool Business" vibe runs throughout the dozen originals that make up the album, particularly "Private Earthquake." (featuring Young and Timmins), the title, "Outworked, "Overworked and Underpaid," and "Take Five," a nice touch of retro guitar rock.

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Single Reviews

EDITED BY LARRY FLICK

★ STONE TEMPLE PILOTS Unglued (2/37)

PRODUCER: not listed
PUBLISHER: not listed

★ 2 BAD MICE Bombscare (3/47)

PRODUCER: R. Frazzi, P. Frazzi
WRITERS: P. Frazzi, R. Frazzi, S. Germain
FORMULA: Pop
PUBLISHER: Warner Chappell
ASCAP: 516231 (CD single)

★ JIMMY PAGE & ROBERT PLANT Thank You (2/17)

PRODUCER: Jimmy Page, Robert Plant
WRITERS: Page, R. Plant
PUBLISHERS: Warner Chappell/Go BMG

★ AMPEL HEAVY with medium interest (2/17)

PRODUCER: not listed
WRITERS: not listed

★ THE SWANSONS All These Things Anymore (3/53)

PRODUCER: John Leckie
WRITERS: St. Johnson, J. Parent
PUBLISHER: Sony BMG/MCA

★ MELISSA ETHERIDGE Happy (1/5)

PRODUCER: not listed
WRITERS: J. C. Cunniff, S. Gabrielle
PUBLISHER: not listed

POP

SOUNDS OF LIFE in Utah (2/6)

PRODUCER: Mike Slatton, Chris Lilley
WRITERS: Slatton, C. Lilley
PUBLISHER: Sony BMG/MCA

NEAL MCMURTRY for a Change (2/25)

PRODUCER: Gary Nunn
WRITERS: J. Lynn, W. Nunn
PUBLISHER: not listed

MELISSA ETHERIDGE for a Change (2/25)

PRODUCER: Gary Nunn
WRITERS: J. Lynn, W. Nunn
PUBLISHER: not listed

★ R&B

JEWELL Woman To Woman (5/20)

PRODUCER: Barry Beckett
WRITERS: J. J. Vineyard, E. Givens, M. H. Fromer
PUBLISHER: not listed

★ S T

Dance With You (4/10)

PRODUCER: Billy Jo Blake
WRITERS: D. Smith, J. D. Brown
PUBLISHER: not listed

DANCE

ALANIS MORISSETTE Ironic (3/17)

PRODUCER: Steve Rotherham
WRITERS: J. C. Cunniff, S. Gabrielle
PUBLISHER: not listed

MUDDY WATERS Long Distance Calling (3/8)

PRODUCER: not listed
WRITERS: not listed
PUBLISHER: not listed

★ JOHN LENNON Imagine (4/8)

PRODUCER: Giorgio Moroder
WRITERS: John Lennon, Yoko Ono
PUBLISHER: Sony BMG/MCA

★ BOB MARLEY Rastaman Vibration (4/8)

PRODUCER: not listed
WRITERS: Bob Marley
PUBLISHER: not listed

★ GEORGE MICHAEL Freedom!'s Just a Bump in the Road (3/17)

PRODUCER: not listed
WRITERS: A. Michael, P. Roquette
PUBLISHER: not listed

★ METARICKETTHAT'S WHAT I'M TALKING ABOUT (2/17)

PRODUCER: not listed
WRITERS: not listed
PUBLISHER: not listed

★ KENNY AND FRIENDS You Are My Friend (4/17)

PRODUCER: not listed
WRITERS: not listed
PUBLISHER: not listed

★ EDDIE MURPHY In The Rain (3/17)

PRODUCER: not listed
WRITERS: not listed
PUBLISHER: not listed
Atlantic To Release 'CD Plus' Albums

BY MARI NY. A. GILLEN

NEW YORK—Atlantic is adding its name to the roster of record labels planning “CD Plus” album releases next year.

Both MCA and REO executives declined to identify any of the acts that will be featured in the CD Plus titles, which are CD-ROM-based albums with audio and multimedia elements. These discs are playable on both standard CD decks (which access only the audio infor- mation) and on multimedia-compliant PCs (which allow playback of the multimedia elements).

Fearn says the CD Plus titles developed by REO will have the capability of including full-screen video, moving at 15 frames per second, and will be produced in both standard and Windows-compatible machines and Macintosh systems.

The CD-ROM video is being delivered with the help of two firms—Bluestein and Plakeman—which, according to the report, are working on the project.

Other multimedia to be included in Atlantic/REO titles will be determined through consultation with the label and artists, Fearn says. “Every artist is going to want their own look and feel,” Fearn says. “And we look forward to meeting with them on an ongoing basis to work out what is best for them. We can use anything they want to give their fans a trip of a lifetime, stuff for, in effect, or videos, audio and videos,团”，I think they will be different. Every album, every artist, is different.”

Atlantic and REO will work together, too, in determining which artists will be featured in multimedia releases, says Ed Roynadell, REO’s president. Roynadell is a veteran of the multimedia industry who produced multimedia programs with artists including Joe Jackson.

The discs will be “one SKU,” says Roynadell, meaning there will not be separate enhanced and nonenhanced versions of the same album. “You’ve got to establish these as albums first and foremost in people’s minds,” he says.

The first CD-ROM groove to emerge from the alliance will be called “Rap Basketball,” as described by a “street basketball game” that incorporates tracks from a variety of hip-hop artists. Another game, as yet untitled, will combine “hard-edged rock ’n’ roll and cutting-edge multimedia” from Atlantic. Both games will be developed for several CD-based gaming platforms, and will be distributed by WEA.

“Atlantic is making a firm commitment to the emerging field of the mixed-format CD, which we believe is the ideal vehicle to create multimedia into the music marketplace,” Azoli says of the label’s move.

The new multimedia offerings of our artists to take advantage of the possibilities offered by multimedia, from creating games based on their music to merging audio and video content, and text into dynamic new releases,” he says.

The first such Atlantic-enhanced CD-ROM title was “The Rush,” a game created by REO CEO Todd Fearn. Two CD-ROM games featuring a variety of artists are also due in the second half of 1995.

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Last Frontier For Euro Vid Dealers?

EC Directive Would End PPV, VOD Windows

By PETER DEAN

LONDON—European video trade bodies are concerned that TV Without Frontiers, a new European Commis-
sion directive, would give pay-per-view and video-on-demand services a competitive edge by eliminating the exclu-
sive video release windows that exist in most European markets.

The directive looks at the need for Europewide standardization of win-
dows for terrestrial TV and other visual media. Under its proposals, PPV and VOD services would be able to offer first-run movies just six months after theatrical release. Home video cur-
cently has windows of between six and 12 months in most European markets.

In the U.K., for example, video suppli-
ers release rental titles three to six months after theatrical release, or si-
multaneously if contractually allowed. Satellite TV then offers movies 12 months after the video rental release, with other TV systems allowed to broadcast them 12 months after that.

In France, video distributors already suffer from the lack of an exclusive win-
dow. In that market, video, PPV, and VOD all have a statutory 12-month win-
dow. In Italy, an eight-month statutory window for home video was imposed in March, but it is not yet operational.

In addition to the six-month window for PPV, the TV Without Frontiers di-
rective proposes that cable and satellite systems have a 12-month window from theatrical release; other media would be tied to an 18-month window.

Nowhere in the document are video windows mentioned. However, the pa-
paper does suggest that the proposed win-
dows would come into force only if con-
tactual agreements cannot be reached. Most videos are covered by contractual agreements between the studios and the home video suppliers.

Still, Lavinia Carey, director general of the British Video Assn., says the di-
rective “would effectively ensure the death of the rental market. We are to-
tally opposed to any statutory fixing of windows. It doesn’t allow individual markets to abide by their own commer-
cial considerations. The directive com-
pletely ignores the wealth and impor-
tance of video.”

“It doesn’t allow new media to de-
velop naturally, either. For example, there might be something better than a PPV or VOD around the corner, and that couldn’t develop naturally.”

Martin Boulton, director general of the International Video Federation, says there should be contractual fre-
dom for all delivery systems. “The pro-
posal doesn’t appear to understand the industry and the way it works,” he adds.

Boulton acknowledges that the direc-
tive may have no impact, though he says, “Allowing VOD a six-month win-
dow would obviously be very bad for the video industry.”

He adds that video’s omission from the directive makes it difficult to create an official response.

Carey says the BVA has contacted the U.K.’s Department of National Heritage to convey the body’s displeasure, and is awaiting an official response from the department once the directive has been translated from its French original.

Members of the European video trade frequently have expressed con-
cern over the EC’s perceived lack of commitment to their industry. Rather, it is believed that the commission is fo-
cused on the development of the infor-
mation superhighway. “We would be surprised if the commission even thought about video at all,” says Carey. “Compared to the information superhighway, it’s just not sexy.”

Another cause for concern is that the directive calls for a 50% quota on Euro-
pean-language product, in an attempt to limit the amount of U.S. imports.

“The quota system wouldn’t just be bad for video; it would be bad for the home entertainment industry generally,” Carey says. Again, the directive does not create a specific quota for video content, but Carey fears that could someday be the case.

Carey says that with the EC now entering a French presidency, a quota agreement is the sort of directive that the French government may look to-
ward favorably. Carey opposes all quo-
tas, saying, “It’s not healthy for govern-
m ents to interfere.”
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by Chris McGowan

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L U M I V I S I O N  r e c e n t l y  h o w e d  t h e  I M A X  f i l m  " T r o p i c a l  R a i n  F o r e s t "  o n  d i s c  ( C A V ,  $ 8 9 . 9 5 ) ,  a  s t u n n i n g  v i s u a l  j o u r n e y  t h r o u g h  t h e  w o r l d ' s  r i v e r  f o r e s t s ,  t h e i r  b u t h a n d  o t h e r w o r l d l y  b e a u t y  p r e s e n t e d  w i t h  r e m a r k a b l e  d e t a i l .  T w o  o t h e r  n o t e w o r t h y  L u m i v i s i o n  r e l e a s e s  i n c l u d e  " T h e  A m a z i n g  M r .  X "  ( C L V / C A V ,  $ 8 9 . 9 5 ) ,  a  l o v e s t r i c k  f i l m  n o t  t h a t  d e l v e s  i n t o  r o m a n c e  a n d  s p i r i t u a l i s m ,  a n d  " G i g a n t o r :  3 0 t h  A n n i v e r s a r y "  ( $ 8 9 . 9 5 ) .
Top Laserdisc Sales™

COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
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<td>1</td>
<td>3 2 7</td>
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<td>2 5</td>
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<td>4</td>
<td>3 11</td>
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<td>NEW</td>
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<td>25</td>
<td>14 3</td>
<td>THE WEDDING BANQUET</td>
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*ITA Gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or of at least 250,000 units and $16 million at suggested retail for nontheatrical titles. **ITA platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, or at least 500,000 units and $32 million at suggested retail for nontheatrical titles. © 1994, Billboard®/PI Communications.

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Top Laserdisc Sales

This Week... Last month the folks at Buena Vista Home Video showed us what they could do with a 57-year old classic on laserdisc. This month, get ready for the ultimate achievement in special laserdisc editions as Tim Burton’s The Nightmare Before Christmas spins your way.

If memory serves us, there has never been such a massive special edition laserdisc of a current home video hit. Sure, these have been great special edition laser packages released a year or more after the initial video release, but the timeliness of the Nightmare release is truly remarkable.

With the film still fresh in the minds of its creators, an unrivaled selection of supplemental materials has been gathered for this release. Deleted scenes, deleted storyboards etc. that were never animated, 14 chapters of still-frame material, Tim Burton’s shorts Frankenweenie and Vincent, and a commentary by director Henry Selick are just a small handful of the extras that put this laserdisc in a class by itself.

And, aside from the supplemental material, it’s great to have the actual film available in the full-feature CA format, you’ll be freeze-framing and special-effecting through this one for days and days!

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Columbia TriStar To Boost Color With Digital Process

**PICTURE PERFECT:** As part of the never-ending search to re-create the movie theater experience at home, Columbia TriStar Home Video has begun using a new color-enhancing digital-mastering technique on all its new releases.

The process, developed by Sony Pictures High Definition Center, will enable the masters, used to produce cassettes and laserdiscs, to more closely resemble the quality of prints used on the big screen. High Definition Center will handle the mastering, while Bank Video Services continues to duplicate Columbia's tapes for sell-through and rental.

"The new mastering process produces videos with improved clarity, more resolution, and diminished noise," says Columbia TriStar president Benjamin Feingold. "The colors are true to those of the director's cut."

Before-and-after comparisons show that the picture quality is brighter, making the colors sharper than current videos.

"The clarity is much more like a laserdisc," says executive VP Paul Culberg. "The process comes as close to replicating the answer print as anyone can get."

Feingold maintains the change will not increase the cost of duplication or require consumers to upgrade any existing VCR equipment.

The first titles to be duplicated using the new standard will be "We'll Make It Happen To You," due in stores Jan. 17; "It Could Happen To You," due Jan. 31; and "Only You," scheduled for release later in the first quarter of 1995. A trailer at the head of each of the releases will compare the two techniques to alert consumers to the process.

High-definition digital is not exclusive to Sony, says High Definition Center VP/GM Dick West. According to Feingold, Columbia has shown the technology to its competitors, but West says the company doesn't have the capacity to handle outside master- ing jobs.

West adds that other studios have the equipment to duplicate master video copies using the technologies and that it's just a matter of commitment. Culberg predicts others will follow Columbia's lead. "The other studios will quickly move to replicate the process," he says.

Columbia got a head start because of the Sony connection and what Feingold calls the industry's "culture of tinkering" to improve its product. Although all of the studio's new releases will use the process, Feingold won't be opening the vault to re-do catalog titles. "Some classes may be re-mastered, but it will be on a case-by-case basis," he says.

**IT'S SHOWTIME:** More corporate synergy is at work between newly merged Blockbuster Entertainment Group and Viacom. As previously reported, Blockbuster Video and Viacom's pay TV channel, Showtime, are running a cross-promotion (Billboard, Nov. 19).

Consumers who rent any three tapes at Blockbuster will receive a $10 rebate on a Showtime subscription. Current subscribers will get a $10 rebate if they sign on for The Movie Channel, operated by Showtime.

Each cost an average of $1 per month.

In addition, Blockbuster will preview Showtime programs such as the made-for-cable movie "Roswell" and such kids shows as "Ready or Not" and "Mrs. Piggle-Wiggle" on in-store monitors.

Although it's not being called a test, the promotion is only running in eight markets, including Charleston, S.C.; Columbus, Ohio; Harrisburg, Pa.; Hartford, Conn.; Indianapolis; Kansas City; Mo; New Orleans; and Raleigh, N.C. A Showtime spokeswoman says the markets were chosen based on the concentration of Blockbuster stores and the demographics of each market. The promotion began on Dec. 1 and runs through mid-January.

**BURGER KING REBATE:** Burger King is making a backdoor entrance into the cassette trade via Buena Vista Home Video.

Beginning in February, the No. 2 burger franchise will tie in with the Buena Vista release, "Gargoyles, The Movie: The Heroes: Awaken," an animated feature put together from first five episodes of a new television series.

Consumers who purchase a Burger King Kids Meal will find a $2 rebate coupon inside the food package, redeemable when they purchase the title. The promotion runs from Jan. 31, April 30, 1995. Street date for the title is Feb. 3 at $19.99.

Burger King's specific advertising plans, regarding television or in-store promotion, have not been determined, according to a Buena Vista spokesman.

The series premiered Oct. 24 and currently airs once a week in syndication. New episodes of "Gargoyles" air once a week in syndication.

Other marketing elements for the video include a "Gargoyles" game, which comes with the DVD by watching a second videotape packaged with the "Gargoyles" videos. The game tape contains about 20 minutes of additional footage not on the feature. Buena Vista is designing a new package large enough to hold the two tapes, plus a game board, character pieces, a spinner, and cards for the game.

Kenner Toys, Skybox, and Marvel Comics, which distribute Gargoyles-licensed products, will also pitch in (Continued on page 64)

**SHelf TALK BY Eileen Fitzpatrick**
New York—Major League Baseball has put Bob Costas' idle voice to work.

Costas, who ceased broadcasting games when the mid-August strike ended the season, was drafted by MLB television producer Phoenix Communications to tape a video cassette message that is being sent to a special list of viewers. In the process, Phoenix became the first customer of duplicator Technicolor Video Services' personalized video technology.

The service allows a person to record a message onto a data cartridge contained in a TVS PVT briefcase, a home work station, or at the Technicolor studio. The message is then transmitted to Technicolor's facility in Camarillo, Calif., and dubbed onto the tapes in a process that affixes address labels almost as fast as the cassettes are completed.

Phoenix applied the Costas touch to commemorative copies of the 1994 All-Star Game telecast over the newly created Baseball Network. "We wanted to put together a memento of the first broadcast of the joint venture between ABC, NBC, and Major League Baseball," says Rich Domich, senior vice president of sales for Phoenix.

Bob Costas recorded the messages and the names of approximately 400 individuals involved with the project, including key MLB management and players. "Though it was a small-scale project, it was very successful for us and made a lasting impression," Domich says.

Because it was so well received, Domich says Phoenix is considering a repeat performance for its "This Week In Baseball" program next year, this time using a message from the show's host Mel Allen. Down the road, he says PVT trailers promoting MLB retail cassettes could be sent to stores.

Technicolor is pitching PVT to vendors as a way to increase their direct-mail response rate, says marketing manager Bill Wilson. "Right now, it's an added value that Technicolor is offering to our existing clients. But as PVT becomes more successful, we will move into a widespread campaign."

Technicolor has assembled a video to introduce potential users to PVT. The tape, of course, carries a personalized introduction, samples of the All-Star Game, and a hypothetical fundraiser that promises contributors a free copy of a program entitled "George Bush: The World War II Years," as well as a description of how PVT works.

Wilson says pricing is still being worked out, but Domich doubts cost will be a barrier for future use of the technology. Technicolor has been seeking to expand into direct response, using PVT and allied developments, such as the Delta shell and the LaminArt cassette.
KINO AND IMAGE TO RELEASE BUSTER KEATON BOXED SETS

(Continued from page 57)

which has the Western Hemisphere distribution of the Raymond Rohauer film library, a collection of some 400 features and 300 shorts. Co-founded by Keaton, it controls his copyrights. The Rohauer Foundation is a production arm of Harry Langdon and Fatty Arbuckle, who gave vaudeville acrobat Keaton his first screen roles.

Image Film has released other Kino titles on disc, including silent classics "The Joyless Street," "Footlight Follies," and "Lampson." Usually follows cassette, but with the Keaton project, Kino president Donald Krim says, "We agreed to do it in concert because there may be some joint trade advertising and point-of-purchase items. Image will feature the boxed sets in its in-house publication Image Publications and Print, and Image is in the cinephile journal Film Comment.

According to Image VP of programming Larry Shehadey, "We are looking at the Kino titles "make sense" for the laser label, which takes a subclassic after the original deal is struck. Krim says, "We're guaranteed they have the right of first refusal on Kino product for laserdisk.

Image marketing director Garrett Lee says, "With Kino, we just went back and rediscovered their library. We have a lot of programming from their library when we started to gear up our laser/dvd, and we're still releasing laserdisk titles.

In Kino's centennial year, the biggest Buster booster of all will be his widow, Eleanor, who plans to help Kino and Image promote the boxed sets. Krin tells the story of her husband's work and memory, she says that Keaton's audiences grow ever younger. "He's brought in four income streams:1. Kino/ Image comes from colleges and universities," she says. "It's a big rapping plan for the young people." Activities are planned in Iola, Kan., near Keaton's birthplace of Piqua, and also in Muskegon, Mich., where he graduated. The Berlin International Film Festival offers a retrospective tribute in February.

Eleanor, who met Keaton when they were both on the stage, claims she had never seen any of his movies, but recalls that "I wanted to learn to play bridge, and there was always a bridge game going at his house." She also married the man who would be recognized as one of film's greatest comic geniuses, although he thought of his own movies as disposable product. "He absolutely did not believe that prices are $99.99 and $139.99. While Kino will sell individual cassette for $99.95 each, the Image releases will be available in boxed sets only.

Included are such Keaton-directed masterpieces as "Our Hospitality," "Sherlock, Jr.," and "The General," as well as his first starring feature, "The Saphead." Two shorts, "Hard Luck" and "The Two-Way Switch" thought to have been lost in the 1930s, are part of the package. If the 30 titles, only nine ever have been released on cassette, and "The General," five only on disc. Kino has produced a promotional screener that offers a short survey of some of Keaton's wildest comedic features.

Title restoration was supervised by David Shepard of Film Preservation Associates. Shepard had previously prepared Kino releases of silent horror classics "Nosferatu" and "The Phantom Of The Opera" and Video laser's series "Chaplin: A Legacy Of Laughs." The Keaton titles have been digitally remastered from the original 35 mm source material, which was for its theatrical release, and several special problems will be removed from the often-inaccurate 16 mm versions.

"The material that's out there is pretty bad," says Krim of some of Keaton's previous releases. "It's going to be spectacular.

If success is in the details, Kino should prosper. The majority of the soundtrack tracks in the series are newly commissioned, and Film Preservation Associates made sure the film prints were accurate. "That's why David Shepard was engaged to make sure we're as close to the original as possible," says Dartnall.

LASER SCANS

(Continued from page 60)

which brings together four-half-hour episodes from the 1947 Japanese animation series.

MCA boxes "The Shadow" with Alex Baldwin (wide, $34.98) Jan. 24, along with "Airport 75," featuring Charlton Heston and a host of cameos (wide, $34.98), and "Midnight Edition" ($24.98).

MCA recently launched another notable double feature: "Marlene Dietrich Collection" ($99.98), which pairs "Seven Sinners" and "Pittsburgh." The double-hole set, "The Great Romance," and "Hall Of The Conquering Hero," offers two from the brilliant comic director Preston Sturges. And expect big sales for "The Fantasmas" (wide, THX, $29.95), with its high-resolution prehistoric visuals, THX presentation, and low price.

SHELF TALK

(Continued from page 62)

with video-specific tie-ins.

Burger King, a veteran of several Disney co-promotions and a participant in the "Gargoyles" fall debut, is also on tap for "The Lion King," due Feb. 28.

Disney won't confirm marketing plans for "The Lion King," but retail and distributor sources say Burger King will be involved through a plush toy giveaway or discount. Burger King offered kids meals and souvenir cups with the theatrical release of "The Lion King.

The theatrical deal was struck after McDonald's declined a tie-in when Disney would not include video as part of the deal. Since the anti-fast-foods speech made by former Disney chief Jeffrey Katzenberg at the Video Software Dealers Assn. meeting, Buena Vista Home Video president Ann Daly has argued that other types of tie-ins can be just as profitable for fast-food outlets.

Burger King obviously agrees.

Buster Keaton sat tall in the saddle in his 1923 classic "Our Hospitality," one of the titles in the Kino On Video series "The Art Of Buster Keaton." A number of buyers have put orders in for all three.

Image hadn't been soliciting orders, but it's getting a point to one positive indicator: "The interest among journalists and collectors who write about this kind of thing is far greater than I ever anticipated," adds Venezia with a laugh. "We'll sell enough to journalists to make it profitable.

In Kino's centennial year, the biggest Buster booster of all will be his widow, Eleanor, who plans to help Kino and Image promote the boxed sets. Still active in the perpetuation of his talent and image, she says that Keaton's audiences grow ever younger. "He's brought in four income streams: 1. Kino/Image comes from colleges and universities," she says. "He's a big rapping plan for the young people.

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**Music**

Janet Jackson, "Janet," Video Records, 12 minutes, $11.95.

Jackson's white-hot "janet." tour spins music around the world, and her new longform captures some telling off-stage moments. In before-seen versions of some of the artist's biggest hits. The first half of the video contains candid moments with Jackson and company, interspersed with clips of "That's The Way Love Goes," "Who Would Have Known," and "You Want This." Part two features alternative versions of the clips on the one-take version of "That's The Way," an all-dance version of "If," the Kelly Hoppen news, "Time Any Place," and a colored version of "You Want This." Something old, something new.

The Eagles, "Hell Freezes Over," Geffen Home Video, 100 minutes, $21.95.

It will go down as the reunion of the decade. As the Eagles finally decided to get together and do their own tour, the audience felt it right — with a concert on MTV, a tour, and the subsequent album and home video. Peppered with interviews featuring the band members discussing the genesis of the reunion and the life it took on, the MTV concert footage (plugged and unplugged) includes renditions of all that has been a hit and a repertoire of the size of the Eagles', there are bound to be favorites left out in a greatest hits package. But classics including "Hotel California," "Tequila Sunrise," "Take It Easy," "Life In The Fast Lane," and show closer "Desperado," plus the band's fine new singles, will bring smiles to fans' faces.

Luther Vandross, "An Evening With Luther Vandross Music Video," 90 minutes, $24.98.

Vandross' first visit to London's Royal Albert Hall in a cherished hour of additional footage not included in the PBS airing of the Albert Hall concert, London's greatest icon returns from Vandross' latest album, "Songs," as along as much past hits as "Stop To Love" and "Never Too Much." Covers are in abundance and include "Killing Me softly," "Always And Forever," and a wonderful, gospel tinged version of "The One You're With." Vandross' big, continental hits, and guest appearances by Neneh Cherry and Bruce Willis, and even greater festivity to the proceedings. Performance is flavored with the audience snipset and rehearsal outtakes. A must-have for fans.


Although CBS’s art cable channel showed it first, it did leave an important legacy in the history of the songwriting craft. It comprised a series of one-hour shows that spotlighted writers, their recollections, and, most important of all, their songs. DRG is offering all eight, first produced in Toronto or New York in 1978-82. Many of the giants of word music—Harburg, Schwartz, Lerner, and Parish—are gone. Still, others are with us except for Parish. Some of the artists such as the frst show and film songs, while lyricists perform songs unaugmented to other, including the perhaps the No. 1 ballad of time, "Eeny, Meeny, Miny, Moe." The format of each program is basically the same: The writer is host, often singing his own material with that special, winning flair that most songwriters have in putting their creations across. Just so that special show? Well, thin, professional singers of high quality appear on stage, too. For the most part, the programs around entertainment value first, though there is an occasional insight into the origin of a song, why one was cut from a show, and why its replacement made more sense. Other than the music itself, all the writers had many collaborators, so former partners show up in their own presentations, yet on very different show. On a few occasions, the audience is led in on progress in the film at the time of a sampling time or two of these shows, unfortunately, never made it to Broadway, yet this does highlight the historical interest of the presentations). Histories as they are, these videos are even better as parchment entertainment. It is Harburg who speaks for all the writers who had many collaborators, so former partners show up in their presentations, yet sometimes it is a question of "How they Do it, Why they see it, What they want." These videos are a perfect way to introduce the Academy Award winner to the audience only when she is offering her music and beauty (which include songs from her memorable offstage moments as a young woman, "This is the Way I Love You," or the magic of her singing and the movie "Stand By Me.""

**Video Previews**

Edited by Catherine Appfeld

**Music**

Janet Jackson, "Janet," Video Records, 12 minutes, $11.95.

Jackson's white-hot "janet." tour spins music around the world, and her new longform captures some telling off-stage moments. In before-seen versions of some of the artist's biggest hits. The first half of the video contains candid moments with Jackson and company, interspersed with clips of "That's The Way Love Goes," "Who Would Have Known," and "You Want This." Part two features alternative versions of the clips on the one-take version of "That's The Way," an all-dance version of "If," the Kelly Hoppen news, "Time Any Place," and a colored version of "You Want This." Something old, something new.

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**Video**

Joan Collins: Secrets Of Flirtiness & Beauty, Home Video, 50 minutes, $11.95.

Focused to picture queen of cool Collins sweating, and viewers of this somewhat stripping video won't really get a chance to witness the event either, as the celebrity looks more like a life-size cardboard-cutout-cut-out working out. What viewers will see is Collins donning a dizzying number of outfits, including an original swimsuit and a few mimos, in which—for reasons unknown to this reviewer—she selects to do her swum suit stretches. Scenes of the Caribbean island in which Collins chose to film also are in abundance. Particularly annoying is the narrating track, courtesy of her personal trainer, who coddles to Collins each time the star shows a gratuous split or the like during her nonstop routine. Collins actually appears to the audience only when she is offering her fitness and beauty (which include songs from her memorable offstage moments as a young woman, "This is the Way I Love You," or the magic of her singing and the movie "Stand By Me.""

**Comedy**

"The Silence Of The Hams," Cabin Fever Entertainment, 20 minutes, $5.95, no suggested retail price.

A cornucopia of comic types— including Dom DeLuise, John Astin, Phyllis Diller, Elois, Billy Bob, Buddy, Taylor, Bette Midler, Billy Crystal, and Stuart Pankin— team up in this asbent-minded parody of the Academy Award winner. There are moments of genuine humor and some plot twists here, although more often than not, viewers may get that gnawing feeling they are caught in some sort of hellish "Police Academy" time warp. "Hams" had an unsurprisingly short theatrical run, and those who purchase the video will be happy to watch on a VCR, where the pause and fast-forward buttons come in handy.

**Documentary**

"The Academy Award Winners: The First 50 Years," Brentwood Home Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appfeld, 2238 B Cathedral Ave., NW, Washington, D.C. 20008.
Discovision Sues Technicolor
Infringement Of Disc Patents Claimed

■ BY MARILYN A. GILLEN

NEW YORK—Discovision Associates has filed suit against Camarillo, Calif.-based Technicolor Video cassette Inc., claiming the company “will defend itself vigorously” against the charges.

“We aren’t disputing their [patent] ownership rights,” Ophlant says. “The question is whether they infringe the patents. And we claim we don’t.”

The patents in contention are three of the more than 1,400 that Irvine, Calif.-based Discovision owns and administers as its sole business operation. The company, formed in 1978 by former Perkin-Elmer imaging activities in 1982. Its portfolio of patents covers a range of optical-disc recording, manufacturing, and playback technology.

More than 100 companies throughout the world are Discovision licensees, says Discovision Associates president Dennis Fischel, adding that it is “highly probable” that anyone manufacturing a compact disc would encounter at least one of Discovision’s patents in the process.

“Discovision has made a major contribution to the current success of optical-disc technology,” Fischel says. “Our policy is to make this technology available on a reasonable basis, and to seek a return on our investment by licensing our patents on reasonable terms to optical-product manufacturers and distributors.”

The royalties paid by licensees can vary, Fischel says. The current U.S. standard rate, which is used by any member of Discovision Associates patents, is 3% on every disc price. The rate for U.S. licensees will rise to 5% at the beginning of the new year, he says.

Discovision Associates is seeking a judgment against Technicolor that the alleged infringement of these images found, due to allegedly “deliberate and willful” infringement. Alleged damages are not specified by dollar amount in the lawsuit.


Worlds End’s Roberton Keeps Producers Busy With Management, A&R Assistance

■ BY RICK CLARK

Competition for production, engineering and music management work is so stiff that even some of the most successful professionals need help keeping their states full. Fortunately, studio people like the artists they work with, have access to the invaluable services of managers who specialize in their line of work.

So important is the job of the manager and his or her industry that one managed producer recently told Billboard, when discussing the workload of that of a managed producer, “This guy is every bit as, if not more, talented than I am. He has got a platinum record on the charts and still can’t even get a jingle. There’s no one out there vying for his heap. I’ve had over five records back to back, and I’m booked forever. That’s what managers count.”

One of the industry’s most successful producers, who has a roster approaching 40 producers on his label, is Sandy Roberton of Worlds End Inc. Among those he represents are Danny Kortchmar (Dwight Henry), Don Simon (Stones, Cracker), Richard Gottehrer (Jefrey Gaines), Mark Opite (INXS), Don Vaughan (Bee Gees & the Bloodfish), Brad Wood (Liz Phair, Veruca Salt), Tim Palmer (Tears For Fears, Mike Oldfield, The Adicts), Joe Hardy (ZZ Top), Sam Taylor (King’s X), Jack Endino (Nirvana), Nick Bolos (Neil Young), and mix-mastar Michael Brauer. A number of these high-profile clients have been with Roberton for years.

Like many successful industry figures, Roberton has had a circuitous journey through many different disciplines publishing, recording, and production. In the ’80s, Roberton ran the Arc and Jewel Music publishing catalogs in England, which handled all of the Chess Records artists. It was during that time that many British artists, smitten by American blues and R&B, came out of Roberton’s office looking for material.

Shortly thereafter, Roberton formed a record label with Steve Stein, Mike Vernon, and Gottehrer called Blue Horizon, which released titles by Fleetwood Mac, Chicken Shack, Duster Bennett, and B.B. King. This Modern Records labels.

Around 1970, Roberton got the production bug and formed September Productions, signing acts and funding the projects out of his pocket. Fortunately, he was able to parlay his signings into record deals for his artists, particularly with Charisma and R&C Records. By the late 70s, Roberton had produced almost 40 albums, including the work of Ian Matthews, Plaisinong, and Steeleye Span.

In spite of his track record, the added headaches of continually looking for more productions and hassling over contracts made Roberton realize that there was a great need for a service that handled those chores and more.

“I was finding new acts, producing records, and also giving career direction to many of the acts. We were having some critical acclaim and success, but not enough to really make a great living at it. Towards the end, it became very frustrating,” says Roberton, who went into artist management for a brief period before going into producer management full time in the late 70s.

It was then that Roberton, under the moniker of Worlds End (named after an area off King’s Road in Chelsea, London, where the company’s office was located), began handling a few clients, among them Zeus B. Held (Dead Or Alive, Fashion), and Palmer (David Bowie, Robert Plant). Roberton relocated to New York in 1986 and settled in Los Angeles two years later.

“What I have done with this company is offer a very real and rewarding service. I have a staff of people here, two of whom are project coordinators,” says Roberton, whose commission ranges from 15% to 20%. “When I find the project, one of the coordinators, Mary Hogan or Diane Medak, will take over the project and work with the producers, he or she does it, like a personal manager for the whole record. They prepare budgets, track the record, do all the paperwork, find and book the studio, help with the band’s travel arrangements, and anything else that is needed. We do all the billing for our clients, and then we invoice our clients for our commissions.”

Roberton adds that Worlds End takes over the responsibilities of a lot of the A&R departments. Some record companies tend to like to do this themselves, but the majority welcome having someone helping them. I much prefer putting the whole thing together ourselves. We offer that service, and we don’t charge anything extra to the client for that.”

As an added service, Roberton (Continued on next page)
Worlds End's Sandy Roberton
(Continued from preceding page)
also provides all the legal work related to his clients' projects.
"I have two lawyers on permanent retainers who do all of our contracts for us. I absorb that expense," says Roberton, who handles in excess of 100 phone calls a day. "Basically, that stops me from having to phone 30 clients' lawyers to find out where we were on certain agreements. I figured that if I had two people doing it, I would only have to make two or three phone calls a week to catch up with where we were."

In the spirit of a good manager,

"What I try to do is help continually update the producers and encourage them to keep up to date."

Roberton also serves as an active sounding board and enabler for his clients so they can stay on course with their careers and the ever-changing currents of popular taste.

"What I try to do is help continually update the producers and encourage them to keep up to date. It is so easy, when you are producing a string of records, to suddenly forget to listen to some new music or listen to the radio and hear what is going on," says Roberton. "You need a manager who is strong enough to be there for you and tell you that you might be doing a lot of records now, but you've got to think that things will change.

"Seattle created a big clear-out for a lot of producers' careers, which took a very big stumble when bands decided to suddenly tone their records with some young engineer in a Seattle studio. A number of those young engineers became overnight stars," Roberton says.

Concerning adding more clients to the Worlds End roster, Roberton is very selective, choosing to approach producers with already-established track records.

"Producer management is getting harder and harder to do. There are not that many projects, and quite a surplus of producers. I think record companies are being very selective about who works on the record, so a producer has got to have some sort of success to help facilitate getting more work," says Roberton, adding that one of the best things a producer can do is to essentially act as his or her own A&R person and sign and develop acts under their own production agreements.

Roberton also notes that there is a trend toward labels creating staff-producer positions. He recently assisted producer client Wood in landing a nonexclusive position as a Capitol staff producer.

"The reason I think I work well with producers is I know every problem they have ever come up with, and all of the psychological difficulties in having to push your creative talents and make it sound like you are not really pushing yourself. I've been there myself," Roberton says. "Worlds End is very much a family operation. Everybody on the staff is really supportive of the producers, and I think that producers get a really good back-up for their work."

Sign of the Capricorn. New York recording complex Right Track is the first studio in town to incorporate the all-digital AMS/Neve Capricorn desk. Shown from left are Right Track owner Simon Andrews and Chris Pelzer, Eastern Region VP for Siemens Audio Inc.

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- bookkeepers to help track material and catalogues for the territories Europe and can handle clearances.

Send info to:
Mr. Rein Gerfers, MD Columns Disc
Tel: (31) 58 127 2729 P.O. Box 1602
Fax: (31) 589 1299-0011 BX Lobor, The Netherlands

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Seeks National Manager of Publicity. Must have proven track record and strong media relations. Established label experience and a strong love of great music desired. Send letter, resume and salary history to: Sally Albert, Box 0808, Stanford, CA 94309.

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PUBLISHER wanted for New York publishing office. Must be self-starter with knowledge of 2012 mainstream music and music publicity. Must be able to bring in business. Only qualified individuals with proven experience need apply. Excellent salary incentives.

EMAIL: BILBO@HOTMAIL.COM

BAND SEeks MANAGEMENT Newly signed major-label pop group seeks well-connection management company. Major-label client experience a must. Send info to 2506 Washington St., #4, SF CA 94115 or call Andrew at (415) 929-8822.

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with these Christmas campaigns for at least the past four or five years,” says the RCA source. “The Vineel Group and Trisha Yearwood promotion we did last year was enormously successful for us.”

Rod Eaton, Target’s director of sales/promotion, acknowledges his company’s record of aggressive Christmas campaigns, but he is quick to point out that this premium package is “in a class by itself.”

“Previously we’ve done only proprietary artist/label promotions,” Eaton says, referring to the Yuletide promotion for MCA and other past premiums, including a compilation of RCA artists and a promotion involving Amy Grant. “This one is different, not only because it’s not tied to an artist or propaganda of our overall Christmas campaign, but also because it’s such a good price.”

It’s that price point—as well as similar offerings from other, larger stores—that is raising the ire of many small retailers. So the retail managers claim that their larger competitors and the major labels are not only undercutting their profits, but affecting the overall record business with such promotions.

“We don’t traditionally sell Christ- masses albums until after Thanksgiving; it’s that last two weeks going into Christmas,” says Justice Wade, director of record for the 13-store Pepper plant chain in Atlanta. “And yes, we will feel the effects of that [Target album]. We do not like it. They’re sort of bastardizing the business.”

Roy Burbank, senior buyer for the Troy, Mich.-based Harmony House music store, adds, and computer systems professionals also claim that focus at the store level with customers, as well as with his own employees.

“Consumers are up on the holiday, especially when they’re giving it away at $4.99 and they’re advertising the hell out of it,” Burbank says. “Customers don’t understand, and they want to know why we don’t have it. So we have to send E-mail out to educate 35% of our own people. We’re not used to it. It’s all negative. There’s no spinoff or positive for the rest of the industry.”

While he sympathizes with the concerns of smaller retailers, Tony Piptone, president of Warner Special Products, is quick to point out that there is nothing exclusive about his company’s services.

“We’re willing to put premiums together for anybody,” Piptone says. “The smaller retailers can operate on their own scale. They have very small premiums, and there are large premiums.

A spokesperson for Target also deflected competitive criticism, saying, “A product like this is not going head-to-head with major-label releases because it’s a sampler. It’s a premium that records are used for all of the artists.”

Whatever it does for the artists involved, there’s little doubt that “A Country Christmas” will do nice things for Target’s bottom line. Although the company would not disclose sales figures, one record label source reports that Target sold more than 150,000 units in the first week.

We had to commit a huge amount of pieces, and we would put them on a completely one-way basis,” says Bob Pollock, Target’s divisional merchandise manager. “We’re completely liable for the inventory, and we’re pleased with where we’re seeing.”

CONCORD JAZZ
(Continued from page 9)

Besides Torme and Cloney, Concord has recorded artists such as Dave McKenna, Kenny Barron, Hank Jones, Sir Roland Hanna, Panama Sanchez, Rob McConnell, and Johnny Smith.

Concord is the second label purchased by Alliance this year. In September, it acquired U.K.-based Castle Communications plc, which has an eclectic library includes recordings by the Kinks and Motorhead, for $38.5 million. Alliance, whose stock trades on the New York Stock Exchange, also has bought a one-stop, a talent-management agency, and two Latin American music wholesalers this year.

Assistance in preparing this story was provided by Eric Lichtman.

ELEY LEAVES MOTOWN
(Continued from page 8)
with our philosophy and vision of this project will determine which way we go,” he says. “It will probably be a local independent distributor initially.”

Eley believes several prospective venture partners and says the hottest candidates are from the telecommunications industry. “Companies have no preconceived notions of record business operations that might inhibit the nurturing philosophy of the label,” he says.

D.C.’s bridge goal is to train minority executives in areas of promotion, sales, and marketing through on-the-job training. The D.C. area is a hotbed for minorities, and it is not exclusive. According to a statement, the label will be in area colleges and radio stations with five or six students working in each department. “So far, his only appointment to the staff is Shawn Williams, who will initially work as a general administrator.

“Shawn will eventually grow into the general manager position,” says Eley. “He holds a master’s in business from USC and received his undergraduate degree at Howard in Washington, D.C. He knows the D.C. area and will be an important part of this company,” he said.

No more than six records (singles, albums, or EPs) will be issued in the first year. Eley hopes to have the label up and running in the next six months. He is looking for suitable office space.

“We plan to cover an assortment of music genres, from jazz and gospel, to R&B and r&b training. The thrust of this program is toward minorities, and it is not exclusive. According to a statement, the label will be in area colleges and radio stations with five or six students working in each department. “So far, his only appointment to the staff is Shawn Williams, who will initially work as a general administrator.

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A Little O.J. With Your Egg Nog, Courtesy WRVQ

NEW YORK—In case you haven’t had quite enough of the O.J. Simpson trial, WRVQ (Q84) Richmond, Va., morning men Corey Deitz and Jay Hamilton, using the group alias the “Impartial Jury,” have recorded an album of Christmas parody songs, titled “I’m Dreaming Of A White Bronco.” Among the 13 songs and bits on the album are “Arrest These Merry Gentlemen,” “We Won’t You A Speedy Trial,” “12 Days of Hearings,” and “We Three Lawyers.”

The album’s cover art depicts Deitz and Hamilton driving a vehicle away from police, while a confused man on the vehicle’s roof holds a candy cane to his head.

The morning duo is distributing the album on cassette through its own JUSt-A-JOK Record.

A newly re-released comedy album by Howard Stern and sidekick Fred Norris also includes an O.J. parody song, “Oh, Oh, Oh, Oh, O.J.—Baby Can You Rent A Car,” set to the tune of the Beatles’ “Drive Me Crazy.”

What is ironic is that the album, reissued on CD by Eichiban Records, was recorded in 1992 when Stern was still a jock at WWDG-FM (DC101) Washington, D.C., and long before Simpson was arrested on murder charges.

The album, originally titled “Howard Stern’s 30 Ways To Rank Your Mother” and now sporting an unrepeatable name, is the first Stern audio product ever available at retail.

In other holiday music news, the Durham, N.C.-based indie label Sugar Hill Records is hoping to score with Robert Earl Keen’s “Merry Christmas From The Family,” from the Texas-based singer/songwriter’s album “Gringo Honeymoon,” which was released in August. The single has been serviced to a select group of radio stations and is already getting considerable airplay on the syndicated “John Boy & Billy” morning show.

Bev Paul, Sugar Hill’s director of sales and marketing, describes the track as a story about a holiday party featuring “your basic dysfunctional family in the ’90s.”

**BY BILL HOLLAND**

WASHINGTON, D.C.—Sources close to the FCC say that there has been discussion of a plan that would force broadcasters to pay for future UHF spectrum usage.

FM and TV are already on the UHF band; future uses of the band would include DAB and high-definition television.

Commission officials did not return phone calls to comment on the discussions of possible spectrum fees. However, insiders say the idea is being discussed both in the chairman’s office and in the office of policy and planning.

The discussions, which an insider referred to as speculative in nature, stem from the reluctance of TV broadcasters to proceed with HDTV while studying their move toward the larger universe of digital TV, which might make HDTV one of many options.

The impact on radio broadcasters at this stage is less clear, according to the sources. Traditionally, stations have been awarded licenses to use the broadcast spectrum without paying fees because of the so-called “public interest” standard.

Also, the broadcast spectrum was protected from being auctioned in spectrum auction authorization drafted by Sen. Ted Stevans, D-Alaska, in the last session of Congress.

The FCC’s adoption of such a provocative proposal would certainly bring immediate legal challenges, insiders say.

PRESSLER TO LEAVE STERN ALONE

Republican Sen. Larry Pressler of South Dakota, the new chairman of the Senate Commerce Committee, which oversees telecommunications issues, has told reporters that he favours deregulation, not more regulations, and would therefore not get involved in “content issues,” such as investigating alleged indecent programming on radio by shock jocks such as Howard Stern. “That just won’t be a high priority,” he said.

Pressler also says he is in favor of downsizing the FCC; the Republican leadership has called for cutting government agency appropriations.

HOLIDAY EAS PRESS CONFERENCE

The report and order for the FCC’s new Emergency Alert System was scheduled to be formally

1. **UHF Spectrum Fees A Possibility**

**WASHINGTON ROUNDUP.**

The new filing window for small-market broadcasters to cover the first 45 days of the new emergency alert system will be from Jan. 6 through Feb. 6.

Applicants for the available channels with filings already at the commission do not need to refile.

**FCC LIFTS FM FREEZE**

The FCC has lifted the one-year freeze on FM applications resulting from the court decision that overturned the commission’s “integration” qualifications criteria in awarding new stations.

The new filing window for 15 small-market communities will be Jan. 6 through Feb. 6.

Applicants for the available channels with filings already at the commission do not need to refile.

**NAB BOARD MEMBER NAMED**

Newly appointed James Satellite Network VP/GM Eric Hauk-

**Radio**

D-Digi-Net Show New Milestone For Legendary DJ

**BY CARRIE BORZILLO**

LOS ANGELES—It’s Wolfman Jack rocking and rolling with the best rock’n’roll music that America produces, straight from Planet Hollywood, baby,” explains one of the most recognizable voices in radio and a true music icon, every Friday night from 7-11 p.m. (ET).

The 57-year-old Brooklyn native has been heard by millions of avid fans over his 38-year career on such stations as XERF-AM Cool Aid Acuna, Mexico, WYOUM-AM Newport News, Va., KCLI-AM Shreveport, La., XERB-AM Tijuana, Mexico, NBC-TV’s “The Midnight Jive,” and WXFD-AM Washington, D.C., where he has been hosting “The Wolfman Jack Show,” a four-hour oldies show, from Planet Hollywood since Friday nights since June. The program originally was heard live from the Hard Rock Cafe (Bernie Marcus) in Times Square, but has since been moved to Planet Hollywood.

On Nov. 25, Digi-Net Syndication put the show on the air, and it is now heard on several other oldies stations, including WAVH Mobile, Ala., WBGB Youngstown, Ohio, and WTRY Albany, N.Y.

Surprisingly, this marks the first time that Wolfman Jack has ever syndicated via satellite. The plan is for the Wolfman to travel to various Planet Hollywood restaurants to broadcast the show live.

“We’ve been working on this for six years—long only because it’s taken so long,” says Wolfman, whose real name is Robert Smith. “I’ve always been heard on powerful [clear-channel] stations but never out west. It’s the same thing. Now there’s a whole bunch of satellite and high technology, and everything is possible. But it hasn’t lost the magic for me. When I go to Planet Hollywood, I still have them homeing and bellowing.”

Wolfman also says that the ’90s have some of the greatest radio personalities, like the early days of radio with guys like George Burns and Alan Freed, who inspired Wolfman.

“Don Imus is one of my favorites, and Howard Stern and Robert W. Morgan. There are so many. I can’t remember when I first heard Alan Freed on the air. He was doing the same thing. I hope I’m doing; I gave myself a lot of happiness, and I was determined to become what I am. I took a lot of years to get to where I am, but if you want something bad enough and are willing to sacrifice, you can do it.”

Wolfman says his first professional radio gig was at the age of 19, spinning R&B on WYOU, where he was known as Daddy Jules. Before that stunt, however, he had been hanging around radio stations learning the ropes since he was 13.

All of his rock’n’roll tales will be told in “Have Merry Wolfman Jack: The Original Rock’N’Roll Animal,” a biography co-written by Wolfman and Byron Larson, which is due June 15, 1995, from Warner Books.

The book features such stories as the first time Wolfman met Elvis Presley.

“I went to see him in Vegas with my two children [Tod and Joy, who now work for Wolfman Jack Entertainment Agency]. Wolfman and I were talking, and he says, ‘In the audience there is someone we have listened to for many years driving the highway. Would you stand up, Wolfman Jack?’ Then two Memphis Mafia guys took me back, and Elvis asked for my autograph. I couldn’t believe it. It was about two or four years before he died.”

Aside from the book, Wolfman is also working on deals to sell his music and comedy CDs through a TV shopping service such as QVC. He also says he is entertaining “record label deals for a two-CD collection which features comedy bits, eight original songs from Wolfman, and 30 songs from various other DJs.”

The one project Wolfman has not taken on yet is a leading film acting role. He did make an appearance as himself in the George Clooney 1973 classic “American Graffiti.” “I always wanted a real heavy role, and to be a great movie star,” Wolfman says. “I was supposed to be Quasimodo in movies, and do something that lasts forever to give me immortality.”

Even without a major movie role, immortality is guaranteed for this radio legend.
Radio

Sports Show Offers Lessons In Babe-ology
Syndicated Host Proves Nice Girls Can Finish First

"I'M JUST A NICE GIRL trying to make a living," says the Fabulous Sports Babe, offering a reason for her phenomenal success in sports radio.

Nanci Donellan, or the Fabulous Sports Babe as she is known by listeners, is the first woman to host a nationally syndicated sports talk show. The four-hour program, broadcast weekdays on the ESPN Radio Network, has been gaining affiliates at a rapid pace. Since its debut in July, her broadcast show has picked up 85 affiliates, including WMVP Chicago, KSFO San Francisco, WGGP Philadelphia, and KFAN Minneapolis.

"Essentially, I'm a fan," she says. "I just have access to [the artists] and I take on the responsibility of getting the information that the fans want," in turn, she offers that access to her listeners by fielding nearly 200 calls per show, which generally is a mixture of calls and interviews, depending on what's happening.

The Babe's rapport with her listeners is alternately flirtatious, serious, and, at times, irreverent. For first-time callers, she uses a phrase that she calls "hooh-ahh" that has become a trademark. "Now when I get faxes or E-mail, listeners will write in their own 'hooh-ahh' on the show and little monkey that keeps on rolling." she addresses her callers as "sugar," "bubba," "honey," and even "rich-boy-on-a-cheap-date," and those of us who do not have a sports fan say, 'This is funny'." And they may even learn a little something along the way.

While the Babe may encourage her listeners to "snuggle up to the radio," indulgent she is not. "My strength is in banging calls. I just love it when fantasy geeks call so we can blow them up," she says of the breed of sports fan who listens to me by making the show entertaining through humor," she says. "I'm generally the somebody who's not a season-ticket holder or not necessarily even a sports fan, say, 'This is funny.' And they may even learn a little something along the way.

Recently, she estimates that she has named Rosemary McReynolds, a syndicated sports radio host, "the Fabulous Sports Babe as she handles the softest voice," because she listened to me by making the show entertaining through humor," she says. "I'm generally the somebody who's not a season-ticket holder or not necessarily even a sports fan, say, 'This is funny.' And they may even learn a little something along the way.

The Babe, whose show ESPN Radio Network, says that when she started working in radio 17 years ago, she "first went on the air doing news just so I could do the one-minute sports update." She worked for WRBQ and WEEI in Boston and, after a brief diversion as a jock on an album rock station, got a job as sports director and afternoon-drive host for the CBS affiliate in Tampa, Fla. It was there she picked up the Fabulous Sports Babe handle. "I hurt my back [playing golf] and just got comfortable on it" and tried it out on the little monkey that keeps on rolling.

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Most recently, the Babe spent three years at KJR Seattle. "My job is to come show ESPN to come calling myself the Fabulous Sports Babe, I said, 'No, it's me,' and tried to work it for a minute, but then I finally got up and left (the studio). I don't need that. There are 8 million other players who will talk to me."

The Babe doesn't dwell on her pioneering role for women in sports media, but she does say, "It's always difficult to be a woman in a field so heavily populated by men."

CBS ‘Making Most’ Of Season With Specials

LOS ANGELES—Networks and syndicators are marking the close of 1994 by rolling out an assortment of holiday and year-end specials.

In addition to the programs previously announced (Billboard, Dec. 31), three are being offered by CBS Radio Networks. "Making The Most Of The Holidays" is a 10-part special on holiday tips, anchored by Susan Ungaro, editor-in-chief of Family Circle magazine, and host of the "Christmas Special" on CNN. The special offers "An Osgood Christmas," a holiday special highlighting Charles Osgood and his family. The "House Of Blues Radio Hour's Blue Christmas," hosted by Elwood Bluez (also Dan Aykroyd) and featuring music by Charles Brown, Ronnie Milsap, and Louis Jordan, airs Dec. 24-25.

CBS also is offering three year-end specials. "Dave St. Peters "In 94," featuring Dave Ross" best song parodies of the year, is set for Dec. 31. On Dec. 14, 15, and 16, CBS News Radio will broadcast thirty 80-second to two-minute-year-end reports chronicling the top news stories. Late-breaking stories and those requiring updates will be fed Dec.

when she tries to "earn in as much football-related information as humanly possible." On "Geek Of The Week" day, listeners vote for the coach or player who is responsible for the most stellar move. She says her callers love it because "it's their exercise in Babe-ology." The individual with the most votes receives a certificate via fax immediately after the show.

Talk is mainly centered on the big four sports (football, basketball, baseball, and hockey), but golf and wrestling don't go unnoticed. And the Babe is versatile. After discussing future defensive strategies for 10 minutes with Minnesota Vikings coach Dennis Green, she asked, "Is that [jazz pianist] Oscar Peterson you're listening to?"

The Babe says that when she started working in radio 17 years ago, she "first went on the air doing news just so I could do the one-minute sports update." She worked for WRBQ and WEEI in Boston and, after a brief diversion as a jock on an album rock station, got a job as sports director and afternoon-drive host for the CBS affiliate in Tampa, Fla. It was there she picked up the Fabulous Sports Babe handle. "I hurt my back [playing golf] and just got comfortable on it" and tried it out on the little monkey that keeps on rolling.

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CBS ‘Making Most’ Of Season With Specials

by Carrie Borzillo

28. Lastly, CBS America’s holiday year review show "Resumé 94" will air Dec. 31. Ron Hartman Entertainment Marketing is offering the one-hour special, "Keith Whitley: A Tribute Album," which is hosted by Lorrie Morgan, and the 14-hour holiday program "Christmas Music Play List."
T
HEY USED TO SAY that baseball great Pete Rose could wake from a deep sleep, step up to the plate, and crack an incoming fastball for a line-drive single. Singer/songwriter Pete Drue does his best to follow in Rose's footsteps by being rustled from a late-night nap and tackling American Recordings' song "If You Don't Love Me (I'll Kill Myself)," which makes its debut this week on the Modern Rock Tracks chart.

"It was a hot summer day, and I was living in a little-bedroom apartment. I stumbled upon the chord progression and, just sort of fell in my lap. It was a pretty easy song to write due to its simplicity and just being able to, um, to write a song with lyrics that I 'need you more than a sailor needs a breeze,' and not put all of um, uh... I'm really sleepy and having a hard time finding words. Next question."

Do his lyrics provoke many queries? "Yeah. The line "I need you more than an Eskimo needs a breeze" is one people ask me about and I'm like, 'I don't know! I know rhymes with, 'Sailor needs a breeze.' That's one of the times I was writing it, you know, it's like whatever, it rhymes, who gives a fuck? At the time of writing a tune like that so juvenile or whatever, you don't think that somebody's going to be calling you up and saying, 'So what exactly is an Eskimo needs a breeze'? There's nothing of the like, that kind of pop in the process of writing a tune. Same thing with the title of my record. So many people have asked me what a 'Neecesia Song.' It doesn't mean anything. I don't know, you don't think about those things ahead of time."

Performing live, the 25-year-old singer has been known to rework his single, completely, with a message to the sound man. "Occasionally, yeah, like if I have a bad monitor mix, I'll change it to, 'If you don't fuck me, I'll kill myself.' Sometimes..."

BANG & BLAME

BANG AND BLAME MONSTER "BANG AND BLAME MONSTER" is a rock song by American rock band Candlebox. It was released as the lead single from their debut album "Candlebox" in November 1994. The song features a driving guitar riff and a catchy melody, and it became a hit, reaching No. 10 on the US Modern Rock chart.

**Modern Rock Tracks**

<table>
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<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Distributing Label</th>
<th>Track Title</th>
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**For Week Ending December 14, 1994**

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</table>
It's Never Too Early To Play Xmas Tunes; Advertisements Revenues Up 15% In October

PAULA O'CONNOR, PD at WBWN Boston, adds newly created station manager duties. Carmela Mai, formerly of crosstown WHDH/WRKO, joins WBWN as promotion director.

MASON GRANGER takes over as executive VP/GM of WMC-AM-FM and WMC-TV Memphis, replacing Sidney Mendelson, who now consults the station. Granger returns to WMC after eight years. Meanwhile, Jeff Sales from KOAT-TV Albuquerque, N.M., arrives as VP/ station manager of the three Memphis stations.

LYNNE MABRY is upped from VPC/CF to executive VP/CFO of GCI, and Robert Shannon is upped from VP to executive VP/coo at TM Century.

DAVE VANDERSLICE has been named vice president of engineering and operations for Media Networks' Philadelphia office to become the network's regional director of operations, Northeast region. Tim Carroll, who had been assistant director of operations in the Philadelphia office, replaces VanderSliece.

STATION SALES: WBKY New Orleans from the Vanderbilt Corp. to EZ Communications Inc., owner of crosstown WZEB, for $1.1 million; WHTO Williamsport, Pa., from Pro Marketing Inc. to Williamsport SabreCom Inc., for $1 million.

Radio

NEWSLINE...

{{excerpt from a different source}}

MOST PROGRAMMERS are cautious about the amount of holiday music stations play, although it is noted that the ratings show measured increments that increase as the holidays get closer while being careful not to alienate listeners with too many Christmas songs. Those PDs will be surprised to discover that listeners actually want more Christmas music, primarily from hot stations providing are more popular.

According to a listener study by the Valley/Gallup consultancy, radio listeners want to hear holiday music, particularly the traditional stuff, early and often. Asked when they want their favorite stations to start playing Christmas music, 45% of the survey's respondents said the day after Thanksgiving, 10% said two weeks before Christmas, and just 10% said one week before Christmas. Asked how many Christmas songs a station should play each hour, the majority of respondents (34%) said two, but a surprising 22% said five or more. Just 2% of those surveyed said "none."

Finally, asked if they prefer traditional or contemporary Christmas songs, 10% said traditional, 12% said contemporary, and 25% chose a mixture of the two.

That hotly contested local and national radio advertising revenues were up 15% in October over the same month last year. According to new Radio Networks, both local and national figures, revenue rose 14% in October while national revenue was up a whopping 21%. Nationally, advertisers continue to boost October show combined revenues up 12% over the same period last year, based on an 11% local revenue gain and 14% national revenue increase.

Industry veteran Joie Dever, who has spent the last 14 years in the trade publishing business, has been named senior editor of All Access Music Group, a Malibu, Calif.-based independent promotion, marketing, and consulting firm for the record and Internet community.

Art Vuolo, aka "Radio's Best Friend," has produced a video of the recent KDWB Minnesota 30th-anniversary reunion. The 74-minute tape is available from KDWB. Proceeds benefit the KDWB Christmas Children's Charities.

PROGRAMMING: WRKS SHAKE-UP

Emmis Broadcasting, owner of WQHT (Hot 97) New York, has closed on its purchase of crosstown R&B station WRKS and has taken the new station in a more adult direction. Reid Brown becomes group PD for Precision Media and OM/ PD of the group's WEZR/WEWZ/WEWZ(FM) Petersburg, N.H. Atlanta has its new R&B adult station, WMLD (Classic 1100), programmed by Dina Brown, daughter of R&B great James Brown. She previously was WRKS's PD/OM, now moves to WMLD. The owner/GM is Daryl Spann, son of Hank and brother of Melody Spann of WVON Chicago.

WRKS Baltimore flips from classic rock to '80s-based album rock and is now playing about 16 currents. PD Brian Beddow and the staff remain.

WLQY Columbus, Ohio, PD Bob Neumann exits for the PD slot at WNNX Cleveland. He replaces Doug Polden, now at WRIF Detroit. Detroit's PD Steve O'Brien has been named PD at WKNR Cleveland, taking over executive programming duties from former OM Jim Glass, who is now GM. L. Erien had been handling the director of format facing.

April Martinez, former WRQK (Morning Heat) Salt Lake City midday jock Michaels Michaels is upped to PD, as Doctor Doug exits.

In addition to his new PD duties at WPEG Charlotte, N.C. (Billboard, December 1994) former WDMN Atlanta, S.C. PD Andre Carson will also program WPEG's local sister stations WBAV-AM-FM.

Cross town competitor Mike Fenley adds PD duties at WSJS Winston-Salem, N.C. He replaces Craig Cochran, who shifts to the sales department at sister station WXRA.

KFMS-AM Las Vegas, which had been simulcasting country sister station KFBI Las Vegas, has upped the syndicated children's format "Radio AHAI." KXCE Tuls, Okla., which had been a sports AFL, is also set to become a "Radio AHAI" affiliate Jan. 1.

KGUI Honolulu O GM Skogts is upped to station manager. Production director Derek Pacheco replaces him as OM.

Country WKEZ Grand Rapids, Mich., changes calls to WARK.

KAMY-FM Albuquerque, N.M., picks up the calls KTEG for its new modern rock format.

Radio network outlet KMYK Monterey, Calif., which had been silent, returns to the air with an all-music format and the slogan "Female's Choice Rock Station."

Country KFMR Stockton, Calif., becomes oldies KQOX.

KIOA Des Moines, Iowa, AFQ Ben Brunner (aka Jon Gallo) joins WRUL Fort Wayne, Ind., for the PD position that had been vacant since Mitch Mahon moved to WRKZ Harrisburg, Pa., several months ago.

PEOPLE: HAKKILA UPPED AT WAXX

Iida Hakkkila has been upped from P/T to middays at WAXX (Q104) New York. She replaces Heidi Hess, now at WQXQ (Q100) Chicago.

KABC Los Angeles host Ray Briem is retiring Dec. 16 after 20 years as "king of overnight radio" at the station.

Fort Worth's CrossTalk's former De neise Jordan-Walker exits and is replaced by crossover WLIT staff Dori Lee, according to the Chicago Sun Times.

After a brief stint in mornings, Re nes has been named PD and replaces her morning show slot KLYD/KZYL (107) San Francisco/Monterey, Calif. Morning news reporter Heather Hannah is joining the station to host another morning show with Frank Lozano. Former KPWR Los Angeles production staffer Jeff St. John, who recently joined WKRZ White Plains, N.Y., has been promoted to sales and promotions.

Jim Terr's Santa Fe, N.M.-based Blue Canyon Productions is shopping a cassette of its Jewish parody of Woodstock, dubbed "Chickenstock." WJNO West Palm Beach, Fla., and MJJ Broadcas ting's "The Comedy Hour" are among the broadcasters airing such hilariously selections as "The Son Of A Rabbi Man," "Kosher Kind Of Love," "I Can't Say Thank You" and "Bar Miz va Blues."

Premiere Radio Networks has teamed with Vital Options for a weekly health program that will use their families and friends, titled "The Group Room." The show will bow in the first quarter of 1995. Selena Schimmel, CEO of Vital Options, is the host of the two-hour show.
said I'm not sorry about this," he says. "I have become very close with some said I'm not sorry about this," he says. "I have become very close with some of the artists. I love and respect Madonna. She was the first person I told about being offered the job, I
primarily because I wanted her input. She said, 'You should do it; change is good.'"

In late October, 40 people were let go from Elektra when it was announced that the label and EastWest would merge under the Elektra Entertainment Group umbrella (Billboard, Nov. 5).

Stein founded Sire in 1960 at the age of 24. The label's earliest success came with such acts as Fleetwood Mac and Chicken Shack, which came to Sire through an agreement with the British Blue Horizon label.

However, the label didn't truly take off until 1976, when Sire signed a distribution pact with Warner Bros. At roughly the same time, Stein tapped into the thriving New York punk scene at CBGB's and signed several influential bands, including the Ramones and Talking Heads.

In 1980, Sire was sold to Warner Bros. Among Sire's later signings were Lou Reed, the Cult, k.d. lang, Seal, Di-0

(billed as "I have become very close with some of the artists. I love and respect Madonna. She was the first person I told about being offered the job, primarily because I wanted her input. She said, 'You should do it; change is good.'"

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In 1980, Sire was sold to Warner Bros. Among Sire's later signings were Lou Reed, the Cult, k.d. lang, Seal, Di-0
Of course, you wouldn't be having this anxiety attack if you used the new BASF 900 maxuna High Output Mastering Tape. With 0.5 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratio 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."

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* * * **WORLDWIDE**

- THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD 200.

- **FOR WEEK ENDING DECEMBER 17, 1994**

- **ARTIST**
  - **WEBSITES**: THE NATION'S LEADING INDEPENDENT LABELS, CLASSIFIED LIKE PRICE OF EQUIVALENT FOR CARTEESI/ACE

- **TITLE**
  - **RECORD COMPILATIONS**

- **COLUMBIA** (10.98/15.98)
  - **MIRACLES THE HOLIDAY ALBUM**

- **ELEKTRA** (10.98/15.98)
  - **YOUTHANASIA**

- **SUPERHEATED**
  - **COMPILATION**

- **RENAISSANCE**
  - **PISCES Icarot**

- **ATLANTIC** (10.98/16.98)
  - **READ MY MIND**

- **EASTWEST** (10.98/16.98)
  - **WOODSTOCK 94**

- **MCA** (10.98/16.98)
  - **SUREUNKNOWN**

- **WARNER BROS.** (10.98/16.98)
  - **REGENCY... FUNK ERA 2**

- **EPITAPH** (10.98/16.98)
  - **PRINCE THE BLACK ALBUM**

- **LIVE*/AT ARISTA** (10.98/16.98)
  - **THIRD ROCK FROM THE SUN**

- **10TH** (10.98/16.98)
  - **ALWAYS AND FOREVER**

- **ATLANTIC** (10.98/16.98)
  - **I'M NOT THE ONLY ONE**

- **WARNER BROS.** (10.98/16.98)
  - **REGULATE... FUNK ERA 2**

- **ISLAND** (10.98/16.98)
  - **THE DOWNWARD SPIRAL**

- **RCA** (10.98/16.98)
  - **MTV PARTY TO GO VOLUME 6**

- **MCA** (10.98/16.98)
  - **THE GREATEST HITS VOLUME TWO**

- **Geffen**
  - **THE BOOYATCH**

- **MCA** (10.98/16.98)
  - **CHANT**

- **Atlantic**
  - **ALL-4-ONE IN THE MIX**
  - **ALL-4-ONE**

- **WARNER BROS.** (10.98/16.98)
  - **STORM IN THE HEARTLAND**

- **ATLANTIC** (10.98/16.98)
  - **KICKIN IT UP**

- **WARNER BROS.** (10.98/16.98)
  - **THE DOWNWARD SPIRAL**

- **ELEKTRA** (10.98/16.98)
  - **PARTY TO GO VOLUME 6**

- **MCA** (10.98/16.98)
  - **GREATEST HITS VOLUME 2**

- **ATLANTIC** (10.98/16.98)
  - **THE BOOYATCH**

- **COLUMBIA** (10.98/16.98)
  - **BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS**

- **MCA** (10.98/16.98)
  - **BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS**

- **WARNER BROS.** (10.98/16.98)
  - **CHANT NOEL**

- **COLUMBIA** (10.98/16.98)
  - **THE MADNESS OF SANTO DOMINGO DE SILOS**

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BMG PLANS TO BE 'FIRM' WITH NEW FITNESS LINE
(Continued from page 6)

Def Jam, Priority Settle Suit Over ‘Street Fighter’ Tracks

■ BY DON JEFFREY

NEW YORK—Def Jam Records has settled its lawsuit against Priority Records over the release of a soundtrack set with songs by rappers L.L. Cool J and Public Enemy that Def Jam claims are of poor quality and could hurt the artists’ reputations.

Def Jam filed suit Dec. 2 seeking a temporary restraining order to halt the distribution of Priority’s “Street Fighter” soundtrack. A federal judge granted the order, which also required Priority to contact retailers and wholesalers to stop selling the album, released Dec. 6.

However, a source at Tower Records said at that time that Priority had not notified the chain’s legal department of the order, and that the album was on the store’s shelves.

On Dec. 7, Def Jam and Priority issued a joint statement saying they had “reached a settlement of the dispute. The terms of the settlement are confidential; however, they permit the continued distribution of the soundtrack album under agreed-upon circumstances.” The companies declined to comment further.

In its complaint, filed in a U.S. District Court in New York, Def Jam charged that it had demanded requests by Priority to include the songs by the Def Jam artists on the album, but that Priority went ahead and released the title with the disputed tracks.

Def Jam conceded in its complaint that sales of recent albums by L.L. Cool J and Public Enemy have been “below expectations,” and that, as a result, the acts are “at critical junctures in their careers.” According to SoundScan, Public Enemy’s most recent album, “Muse Sick-N-Hour Mess Age,” had sold 157,000 units in the U.S. through Dec. 4. L.L. Cool J’s last album, “14 Shots To The Dome,” has sold more than 300,000 units.

Def Jam says the tracks are “of poor quality” and “irreparably damage the good will and high-quality image of Def Jam, L.L. Cool J, and Public Enemy.”

The tracks in question are “Rumbo N Da Jungo” by Public Enemy and “Life As...” by L.L. Cool J. Neither of the tracks has appeared on any previous album.

Sources say Capitol Records initially shipped 750,000 units of the Beatles album, which has a $20.28 before retail cost ($32.98 list price exclusive). The surprise showing of the Beatles album had merchants scrambling to resupply some stores and placing reorders with Cema, which is believed to be back-ordered on the album to the tune of 500,000 units.

Joe McFadden, executive VP at Cema, says, “We had a nuclear explosion yesterday, and it was called the Beatles. I am still trying to figure out what hit what.”

McFadden calls the Beatles album the perfect Christmas gift saying it likely would build sales momentum.

But we worry that Cema will be unable to keep up with the demand for “Live At The BBC,” McFadden said.

If you want to have a roll of rabbits out of a hat and start reshipping albums before dealer supply runs out.

All Wilson, senior VP of merchandising at the 150-unit, Midfield, Mass.-based Strawberries, says the Beatles album is going to be a major force.

Wilson adds that Cema would be able to “pull a couple of rabbits out of a hat” and start reshipping albums before dealer supply runs out.

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Wilson adds that Cema would be able to “pull a couple of rabbits out of a hat” and start reshipping albums before dealer supply runs out.

The Beatles sold 17,000 units, which was five times more than the band had anticipated. He points out that the first albums sold 3,000 each on their first day.

A number of stores sold out of the album.

The Beatles’ distribution center was moving quickly to re-stock them before the weekend.

It is very likely that the discounters were selling the Beatles album below cost at $19.98 in a number of markets. One merchant suggested that some of the Beatles album sales at Best Buy were to independent merchants, who have to pay over $23 from Best Buy.

In Albany, N.Y., at 700-unit Trans World Entertainment, John Whitehead, senior VP of merchandising and marketing, says the chain was pleased with sales of both Pearl Jam and the Beatles. Both albums were ahead of projections, he says, pointing out that Beatles sales were extremely strong in the New York City market.

Overall, he estimates that Pearl Jam was outselling the Beatles by 4-1.

Jeff Abrams, VP of merchandising at 190-unit, Minneapolis-based Best Buy says that the Beatles album was “phenomenal” sales of 47,000 units, making the title the biggest first-day seller in the chain’s history.

“Like other merchants, Wilson says the Beatles album’s sales strength was “a major surprise for us.”

He declined to specify numbers, but said that Pearl Jam outsold the Beatles by 4-1.

■ BY ERKIN TOUZIMOHMED

MOSCOW—The IFPI has opened an office in Moscow and has pledged to work closely with Russia’s largest recording companies, including Phonographic Assn, to boost the country’s legitimate recording industry.

The IFPI’s office was made in the wake of the Russian government’s decision to abide by the Berne and Geneva conventions to respect the ownership of performers and the payment of a new Russian law on copyright that took effect in August.

The Moscow office will be headed by a senior legal adviser, Dr. Savelieva.

At a meeting here Dec. 5, Nicholas Garnett, director general of the IFPI, said that the international recording industry trade group will give any assistance possible and will share its expertise and experience with its Russian counterparts.

The IFPI has been expected to recognize the Russian Phonographic Assn. as its official national group in the country.

The RPA represents 18 companies that make up the majority of the legitimate Russian phonographic industry (Billboard, Nov. 19).

While the Russian music market has traditionally been large and diversified, with significant potential, the IFPI reports that it has accounts for 80%-90% of available repertoire.

In recent comments, Garnett said the piracy rate in Russia is not only hampering growth of the domestic market but presents an international threat through the export of pirated products. He praised the RFA as the first local industry group to call for support toward enforcement of intellectual property laws.

The IFPI will be meeting the Dec. 5 meeting in Moscow, in addition to Garnett and Savelieva, included Alexey Ugrinovich, the chairman of the RFA and Konstantin Gruzdev, the regional director for Central and Eastern Europe.

Alexei Bokimovskiy of the state company commented on customs says that issues related to intellectual property rights were to custom officials in Russia, but adds that he is eager to work with the IFPI and RPA.
### Billboard Top Albums (A-Z by Listers)

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**Top Albums of 1994**

1. *The Ultimate Christmas Album* by Andy Williams
2. *Heart, Soul & Voice* by Jon Secada
3. *All Of My Love* by Loretta Douglas
4. *Pocketful of Posies* by Toby Keith
5. *Down To Earth* by Willie Nelson
7. *Vital Com.* by Pearl Jam
8. *Return To Pooh Corner* by Gladys Knight
9. *The Supremes* by Diana Ross
10. *The Greatest Hits* by Yak Yak Coombs
Backstage At The Big Awards Show

A backstage report by Craig Rosen, Chris Morris, J.R. Reynolds, Carrie Biscotti, and Brett Alwood from the Billboard Awards.

C O L L E C T I V E S O U L , which picked up the award for best album rock track and performed “Shine” on the show, was last-minute addition to the telecast, replacing Stone Temple Pilots, “We were in Miami recording our second album when we got the phone call,” said singer Scott Weiland and guitarist Dean [DeLeo] of Stone Temple Pilots. The album is scheduled for a March release. A new track by the band, “Gill,” will be included on the soundtrack to the forthcoming “Jerky Boys” movie, due in late ’96.

U R G E O V E R K I L L ’s Blackie Onassis credited “Pulp Fiction” director Quentin Tarantino with making the band’s single “Girl, You’ll Be A Woman Soon” a hit. “Quentin single-handedly gave us a hit record,” he said. Urges is working on its new album in Philadelphia.

A C E O F B A S E singer/songwriter/producer Ulf “Buddha” Ekberg said female members Lisa and Jenny Berggren will contribute much more on this album scheduled to be completed by February and released in late spring or early summer.

Snoop Doggy Dogg, whose “Doggy Style” album has sold more than 4 million copies, was named top male artist over such popular acts as Method Man, MC Hammer, Snoop Doggy Dogg, DMX, Nas, and Jay-Z.

Billy’s Secret: ‘Doing What I Love’

Following are the remarks of Tori Amos upon introducing Billy Joel on location from Sydney, Australia, as the winner of the Billboard Century Award:

“I am really thrilled to present this to Billy Joel. This is the Century Award, presented by Billboard. As a piano player, obviously you being a mentor of mine, I played those piano bars and played so many Billy Joel songs at night, and I’d like, Joel, can’t I ever play my own songs?

“And I think you’ve reached so many different cultures. I was in a van the other day, and five people from different countries were singing Billy Joel songs. They were all different ages. And I don’t think, as a songwriter, you could ask for more than having people sing your work. So this is so thrilling for me.

“Congratulations.”

Here are Billy Joel’s comments upon accepting Billboard’s Century Award:

“Thank you. First, I want to say I’ve very happy to be given this award by Tori Amos, because I admire your work. And I’m glad to see that women artists are beginning to make some inroads into what had previously been a male domain.

Specifically women piano players.

“I also want to thank Billboard magazine for this great honor. Considering they’re calling it the Century Award, and this could be the century for people like Igor Stravinsky, Elmer Bernstein, Leonard Bernstein, Aaron Copland, Gershwin, and the Beatles, and Bob Dylan to have lived, I’m very honored.

“And I’d like to just point out that it’s been a great life to have lived so far, and to be able to do what I love has been the greatest thrill of my life. And it just confirms that I made the right decision when everybody told me I was crazy to do what I was doing. So, once again, thank you very much.”

EMI Act Moo Wins Special Billboard Asian Artist Award

While the 1994 Billboard Music Awards winners were hitting the stage at New York’s Radio City Music Hall, Jacky Cheung, and the band Pulse were jetting back to their Asian homes. Days earlier, the Chinese-Mandarin artists had received their own awards on the same stage, in a segment due to be spliced into the show when it is arranged to air on STAR TV’s music channel.

Performances by Moo and Cheung during the preliminary taping are to be included in the Asian broadcast.

Taiwan-based Moo was the big winner, earning the first Billboard Asian Artistic Excellence award. Hong Kong’s Cheung and India’s Pulse received “Viewers’ Choice” honors for the V channel’s northern (Mandarin) and southern (English) services, respectively. These awards were voted on line votes to Hong Kong-based V.

Moo, the foremost singer/songwriter among the elite of Chinese-language pop, was recognized primarily for his top-selling 1994 album “Tai Shu” on EMI. His music, laced with heavy ballad-tinged rock and jazz, reflects an anything-is-possible philosophy unique in the Asian industry, says the singer, “Tai Shu” means ‘too foolish,’ working so hard and wasting your time. If my music becomes boring just to sell, I’ll quit.”

Cheung, Asia’s most popular act, has been at or near the top of the Chinese music scene for 13 years. His Mandarin Mandarin album “Kiss And Goodbye” sold 3 million copies (Billboard, Jan. 8) and remains the best-selling Asian release ever. Cheung’s Cantonese and Mandarin albums—he averages four a year—have won him every important Asian music award, and helped PolyGram maintain the region’s top market share.

“Pulse’s ‘Children Of The World’ caused such a stir that after its debut on V that the Bangalore-based band out-pollled such Indian favorites as Baba Sriram’s boy band, ABC, and only one album (for Crescendo Records) under its belt, Pulse found a scum among India’s youth with its mix of Carnatic ragga, pop, and jazz.

MIKE LEVIN
 jurors get the perfect video debut—and promotional tie-in for us.

The story behind the weather channel, which also says that the station is "thrilled" about the partnership.

The channel already has a musical origin, with its "Wine and Orphans" playing their hearts out.

Directed by Jen Cohen, best known for his I.E.M. videos, the clip's jagged imagery adds a new visual change for the Weather Channel, which usually broadcasts standup weather people, printed forecasts, and he goes on to say...

"We're calling it paradigm-busting," says Kathryn Keeser promotions manager for The Weather Channel, who also says that the station is "thrilled" about the partnership.

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Distributing, Selling Pirate Videos Now A Crime In D.C.

By Bill Holland

WASHINGTON, D.C.—The District of Columbia City Council passed emergency holiday legislation Dec 7, amending the city’s commercial piracy code to make it a crime to distribute and sell video-cassettes of illegally duplicated motion pictures.

Silvercyn, D.C. police could only arrest street vendors for selling pirated and counterfeit sound recordings.

The crime is a misdemeanor, punishable with a fine up to $10,000 and/or one year in jail. However, those maximums are usually reserved for distributors, not street vendors.

District citizens have been duped by vendors into buying bootleg copies of popular video store titles as well as films in area theaters, such as “In & Out” and “The Santa Clause.”

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December 1994 (Oh, What A Record)

A SONG ORIGINALLY WRITTEN about the '50s but changed to the '60s, and which was a hit in the '70s, has set a new record in the '90s. When the Four Seasons returned to the Hot 100 Aug. 13 with "December 1963 (Oh, What A Night)," their No. 1 hit from 1963, the group set a record for chart longevity. Recording under the name the Four Lovers, the quartet made its Billboard pop singles chart debut May 26, 1960, with "You're the Apple Of My Eye." That gives the Seasons a chart span of 38 years and seven months, the longest of any act in the rock era.

Now Frankie Valli and company have set another record. "December 1963" is on the Hot 100 for its 46th week, longer than any other single in Hot 100 history. But don't count Tag Team, the previous titleholder, out. The ubiquitous "Who's Afraid (There It Is)" was on the Hot 100 for 45 consecutive weeks, the longest unbroken run of all time. Chart Beat readers have been asking why the weeks from the 1976 run of "December" have been included in the single's current chart status. The answer, courtesy of Billboard associate publisher Michael Elias, is that the 1994 version is a remix, but not a rerecording. If the Four Seasons had gone into the studio and recorded new vocals for "December," the counter would have been set back to zero. But they didn't, and it wasn't, and the Seasons are in the record books twice. With "December" still in the top 30, the single has every chance of becoming the first title in Hot 100 history to break the 50-week barrier.

Y E S, I N'T READY TO WEAR: If you were waiting for Boyz II Men to break Elvis Presley's record for consecutive weeks at No. 1, you can stop. The Motown quartet will have to settle for tying the 16-week run achieved by two Elvis singles in 1956, as "On Bended Knee" falls to No. 2.

The new champ? "Here Comes The Hotstepper," the surprise hit of 1994, by Ini Kamoze. It's the first dancehall reggae hit to reach No. 1, as "Informer" by Snow spent seven weeks at the summit in 1998, although some would distinguish between a white Canadian artist and an "authentic" dancehall artist from Kingston, Jamaica.

"Hotstepper" will have extra exposure this month, as it is included on the soundtrack to Robert Altman's "Ready To Wear." (That's English for "Prêt-A-Porter," the film's original title.)

Kamoze's ascendancy to the top of the Hot 100 means that there have been nine No. 1 singles this calendar year, still the fewest number of chart-toppers in any year since the rock era began in 1955.

Thanks to Larry Cohen of Tribunall, Conn., for pointing out that only one No. 1 hit in 1994 has had a title with five words or more. Except for Boyz II Men's "I'll Make Love To You," every No. 1 title except for three have had titles of three words or less. The exceptions: Celine Dion's "The Power Of Love," "My Heart Will Go On" by Celine Dion, and "I'll Be There" by Mariah Carey. LeAnn Rimes' "You And Me," "How Do I Live," and "How Do I Live (Reprise)" are both three words.

"90's CHART GROOVE: Sharp-eyed chart watcher William Simpson of Los Angeles noticed that the double-sided "You Want That?"/"70s Love Groove" is Janet Jackson's 14th straight top 10 single, tying her with Pat Boone for fifth place on the list of artists with the most consecutive top 10 hits.
Most things in life are optional. Some things are very necessary.

Salt-N-Pepa Very Necessary Triple Platinum!

- Biggest selling female rap group ever! - Billboard's overall #4 duo/group for 1994 for both pop and R&B
- Two top 5 hot 100 singles - Two top 5 R&B singles - Two #1 hot rap singles - Billboard monitor's #1 rap act for 1994
- Billboard monitor's #1 and #2 rap records for 1994 - Three MTV music video awards
- Two #1 videos on BET's video soul tcp 20

Executive Producer: Hurby "Luvbug" Azor
Management: CD Enterprises / Idolmakers
(212) 346-0641
They all have one thing in common...

...and his name is Mo.